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Introduction

CULTURE AND CIVILIZATION

In cultural anthropology, Tylor (1871) is the first anthropologist to introduce the term 'civilization'. But in his use, the term stands synonymous to the term 'culture'. Kroeber emphasizes the difference in meaning for these two terms. Though he did not define the term civilization but put forward some of its characteristics. For him, every culture is a composite historical growth out of elements most of which have been borrowed from other cultures. Thus he meant the grand complex of cultures as civilization. In his definition of civilization, Kroeber writes – " Civilization is the assemblage of the styles followed by the inhabitants of certain duration: of time could then consist of a style of manner of government added to a style of law and another of social relations, further a characteristic manner of production and economy of religious belief organisation plus what we ordinarily call its style of literature, art, music and architecture " (Kroeber, 1963, p. 40. Quoted from Singer, 1972, p. 252). Kroeber's approach is essentially telescopic, diachronic, and cultural. (Singer, 1972, p. 254).

In 1950's Redfield has attempted to maintain parity between culture and society in the context of studying a civilization, which has both great regional scope and great historic depth. " It is a great whole, in space and in time, by virtue of complexity of the organization which maintains and cultivates its tradition and communicates them from the great tradition to many and varied local societies within it " (Redfield, 1973, p. 59). Unlike Kroeber, Redfield's approach is essentially microscopic, synchronic, and social-cultural (Singer, 1972, p. 255). Redfield has further stated that each civilization has got two characteristic structures – 'societal structure' and 'cultural structure'. The 'societal structure' consists of the total network of social relations that connects the communities of different kinds to one another over a long period

of time. The networks of marriage and kin, trade and work, religious pilgrimage and political administration and organization form this structure. The 'cultural structure' is the structure of ideas and the products of the ideas, that is its cultural traditions. This structure is compound and complex as is the societal structure for in every civilization there are the 'high' cultural traditions of the 'reflective few' (great tradition) and the low folk traditions of the 'unreflective many' (little tradition). These different levels or dimensions of a civilization's cultural structure interact constantly with each other (Redfield, 1956, p. 41; also Singer, 1972, p. 255). So it appears that civilization as a method of social cultural anthropology offers a scope to the heterogeneity of a complex society.

TRADITION AND CIVILIZATION

The term 'tradition' refers to the similarity in cultural elements, which persists through a considerable span of time in a relatively restricted geographical area. It is commonly employed at an intermediate level of generalization to refer to the complexities of related traits. Traditions are used in culture-historical reconstruction as indicators of significant cultural continuity through time and of genetic relationships between cultures. Cultural similarity, which is restricted to a narrow time span, covers a large geographical area.

Traditions are values, beliefs, rules, and behavioral patterns that are shared by a group of people and passed on to the generation next as part of the socialization process. Tradition provides pattern of daily behavior to the society as well as the concept of morality. A tradition tells to the members of the society what kinds of behaviors are expected from them. It also provides an explanation for doing the same. The dictionaries mention almost the same meaning under the entry of tradition. "Tradition also refers to the transmission of knowledge, practices, etc., from generation to generation originally in oral

forms. Tradition is that which is so transmitted, a body of beliefs and usage handed down from generation to generation. It is a custom so long continued that it has almost the force of law." (Webster Comprehensive Dictionary, 1995, p. 1330). "Tradition also is a long established and generally accepted custom or method of procedure, having almost the force of a law; an immemorial usage, the body of the experiences and usage of any branch or school of art or literature, handed down by predecessors and generally followed. It is the embodiment of an old established custom or institution of 'relic' (Oxford Dictionary, 1965, p. 226).

In relatively homogenous societies, the tradition often provides only one acceptable way of doing things. Traditions are followed because that is what the ancestors did. Hence, the tradition acquires a sacred quality. The traditions of primitive groups are oral and can be reworked to justify the new situations. In complex societies, various subgroups perpetuate different traditions and there is a greater tendency to question the validity of a given tradition as the only system of explanation under the written (Hunter & Whitten, 1976, p. 391).

Redfield (1958) has used the term 'tradition' with an anthropological bearing. He defines civilization on the basis of his concept of tradition. In a civilization there is a 'great tradition' of the reflective few, and there is a little tradition of the largely 'unreflective many'. The great tradition is cultivated in schools or temples while the little tradition works itself out and keeps itself going in the lives of the unlettered in their village communities. The tradition of the philosophers, theologians, literary persons, and intelligentsia is such a tradition that is consciously cultivated and handed down. The little tradition is taken for granted and is not submitted under scrutiny or refinement and improvement. Tradition flows from the masters to disciples who cultivate their work within their own circles. The great and little traditions are

interdependent and continue to do so by affecting each other over a longer period of time.

Every great tradition has its masters and the humanistic scholars of that tradition are in a position to tell us about them how their teachings reach to the common people. The civilization contains thought, which is expressed through the symbolic action. Also, the civilization is compound in the sense that it has parts or levels, each present in some of the people who carry on that part more than the others. Apart from the commoners, these people live notably different lives in villages, cities or shrine-centers, temples or monasteries. These parts or levels of civilization are something other than local (regional) cultures. They are something different from the subcultures characterizing the occupational groups concerned with the secular specialist. They are different because the learning of the great tradition is an outgrowth of the little tradition and an exemplar for the people who carry the little tradition. The great and little traditions are dimensions of one another. The people who carry on the lower layer and those who maintain the high alike recognize the same order of 'highness' and 'lowliness'.

When the anthropologist studies an isolated primitive community, the context is only that community and its local and immediate culture. When the peasant community and its culture are taken under study, the context becomes widened to include the elements of the great tradition that intersects what is local and immediate. The interaction of the great and little traditions can be regarded as a part of the social structure of the peasant community in its enlarged context. From such a point of view, a civilization is an organization of the specialists and their roles in characteristic relations to one another and to the lay people. This organization characterizes the functions that concern the transmission of tradition from the great to the little ones (Singer, 1972, pp. 46-8, 170-2, 182-85, Cohn & Marriott, 1958, pp. 1-9).

HINDUISM AND INDIAN CIVILIZATION

Civilizational approach, as stated by Redfield, may be very helpful for study of multiple realities of Indian societies and cultures, but it requires certain modifications. Majumdar has used the term 'Hindu civilization' as a synonym of Indian civilization. He narrates that the word 'Hindu' is not available in the *Veda*, *puran* or in the other ancient religious scriptures written in the Sanskrit. The Muslim first used the term 'Hindu' (when they conquered the northern India and settled there) to distinguish themselves from the defeated inhabitants of India. Originally the term was of territorial significance. The western invaders who invaded India by the western land bridge and occupied the territory of the bank of river Sindhu (Indus) began to call the people of the Indian side of the Sindhu as Hindu after the name of the river. In their language, 's' used to be pronounced as 'h'. Thus the term Hindu was formulated (Majumdar, 1977, pp. 1-2). So from the perspective of history, the Hindus and Indians are the same people. On the one hand, the contributions of the Hindus are traceable in material, social and religious ways of life and on the other, the Hindu way of life is the dominant feature of the Indian social cultural life.

Indian culture is extremely composite. There are innumerable diversities in ecology and habitat, language and ethnicity, social and cultural forms. Instead of the diversities, Hinduism provides the common cultural identity for most of the Indians. It offers a spirit of metaphysical dimension in the form of certain norms, values, and ethics that shapes the civilization. Therefore, anthropologically the term Indian civilization seems to be more suitable for it offers a scope to study the extreme complexities of Indian social cultural life.

From the dawn of Indian history, amalgamations of different races and cultures took place in Indian soil. Hinduism has survived because it has shown a considerable degree of flexibility and adaptability. It has absorbed and assimilated the traits of different cultures with which it comes into

contact. As a result, it shows a variety of beliefs, loosely held together by an attitude of mutual tolerance and by the unique Hindu convention that all approaches ultimately lead towards the God. If religion is defined as the sacred belief and practices in relation to the supernatural, then Hinduism is a 'synthesis of religions' as it embraces a large variety of forms, practices, institutions and cults and internalize them. The Hindu attitude of religion is thus very interesting. Unlike any other religion it is a unique combination of religion and philosophy. It teaches the idea of the ultimate and absolute reality, which is manifested in different forms.

The Hindu way of life appears as a result of confluence of the autochthonous Indian communities and the Aryan-speaking people. In this confluence the religious traits are the main elements. To understand the exact nature of the confluence, a detail analysis of the nature of elements is necessary. The society of the invader Aryans has been governed by the Brahmins (priests) and *kshatriyas* (warriors). When the Hinduism developed as a formal religion, the conquerors (Brahmins and *kshatriyas*) occupied the upper status and the autochthonous people were ranked in lower categories like *vaisya* (settler, husbandman) and the *sudra* (helots). In later part of the history, this hierarchy continues to be maintained in the resultant mixed population.

In the Hindu way of life, two traditions have become dominant. One is the *shastriya* and the other is *laukik*. The *shastriya* tradition in the total Hindu way of life stands for the formal aspects whereas the *laukik* tradition keeps alive the local indigenous customs. For example, in marriage rites, the function of the priest, which is associated with the *shastriya* cults are few in number whereas for the bulk of the marriage rituals i.e. *laukik uchars* or performances are done by the women only or by a group of non-Brahmin persons.

ANTHROPOLOGY OF MUSIC

Since its formulation, the term ethnomusicology has passed through conceptual changes. Early in the twentieth century the term has referred the comparative musicology particularly the study of primitive and oriental musical forms. Later it starts to mean the musical traditions outside the western civilization. The prefix 'ethno' of ethnomusicology refers music as a field of knowledge that which is continuously vanishing from the earth. The purpose of the folk / ethnomusicological study is to record the vanishing musical form as far as possible that fails to appreciate that every musical form changes in courses of time. In order to remove the conceptual deficiency, Merriam suggests that it should be defined as " the study of music in culture " and thereby the aspects of the social sciences and humanities could be welded together (Merriam, 1964, pp. 5-16). Understanding music as an integral part of culture. The world-view of a particular culture that is reflected through the music, can be taken as a point of departure from ethnomusicology to anthropology of music.

Music is a cultural trait (Herskovits, 1955, p. 10); but characteristically, it differs from other cultural traits. It is not that aspect upon which man depends for mere survival. It is essentially a body of ideas and aesthetic, which is related to the style of life. Redfield describes that these aspects of music are related to the social structure (Redfield, 1969, p. 50). Music as a variety of human behaviors can be classed as one of the most highly patterned cultural activities. As a part of culture, it shows three relevant principles. First, whatever music a particular society produces, it is highly ordered. Second, wherever it appears music is always connected with a set of ritual. And third, music is always context sensitive.

One important characteristic of music may help solving the problem of the relationship between music and various types of human activity. As a vast number of constraints inherent in it, one may assume that music is like a ritual

speech, which is clearly the most redundant form of human behavior. It is thus not surprising to find music associated with ritual where other forms of human behavior become similarly redundant. However, music is also associated with recreation, which is theoretically less organized than ritual. If the redundancy of music is a reutilization of behavior, then music should not appear in recreational contexts. Music has two simultaneous functions. One, it engages a group of people into meaningful activity; and second, within that activity, it demonstrates certain core-concepts that represent a skeletal statement of the major values of a society.

Music is a form of communication in the sense that it communicates cultural patterns in specific symbolic ways. Music is thoroughly a group activity, which tends to support cultural norms displaying them in symbolic form. By forcing their performance in a public arena through the agency of activity, it ensures the acceptance of a basic ethos by the culture-bearers (Lomax, 1978, p.111). The study of music and music making can be useful as a model for the more general study of the anthropology of culture. Culture as the 'organized systems of significant symbols persists in communities over a period of time. Music can only be produced by performance and the individuals impose meaning upon it. Culture is invoked and reinvented by social interactions. Thus, music and other cultural phenomena can be said to have no intrinsic meanings. It ought to be possible to assign any meaning to them.

In the sphere of music making, musical behavior and action, there is nothing particularly anthropological or sociological. It could be studied as any other social activity and its symbols, which could be treated in the same way as the rules of a game. The anthropologists and sociologist need not concern themselves with the music so much as the use to which it is put and attach the values to it in the course of social interaction. Music would therefore be anthropologically and sociologically neutral, as Nadel suggested, an 'action autonomous' (Nadel, 1951, p. 87).

The anthropological study of music and music making therefore concerns the products of man as music maker, and the processes by which feelings and ideas are expressed in patterns of sound that evokes emotions and sentiments. The symbolic load often arbitrarily assigned to the music may be relevant in this inquiry. The performers' and listeners' views of music and musical experience are crucial data in the identification of significant musical parameters and the analysis of musical meaning. The study of the symbolic load of music itself, and especially of the effectiveness of musical symbols, is the most challenging aspect. Because music is a mediator between feeling and form, a link between the innate, generalized automatic complexity of the body as well as the particular cultural arrangements of bodies that have been achieved through the medium of social interaction. Music is, therefore, an ideal field for the study of relationships between patterns of social interaction and the invention of the cultural forms. Nadel may be correct in arguing that such relationships do not and need not exist, but their case has neither been proved nor disproved. The explanation of cultural forms remains a key problem in the social sciences, and the study of music and music making can contribute much to its solution (Nadel, 1951, p. 87). This view has been well expressed by Lévi-Strauss. In comparing the special resemblance of music to the myth in both freezing and unfolding in time, Lévi-Strauss emphasizes its role in relating the inner experience of organic rhythms to the external rhythms of the music. He claims that "...music is the supreme mystery of the science of man, a mystery that all the various disciplines come up against and which holds the key to their progress" (Lévi-Strauss, 1969, p. 18).

Music is not intelligible unless it is 'grammatical'. Its code is its message, and it is incoherent unless it is logically structured. Yet, musical structures seem to spring from the feelings as often as they evoke them. The point is that the human feelings are also structured and in the transformation of feelings into patterns of sound and vice versa. The innate structures of the body play a part

in creation and interpretation, as well as the musical conventions of different societies and the different musical experience of individuals.

The study of music and music making therefore provides an excellent model for analyzing the invention and use of cultural forms as well as the relation between systems of ideas with regard to the social organization of music. There are, therefore, two levels at which the relationships between music and society can be explained – at the level of ideas and at the level of interaction in which ideas are invoked. There are also two areas of action that are involved in every performative situation – the musical and the social. Neither ideas nor musical action can be understood without referring to the patterns of social interaction. For, ideas and music like everything cultural are at first social facts.

This does not mean, however, that all ideas and music must be epiphenomena of the social. Although, it is clear that they can only be expressed and shared through the medium of social interaction. Their forms are profoundly influenced by social experience. It is interesting to study the music and music making activities anthropologically and sociologically. Because it is different from social activities and it constrains social interaction when it is invoked. Essentially it is those musical features, which provide the common denominator for musical and social actions both at the levels of ideas and interaction and in the areas of the musical and social. The general relationships between music and society and relationships between the musical and social elements put the musical modeling system into specific social contexts.

People choose to invent and invoke music, rather than other system of action that may put fewer restrictions on their freedom of choice. For, music making offers an intensity of feeling and quality of experience that is more valued than other social activities. Thus, music making can usefully be regarded as a primary modeling system. It is a special way of organizing the human bodies

whose special applications may take on a variety of forms and whose ideal aims are ritualistic and transcendental. Studying the man as music maker, irrespective of the fact that some men and women are musicians in particular societies, we would better understand the interaction of rationality, affect and commitment, ideas and social relations, and relations between culture and nature in all human activities. The analysis of man as music maker can tell us about the structure of the body and mind, which is engaged in social interaction. It can perhaps reveal the process by which the feelings are crystallized in conceptual thought and cultural forms and so provide the key to further progress in the science of man (Blacking, 1973, p. 14).

MUSICAL TRADITION AND INDIAN CIVILIZATION

In Indian musical tradition too, the two civilizational elements namely the great and little traditions are present. The first one is the *shastriya sangeet* or *marga sangeet* (classical), which has been originated from the *Vedic sam gan* and is a part of the great tradition. The second one is *loka sangeet* or *gandharva gan* (folk music), which has been originated from the *gram gan* (village song) and *aranya gan* (forest song) of the Vedic time. It is a part of the little tradition. The above classification is also applicable in the case of string instrumental tradition (Sen, 1984, pp. 4-5).

Aesthetically and philosophically, music is described as 'sensuous form' as well as a symbolic representation of man's sentiment. Indian aestheticians of music have described music as the one, which is the embodiment of *nada*. *Nada* is the primordial sound immanent in all beings. Music thus brings both the true musicians and attentive listener in close touch with the undivided divine aspect of 'sat-chit-ananda' (Goswami, 1992, p. 10). Music in the Indian subcontinent is a reflection of the diverse elements such as racial, linguistic and cultural that make up the heterogeneous population of the area (Jairazbhoy, 1975, p. 212). Also it is the object of meditation. It reflects the fact that music has been believed to have a spiritual origin from *nada*, which

is the synonym of *Nada-brahma*. The *nada* has been attributed to all the qualities of the *Brahma*. It is 'self created', 'mine of bliss', 'eternal', 'omnipotent', 'beyond description', and 'catholic' and manifested itself in songs, instrumental songs and dances. The Indian music comes under *guru-sishya parampara* and a master musician who is considered to be a *guru* initiates the disciple into the fold of music. Thus, the Indian music is attributed with the spiritual status (Sahay, 1999, p. 107). The word *marga* of *marga sangeet* (classical music) means 'the ways' where as *deshi* of *deshi / desaja sangeet* (folk) means the locality through which the *marga* passes. This means, that if the *marga* and *deshi* are taken within the limits of human emotions, it may be explained that the *marga* takes the emotion in motion to reach the path of divinity. The *deshi* helps the progress of such emotions with local soirees and color till it reaches its destination (Bose, 1988, p. 190).

Apart from the aforementioned two trends visible in the horizon of Indian music, a third trend is also noticeable, which may be termed as *darbari* music. This is a trend purely groomed and nurtured by the Muslim rulers of north India during 16th and 17th centuries. By patronizing the Muslim musicians of the court (*darbar*), these rulers had been able to establish certain credentials that influenced the entire classical music of north India. It must go to the credit of the Muslim musicians who took full opportunity of the court patronage and in course of time they were able to create and add new varieties to the existing musical styles. The combination of the old and new in north India thus gave birth to a new style and trend that popularly came to be known as *hindusthani marga-sangeet*. However, this *musalmanni gharana* or style influenced the south Indian classical music much less. One of the reasons could have been that the topographical obstacle in the form of the Vindhya mountains, which acted many a times as a barrier between the north and the south in Indian history. The ideas generated in one region invariably did not get transmitted to the other for a longer period of time. Whatever may

be the reason, the south Indian musicians remained within the confinement of their own traditional music-system and untouched by the *hindusthani sangeet* of the north. Thus, they had been able to set up a style known as the *karnatak sangeet* (Jairazbhoy, 1975, p. 221), which by and large followed the older tradition of Indian classical music or *shastriya sangeet*.

However, folk music remains within the precincts of local arena. By nature, the style of the folk music is absolutely different and altogether independent of the classical music. It is a unique synthesis of music, ritual, and celebration. It is the spontaneous expression of the people who pay devotion to the local deities. Folk music is completely based on untutored quality (Parmar, 1977, p. 44; Ray, 1988, pp. 102-03). The beat or the *taal*, the accompanied instruments, the lyrics and content of the folk music have nothing in common with the Indian classical music, which in all its varieties follow certain fixed norms. The folk music often follows the events of day to day economic and social life.

In these renditions, one may come across the religious rites and practices, as in the *baul gan* (song), the sadness being estranged from the loved ones as in *bhatiali* or the manners and peculiarities of festivities as in the case of *gumbhira*. These forms of folk music have been created in various rural regions of west Bengal. These are reflections and proofs of the originality of folk music, which are creations of the little traditions. In the arena of the *hindusthani* classical music, which is the gift of the great tradition, specialization is noticed in the streams of songs, music and dance while no such differentiation occur in the field of traditional folk music.

OBJECTIVE AND SCOPE OF THE STUDY

In defense of studying the music from anthropological perspective, Blacking writes that the aim and purpose of musical aspects do not differ markedly from those of the other aspects of culture. Music, after all, is a

universal human phenomenon and thus the study of music deserves a place by its own right (Blacking, 1973, p. 5). If the ultimate interest of man is the man himself, then music is a part of what he does (culture) and what he studies (anthropology) about himself (Merriam, 1964, p. 17). The statement that "culture is dynamic" is a commonplace in anthropology and it is equally applicable in every aspects of music (ibid., 1964, p. 303). The most interesting part of the study of music is that though it changes, it represents the sound created through the musical instruments that persist over a long period of time. Thus, it is also a tool that helps the historical and social-cultural reconstruction of a particular musical society (ibid., 1964, pp. 282-283).

In this research work, two musical instruments have been taken into account in order to understand their contribution to Indian musical tradition. One is the 'Sitar' – the traditional string instrument and the other is the *khamak* – a folk instrument. Sitar is a common instrument belonging to the great tradition of the classical *hindusthani* music of north India while the *khamak* or *gub-guba-gub* belongs to the little tradition of west Bengal, which is associated with the folk music of the *hauls*. The prime objective of this study is to prepare ethnography of the said two musical tradition.

The style of playing the Sitar is by and large uniform in different regions of north India. The eminent *gurus* have created a distinct style of *gharana*. Each *gharana* and its protagonists have a distinct center of its own. With the passage of time, the network has been developed through the traditional training (*talim*) following a rigid scriptural notation. It has been acquired through the generations and the *talim* is kept a closely guarded secret, which is not divulged to anyone outside the followers of the *gharana*. Incidentally, the shape and size of the Sitar as well as its string arrangements vary in accordance to the *gharana* or style. It has been found that some new arrangements, modifications, and improvisation have been incorporated in this instrument by some contemporary well-known sitarists. These

improvisation in the instrument, as well as its network of teaching are found in different areas of the *hindusthani* music. The music is a form of entertainment. But being a part of the great tradition, it also inherits certain customs, usage, and cultural connotations of pan Indian nature. Naturally, apart from the entertainment, the Sitar and its playing have also an impact on the society particularly on the urban elite of the middle class. On the other hand, *khamak* or *gub- guba-gub* is related to the *baul* tunes of West Bengal. The *baul* songs in general depict the philosophy of *bhaktibad* (devotion). Therefore, apart from the entertainment this also helps to fulfil the attainment of religious goals. *Khamak* is completely an accompaniment instrument, which is used as a beating instrument as well as the instrument of melody. It is an uni-chord instrument but acts like a poly-chord musical instrument. The present study also aims at understanding the making of the specialists – rural and urban, their centers both big and small, networks with other centers as well as the communication that takes place through the networks.

The objective of the study may be summarized in the following points mentioned below.

- 1) To construct an ethnography of the said two great and little musical tradition with particular emphasis on the technological history and manufacturing aspects.
- 2) To understand the process through which the specialists of the great and little musical tradition pass and its significance for the formation of a *gharana* (musical style).
- 3) To understand *gharana* formation of a center, its link and relation with other centers, and the Master-disciple continuum (*guru-shishya parampara*) of a *gharana*.
- 4) To prepare a description of the technical detail of music creation under the great and little (urban and rural) traditions.
- 5) To compare the characteristics of the two musical traditions.

- 6) To find out the common elements of these two instrumental musical tradition and their contribution to the Indian civilization.
- 7) To find out the factors responsible for changing the age-old musical tradition of the great and little traditions of the Indian civilization.

SELECTION OF FIELD SITES AND DURATION OF FIELDWORK

The venue of the research work has been selected keeping in mind the two traditions mentioned earlier. Sitar being a classical instrument, it obviously requires the urban audience for its evaluation. Calcutta being a heterogeneous city, becomes a suitable venue of their performances. By such performance, an artist of the high caliber receives satisfaction and an artist of the lower caliber finds more impetus to improve his / her performance. Actually, city is not a suitable place for developing a *gharana* but the artists often reside here for some time to remain in the limelight and in the eyes of the public. The value of appreciation and esteem thus become a prime reason for such prolong stay in the city. The metropolis of Calcutta, in this sense, fulfils all the aforementioned conditions of media coverage, public appreciation and individual ego satisfaction of an artist. An artist often likes to live in the city so that he / she may be easily contacted. Besides he / she also finds it convenient for getting suitable media-coverage and appreciation for his / her work. This is the reason for selecting Calcutta as a venue for the study of Sitar. The research work on the Sitar has been conducted spanning a period of more than two years in between 1997 and 2000.

As the venue for the study of *khamak*, three villages of Birbhum district namely, 'Paruldanga', 'Suripara', and 'Bandhyogora' have been selected. Birbhum district is the main abode of the *bauls*. For this reason, the villages of Birbhum district have been selected as the venue of research on folk music. The fieldwork has been carried out from the month of September 1997 to November 1997 for three months.

TECHNIQUES ADOPTED IN DOING FIELDWORK

In order to collect the data, first hand fieldwork has been carried out following the techniques of participant observation aided by case history and interview techniques. Though a structure of questions has been kept in mind to conduct the interview, it was not a schedule in any manner and the questions are always kept open so that the respondent could say anything. The chart of the *guru-shishya parampara* has been prepared following the genealogical technique. One point must be stated clearly. Since the researcher possesses technical knowledge of music personally, preparing and handling the technical detail of the music, for example the musical scorecard, has never posed any problem.

Sitar is manufactured in certain factories of Calcutta. The experienced makers of those factories have been interviewed to collect data on the different stages of Sitar manufacturing as well as the persons associated with it. Details of the raw materials, its procurement, and the suppliers have also been collected. Data have been collected on the cultural aspects of the Sitar learning, playing, and performing, through concrete case histories following the open-ended structured interview technique.

At first, the Sitar artists have been classified in three categories. The artists of the first category are the artists of famous *gharana* but they are not professional. That means they do not earn livelihood by performing in the public program. They are engaged in other jobs but play Sitar for their own satisfaction. The artists of the second category are also the artists of a famous *gharana*. They perform Sitar in the local and national programs to earn livelihood. This category of the artists also teaches some disciples to make earning. So, their earning comes from both sides — one, by performing and the other, by giving training. However, their income is not so high. Lastly, the artists of the third category are also the artists of a famous *gharana*. They attain top level musical conferences of the cities of India and regularly visit

abroad. Data about them have been collected through the concrete case histories. Special emphasis has been given on the age of commencement of training; rituals associated with the initiation; details about hours of training, practice (*rewaz*) and the special behavior related to the training period; receiving knowledge about the *raga vistar* and improvisation; and, how one becomes a musician following the process of training? Data have also been collected on how one becomes a specialist and associate himself / herself with the respective center and networks of the classical musical world? To understand the level of performance after the training period, the researcher has repeatedly visited their homes and their public programs at both local level and in the prime programs of Calcutta.

Regarding the collection of data on folk musical instrument *khamak*, the researcher has visited three villages of Birbhum district. In Birbhum district there is no village, which is populated by the *bauls* exclusively. Only those villages where the *baul* concentration is relative more have been selected for the study. In each village the researcher has stayed for days to collect data through interview and participant observation. To collect data from these three villages, key informants who belong to those villages have been interviewed in depth. Those key informants, who have much knowledge about the important centers of the *bauls*, introduced the researcher to the *bauls* of other villages. The instrument *khamak* is prepared by the *bauls* themselves. So the data on technology of *khamak* making has been collected from the *baul* informants following the similar questions, which have been used in Sitar. Regarding the cultural level of *khamak* learning, playing, and performing, data have been collected from the devoted *bauls*. Devotee *bauls* seldom visit to the cities and abroad. As the philosophy of *bauls* prescribes the simple life style devoid of any publicity, they attend the religious fairs and assemble in their respective *akhra* from time to time.

LIMITATION OF THE STUDY

During the fieldwork, this research worker has confronted some difficulties regarding the collection of data. Music is a performing art, which is expressed through personal human emotion with distinctive variation. It has a direct appeal to the sensory perception. Musical expression is a prominent indication of the feelings and emotions to create the *ragas* and this power of expression has a technique of its own that obeys some definite laws, e.g., 'accent'. So, it is neither amenable to analysis nor linguistic expression. Again as a performing art, music lives only when it is being performed. A person can write down a piece of music, can record it electrically and electronically, and can give it a new shape. But the music actually exists in the listening. It does not exist in the score, which is only a device to remember it or to reproduce it. Music lives only in time. The sound of music lives only for the seconds while created. It creates huge ornaments of melody and thereafter vanishes. The performing arts -- watching them listening to them, being involved in them, mentally participating in them, sharing in the tension, the excitement created consciously and unconsciously, being activated by them -- provide a kind of experience, which is different from emotion recollected in tranquillity.

Music is such type of performing art in which the 'performance' part varies from one musical tradition to another, from one idiom to another. For example, an *aalap* on a *vina* or a *surbahar*, the connoisseur looks for a degree of creativity on the part of the performer. This ability to comprehend the many subtleties and profundities inherent in the concept of the *raga*. The performer translates them into a clearly audible experience for the listener. Gradually building up a *raga* as if it were a piece of aural architecture, the musician communicates something. It is not a message, not a 'meaning' but the essence. The listener, on his part, tries unconsciously to compare it, equate it with similar deeply felt experience and concepts.

So the life of performing art is in the present. Once it does, it becomes something other than performance. The performing art cannot be saved, recorded, documented, otherwise participates in the circulation of representations of representations. Performance occurs over a time, which will not be repeated. It can be performed again but this repetition itself marks it as 'different'. The document of a performance is only the part realization that the tip of a pen cannot express it.

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I N T R O D U C T I O N

Music is the only passion with me and it has flowed unto me as my sole and soulful inheritance from my father, grand father and great grand father who was the revered Guru of Pt. Vishnu Digambar Paluskar. The way Balkrishna Buaji¹ sang the inspired music of soul and imparted music lessons to Pt. Vishnu Digambarji had the desired impact on my father and grand father, both of whom got gradually disciplined into the art and mystical subtleties of the classical music of our country. And, the gaiety and style of their singing gave me the untutored awareness that music, as an art, is divine in its origin and orientation, religious in discipline and conduct, and kingly in the realm of all fine arts. This awareness instilled into me the natural love needed to serve this King of Fine Arts in ideal manner.

Thus I was instinctively drawn towards the delicacies of this sublime art. My father gave the first lessons in classical music and since

1. Swami Dharma Vrata : Gurumukhi Gayaki : article published in 'Sangita Kala Vihar' (Hindi monthly) Oct. 1987, A.B.G.M. Mandal Prakashan, Miraj, pp. 304-306.

then I have been employing the faculties of my head and heart in developing taste and discovering acumen to be offered with devotional dedication at the shrine of Saraswati, the goddess of all arts and sciences material as well as spiritual. The 'Veena-pustaka-dharini' instilled into me the natural longing for and spiritual affinity with Her Being and the excellent art of 'Veena' playing made its entry and permanent home in my heart. Realizing the utter sincerity and devotion which then characterized; as per my Father's version, my musical orientation; my dad was good enough to initiate me into the art of 'Sitar-Vadan'.

During the course of my Sangitopasana I made it a point to draw as much as my younger sister and I possibly could from the parental wealth of music. My sister sings but I love 'vadan' more than 'gayan', though 'shabda' brahma and 'nada' brahma are born of the same source the 'Paratpara Brahma'.

In my humble attempt to gain excellence in 'Sitar Vādāna' artistic as well as aesthetic, I was deeply impressed and highly inspired by

the two great and ace 'sitarists' produced by modern India in the person of Sri Nikhil Banerjee and Sri Ravi Shankar, but, as far as the 'sahitya' or 'prabandhas' of classical music is concerned, I had the good fortune of drinking deep from the sea of musical experience transmitted to my father under the teacher-taught tradition coming down to him from the hon'ble Balkrishna Buwaji, who was himself a wizard of music of his age as also the esteemed Sangita Guru of Pt. Vishnu Digambar Paluskar, Pt. Ananta Manohar Joshee, Pt. Narhari Balkrishna alias Anna Buwa (son), Yashwant Sadashiv Pandit alias Pt. Mirashi Buwa and Gundu Buwa Ingley etc.²

Even while as a student of music (instrumental) for the degree of Master of Arts from the Rajasthan University, Jaipur, I had the privilege of going through some standard works on the classical music of India. On certain festive or cultural occasions of the college I was asked, rather encouraged, to give stage performance in Sitar Vadana. Gradually I outgrew the feebleness and limitations of stage consciousness and was invited by the Jaipur, Jodhpur

2. Shree Keshava Gundu Ingley: Pt. Gayanacharya Balkrishna Buwa Ichalkaranjkar Yanche Charitra (Marathi Edition), 1936.

stations of the All India Radio to give 'Sitar' performance. It served as my heart opener. Eventually I came in contact with a perfect Divine Master, a Sanyasin, who 'initiated' and instructed me on the spiritual path of God-realization. I am deeply indebted to Swami Iswarananda Giriji Maharaja from whom I learnt in 1985 that Nadopasana is assuredly a royal pathway to Self-realization. Since then I have been harbouring the idea of undertaking the research work on the close ties in which our classical music and 'dharma' are held.

Fortunately for me I was allowed by Shri N.V. Patwardhan, Professor and Head of the Department of Music, College of Indian Music, Dance & Dramatics of Baroda University to go in for scientific study of the profound relationship the classical music of India enjoys with our 'dharma'. In the heart of my heart I was convinced that 'sangita' and 'dharma' in our country have a common origin as well as a healthy and harmonious growth in Divine Life and that the close kinship between the two has been strained in modern times as a result of the deepening impact of the unprecedented advancement

and progress of science and technology. But I had no authentic evidence on the point. As I began to amass facts and understand the truth of the aforesaid assertion, I became fully aware of the fact that Music Culture in our country today offers a pitiable picture and a deplorable sight since it has been willynilly divorced from its original source under the growing impact of modern industrial civilization.

Various questions have recently been raised by Indian musicologists and western lovers of Indian classical music. They ask : Is the traditional classical music of India dead ? Or, is it dying, rather breathing gaspingly on the death bed ?

Among various answers to the above query, many critics have been of the opinion that Indian classical music is on the cross-roads; that it is faced with an ordeal of fire; that it is falling into swoon because it is cut off from its main root of God-head; and that it is being dried up by the heat of mechanization and monetarization of musical performances under the stress and

strain of industrial civilization, "is to preserve our heritage - our monuments our literature, our language, our music. We must keep it at the highest standards and allow the new developments that are really implied in the system and are a real addition, not an adulteration."³

This observation of Narayan Menon shook me as if from my slumber and I grew keen to work on the lines he suggested. But the path was not clear. Luckily, I came across a book on music by Acharya Kailash Chandra Deva Brahaspati which was both persuasive and provocative enough to fire into me the need, value and importance of examining and appreciating the close relationship between music and religion not merely on grounds of curiosity, but on the ground of profound sanctity attached to this topic of fundamental import and far reaching consequences even by the muslim musicians and musicologists of renown. In this book the author gives a citation of the court-musician Mirza Nawab Hussain of Rampur state who, while admonishing his Hindu students of Indian classical music, said :

3. 'Music East and West', India Council for Cultural Relations, edited by Roger Ashton, 1966, p. 12.

"Your ancestors had been great scholars - and knowers of Music. You are their successors. If you do not undergo the austerity and discipline of understanding the ancient treatises, then who else will do it ? Believe me and have faith that no labour ever goes waste. We will not be, but our soul will enjoy peace on your success and that alone will be our 'Guru Dakshina'. If you do not do this, then you will ever remain indebted to us and our soul will be restless".⁴

The present thesis is an inspired attempt to fulfil this obligation which our Rishis have cast on us.

In the present thesis which runs into nine chapters I have amply shown with evidence originality, precision, clarity and experience that classical music of our country is mystic in origin, magnetic in appeal, majestic in expression, universal in character, pure in performance and impersonal in flow.

4. Acharya Kailashchandra Deva Brihaspati:
'Bharat Ka Sangeet Siddhant', Prakashan
Shakha, Suchana Vibhag, U.P., 1959, pp.21-22.

In the first chapter "Fountain head of Music and Religion" the traditional Indian view is re-interpreted in modern context that God is the Fount Eternal of both Music and Religion; that Man, the crown and cream of Creations, is capable enough to enter ascendingly into the Hall of Sāma Gāna (सामगान) through Nadopasana and realize the Supreme bliss and divine goal of human life in this very life; that God is the greatest musicians whose music fills the universe and who sings through the mediative depth of silence and contemplative seers of the Atman; and that Sāma Veda is the First Book of Music not only in the history of India, but in the history of mankind.

In the second chapter - 'Streams and Structures' - it is evidentially observed that the stream of music which flowed as the song of soul (God) has structured itself into divine music and mundane music; that the divine music may either be 'deshi' sangita or 'mārgi' sangita; and that 'deshi' sangita; is the siddha music of a Perfect Master while 'mārgi' sangita is a Guru given ladder of Self-realization.

I have reasons to assert that 'deshi' music, far from being a countryside or folk music as most of the musicologists have assumed and affirmed, is the divine and 'siddha' sangita of a 'Deshika' i.e., Guru or Godman who revels in the resplendence of the Supreme and through whom God himself sings. Rare ones love music; rarer are 'mārgi' musicians of pure waters; rarest are the singers of 'deshi' music.

In the third chapter - Rationale of Research - I have explained the need and the basis of the research work in hand, a glimpse where is given in the foregoing paragraphs.

In the fourth chapter, as is obvious from its title, "The Seeker or The Sādhaka, the qualifications necessary for nadopasana have been detailed with due emphasis on the need of a Mystic Musician as Guru without whom no nadopasana, in true sense, is ever possible. Since God is the root of all creation and human creativity, that man alone is considered qualified to enquire into the Supreme Reality who has discrimination (viveka), dispassion (vairāgya) calmness of mind (shānta-mana), and a burning zeal to be spiritually

free (mumukshatva). At the top of all qualities there is 'discipleship' i.e., noble emotion of utter surrender and gratefulness towards the Guru. Our music is essentially Gurumukhi Gayan.⁵ Without invincible faith in Guru, God and Gayan, it is very difficult to progressively realize the common goal of music and religion, the goal of self-realization.

In the revelation of Music religious discipline is an inevitable help; in being religious for self-realization music as 'Nada Brahma' is an inescapable divine station and succor. Music is by nature - swa-roopa-ta-ha - (स्वरूपतः) the song of the cosmos and cosmic soul. Religion is, in essence, the law of the cosmos and cosmic Being. Both religion and music are God-centred and Guru-revealed from Indian point of view.

In modern times, however, as a result of the overpowering impact of advanced industrialism, growing technology and film culture, this main aspect of our Indian view point has been given up in favour of self, power and public prestige. Hence the need to do research and to renovate the

present trend in the musical world of our country.

In the fifth chapter titled : 'The Search or Sadhana' it is maintained that Nadopasana is central to both the disciplines of music and religion; that 'nāda-brahma' of music and 'shabda-brahma' of religion are full-blooded brothers i.e., 'Sahodara-ha'; that metaphysics of music and mysticism of religion seek their origin, sustenance and final consumation in the That One (तदेकम्) of the Rig Vedic seers; that the ūpasana of both music and religion is Gurumukhi; and that nadanubhava and religious experience are both supra sensuous (atindriya) and beyond speech and mind (a - vāṅg Manasgochar).

In the sixth chapter "Fulfilment of Sadhana" alias 'Deshika and Deshi Sangita', the fructification of nadopasana is portrayed. A perfect or siddha musician is, in our music terminology called a 'Vāggeyakāra'. He is the perfect human embodiment of 'shabda-brahma' as well as 'nāda-brahma'. In and through him both these aspects of Brah̄ma find full expression. As a siddha he sings 'deshi' sangita in his contemplative samādhi;

as a Guru he introduces 'mārgi' sangita for his disciples to be able thereby to slowly and steadily walk the path i.e., 'mārga' with the supreme object of reaching the 'desha', entering it and establishing himself/herself in the 'desha' of sangita i.e. the kingdom of music supreme. The 'mārgi' music is the seed and the 'deshi' music is the fruit that grows on the Tree of Music. The former is called 'nāyaki' (नायकी) while the latter is called 'gāyaki' duly processed and perfected as per the music falling or flowing out of Sri Gurumukha.⁶ A perfect musician - a Vāggeyakār - gets automatically possessed with all twenty eight characteristic qualities or merits as described by Sri Sārang Deva in his 'Sangita Ratnakar', the magnum opus of Indian classical music.

An honest effort is also made in all humility to discover as to who amongst our known musicians can be considered as Vāggeyakāras and why?

6. Swami Dharma Vrata : Guru mukhi Gayaki : article published in 'Sangit Kala Vihar (Hindi monthly), Oct. 1987, A.B.G.M. Mandal Prakashan, Miraj, p. 305.

It is established in this chapter that the fulfilment of 'mārgi' into 'deshi' sangita transforms the human music into Music Divine and the Sangita Sādhaka becomes a Siddha Sangitagya i.e., a perfect Mystic Musician.

The seventh chapter which speaks of the 'Devotional Music of Divine Masters' tries to uphold that 'deshi' sangita is the divine seed of devotional music; that devotional path is an uphill path demanding lofty moral life of its followers; that the nine-faceted Devotional stream of man's life is co-terminus with Ātma Nivedana i.e., utter self surrender and sublimation of jeeva into Brahma; that God dances and stays at a place where His devotees sing music perfected by the holiness in human heart; that Tān Sen and Bāiju Bawārā of Emperor Akbar's epoch were masters and great devotees divine music. That Tan Sen himself speaks of 'mārgi' and 'deshi' music ⁱⁿ the same vein of our present thesis; and that he who has risen to the peaks of the devotional music can, with conviction, say:

"When I go from hence let this be my
parting word, that what I have seen is
unsurpassable."⁷

7. Rabindra Nath Tagore : Gitanjali, Mac Millan India, Delhi, 1973, No. XCVI, p. 63.

The eighth chapter is on 'Music and Moksha'. In quite an original way this subject is considered and analysed in three perspectives : (i) Music in moksha, (ii) Moksha in music; and (iii) Music as moksha. All the three aspects have been aptly illustrated by examples drawn from the musical songs of great and glorious and godly musicians such as St. Tyāga Raja, St. Mutthu Swamy Dikishitar, St. Shyāmā Shāstri etc.

In the last chapter 'Music and Religion' the kinship between these two disciplines of self-discovery and self-dissemination has been critically re-examined, re-interpreted and restated in context of twin purusharthas ('artha' and 'kāma') and quadruple purusharthas (dharma, artha, kāma and moksha). Very identity or 'asmita' of music and religion is at stake today as a result of the pressure which the modern industrialism, so-called secularism and film-world have impinged on our classical music. As such our music which is being delinked from religion is afraid of becoming rootless. It is in this perspective that the real nature of both music and religion has been thoroughly examined on basis whereof this conclusive view comes to the forefront that both

are and should remain in the unitive embrace of the divine thread of self-realizations if classical music of India is to survive the bane of secularism and industrialism, safeguard its glorious inheritance and score evernew lofty ideals and standard of musical performance.

In my humble attempt to finalize and present my formulations on Music and Religion, I am deeply indebted and highly obliged to hon'ble N.V. Patwardhan, Professor and Head of the Department of Vocal Music, College of Indian Music, Dance and Dramatics, M.S. University, Baroda, without whose constant guidance, encouragement and grace this work could not have reached this shape.

.-JYOTSNA ICHALKAR&NJIAR.

ॐ

“ नादानुसन्धानं नमोस्तु तुभ्यं
त्वां साधनं तत्त्वप्रसङ्गं जाने ।
भवत्प्रसादात् पवनेन साकं,
विलीयते विष्णुपदे मनो मे ॥ ”

— आद्य शंकराचार्य

" I salute thee, O, divine discipline of sound,
(For) I have known thee as the (best) means
of realizing the Supreme. By thy grace my mind,
with the breaths, has merged in the meditative
contemplation of that All-Pervading Vishnu".

-- Ādi Samkar.

.....

"WHEN will I be able to hear the sound of
silence, the Music Eternal, the Song
of God ? ", the disciple asked.

"WHEN ? - You ask a wrong question. Now or
never. Hear it now ! because it is
there, the music is on, the music is all
over. Just you need to be silent so
that you can hear it. But never say
'When ?'; 'When' means you have brought
future in; 'when' means you do not want
it now. And it is always now. It is
always now - time. Eternity is ever
now. Music is as God is. Nay, "God is
Music and music God" was the whispered
muse of the Master".

- The Royal Song
of Sarāha *.

.....

* Acharya Rajneesh; The tantra Vision. vol.1
Rajneesh Foundation; 1977 P.23.

Chapter I

A. HISTORICAL AND TECHNOLOGICAL ASPECTS OF SITAR.

THE HISTORY OF THE STRUCTURAL DEVELOPMENT OF SITAR.

THE TECHNOLOGICAL ASPECTS OF SITAR.

THE MANUFACTURING STAGES OF SITAR.

B. HISTORICAL AND TECHNOLOGICAL ASPECTS OF *KHAMAK*.

THE NOMENCLATURE OF *KHAMAK*.

TECHNOLOGICAL ASPECTS OF *KHAMAK*.

DIFFERENT STAGES OF MANUFACTURING *KHAMAK*.

Chapter 1

A. HISTORICAL AND TECHNOLOGICAL ASPECTS OF SITAR

I. THE HISTORY OF THE STRUCTURAL DEVELOPMENT OF SITAR

Sitar is a string instrument of North Indian Classical music. The *haz* (playing style) of it has sprang up in recent centuries. The emergence and rise of Sitar as one of the finest instrumental expressions of *raga* music as well as its structural, melodic and rhythmic developments constitute many views. There is no particular authentic evidence about its invention. Historically, all the ancient Indian musical instruments using strings were known by their generic name *vina*. Amongst them, the *tritantri vina* (three stringed lute with wooden sound box), *kacchapi vina* (lute with five to seven strings and gourd sound box), and *chitra vina* (seven stringed lute) are very important. Because Indian evidences of Sitar's origin are related to the above three types of *vina* (Prajnanananda, 1953, pp. 258-59; Thakur, 1875, p. 14). The evidences about the existence of *chitra vina* are also available in Bharat Muni's (400-500 A. D.) 'Nāṭyaśāstra' and in 'Bauddha Jatak' (300-200 B. C.) The evolution of the *tritantri vina* and its tuning is not clearly known. But by the 10th or 11th century, it emerged as an instrument for accompaniment to vocal music and later as a solo instrument also (Mukhopadhyaya, 1989, p. 205).

During the Muslim invasions, the Persians brought a small instrument with three strings called 'she-taar' (three strings). The invaders were greatly impressed by the Indian *tritantri vina*. The emergence of the Sitar was possible due to the integration and assimilation of two above-mentioned instruments. Later, by about 18th century, the Sitar had come to acquire five strings. Through the subsequent developmental stages, the numbers of strings were increased from three to seven (Mukhopadhyaya, 1989, pp. 205-6). The origin of Sitar is comparable to the *cithara*, an instrument of 16th and 17th

century of England (Sanyal, 1959, p. 9). The ancient *vina* used to be called *saptatantri* as it had seven strings. The present Sitar is a corrupt form of the *saptatara* or *sat-tara* (seven strings) for it too has the same number of chanting strings. The *vina* had some other names too, i.e. *chitra* (with seven strings) and *vipauchi* (with nine strings). The corrupt form of *chitra* is *citara* from which the term Sitar (*sitara*) has been derived. *Sitara* and *saptatara* bear the same meaning (Krishnacharya, 1930, p. 12). The invention of Sitar is commonly credited to the famous singer Amir Khusru (1253 - 1325 A. D.) of the court of Sultan Ala-ud-din Khilji. But it has no documentary record (Popley, 1921, p. 107). The Greek musical instrument *kithara*, which came in Greece from Asia Minor, is structurally similar to Sitar (Grettinger, 1945, p. 59). Even a documented evidence about the existence of seven stringed lyre at the time of Pythagoras (582 B. C. - 500 B. C.) is also available. Pythagoras came in India and introduced the Indian Culture in the Greek Society (Farmer, 1929, pp. 165-166).

From the above evidences, ultimately two distinctive views may be summed up. First, Sitar has originated from the ancient Indian *vinas* (lute). Second, Sitar had come from abroad. But, it would not be proper to say that the seven stringed Indian Sitar is hypothetically related to the ancient Indian *tritantri vina*, *kacchapi vina*, *chitra vina* because, some other three and seven stringed musical instruments have been developed outside India. So it may be concluded that Sitar is indebted to those mentioned musical instruments for its structural origin. Apart from the debate regarding the structural origin of Sitar, it is beyond doubt that Sitar acquired its place as a *darbari* (royal court) musical instrument during the reign of Sultan Ala-ud-din Khilji. The Sultan's court musician and poet Amir Khusru was fully claimant for this credit. It is hardly possible to collect data on the technological aspects, such as measurement, raw material and their sources etc. of Sitar of the historical periods.

II. THE TECHNOLOGICAL ASPECTS OF SITAR

Sitars are generally fashioned from Teak or *toon* wood. The body of Sitar is made of a round gourd cut into unequal halves near the core and the semi-circular bigger half is used as its main body. This serves the purpose of the sound box (resonance) or belly of the instrument, generally known as *tumba*. The main parts of a Sitar are as follows:

1. *Tumba* – Round or flat gourd (belly or sound box).
2. *Tabli* – A piece of wood that covers the cut portion of *tumba*.
3. *Gulu Skandha* i.e., shoulder or the middle portion.
4. *Dandi* – The fingerboard of the instrument, on which the frets are fitted with *muga suto* or *parachut suto* (thread).

The other parts are the bridge, *langota* (tailpiece), *manka* (adjuster), *kan* (wooden pegs), *parda* (frets-made of brass or steel) and *taar* (string made of brass or copper strings).

A. TYPES OF SITAR

The beginners start with seven stringed Sitars, which is commercially known as 'Plain Sitar'. This seven stringed plain Sitar is divided into two types: '*Bara Sitar*' (standard size Sitar), and '*Chota Sitar*' (small Sitar). Obviously, the beginners can use either of the forms depending on the length of their limbs. Following is the detail of both the types.

a) *Chota Sitar* (small Sitar) – Generally the trainee belonging to 4-12 years age group uses this Sitar. The measurements of this type of Sitar as follows.

- i) Total length – 3 feet.
- ii) *Dandi* (finger board) – length 2 feet, 2 inches; breadth – 2 feet, 2.6 inches
- iii) Gourd (Sound box) – 30 to 32 inches in diameter.

b) *Bara Sitar* (Standard Sitar) – The adult beginners aged above 15 years use it. The measurements of the body of *Bara Sitar* are as follows.

- i) Total length – 4 feet.
- ii.) *Dandi*- (fingerboard) length – 3 feet, 2 inches; breadth – 3 feet.
- iii.) Gourd (Sound box) – 42 to 43 inches in diameter.

Among the seven strings of ‘Plain Sitar’, five are the main strings along with the two side strings are known as *chikari*. Out of those five main strings two of them are made of steel and the remaining three are of brass or copper. Strings are tuned in the following way:

- i) The first main steel string, which is named as ‘*madhyama*’ or ‘*bauf*’, is tuned to *madhyam* (F) of *mandra sapta* (lower register).
- ii) The second and the third strings made of brass are tuned to the *madhya sthan* i.e., *Sa* (C) of medium register.
- iii) The fourth string is also made of steel and is tuned to *pancham* of the *madhya Sthan*, i.e., in *Pa* (G) of medium register.
- iv) The fifth string is made of brass and is also tuned to the *pancham* (*Pa*) of the *mandra sthan* of the lower register G.
- v) The sixth and the seventh strings (*chikari*) are also of steel and are tuned to *madhya* and *taar* in *Sa* respectively (of medium and upper octave). These strings are meant for *jhankara* (sweet twang).

c) Gauges of Strings of both the types:

	Material	Gauge
1.	Steel	30
2.	Brass or Bronze	27 or 28
3.	Brass or Bronze	27 or 28
4.	Steel	30 or 32
5.	Brass or Bronze	21 or 26
6.	Steel (<i>Chikari</i> -1)	33
7.	Steel (<i>Chikari</i> - 2)	34

The development of sitar during the last phase of the Mughal rulers was very much illuminating. During the period of Aahammad Shah (1719 A.D. - 1748 A.D.), Sitar gained the gradual ascendant position as a solo instrument. New trends developed in this period by Shah Sadarang who was the court musician of Aahammad Shah. Among the seven strings of the Sitar, Shah Sadarang added three strings. However, it is not known, which three he included.

Ustad Imdad Khan (1848 A.D. - 1920 A.D.), the towering personality in the world of Sitar music, was born in a traditional musician family of Etawah (U.P.). He added some sympathetic strings (*tarab*) to enrich the sweetness of its tone. In such way *tarabdari* Sitar was developed from seven strings plain Sitar. Generally the number of *tarab* String is 9, but some exponent artists of the contemporary period have added extra 2 or 4 strings according to their needs.

Playing the above-mentioned Sitar, the skilful *Sitaris* have acquired knowledge about the finest tune of the Sitar. Like plain Sitar, it has five main strings and two *chikari* strings. Besides, there are nine to thirteen sympathetic *tarab* strings made of steel under the frets. The *tarab* strings are. They are fixed under the frets and just above the concave part of the board. *Tarab* strings are not struck by *mezab* (plectrum), but when Sitar artist strikes the main string by *mezab*, it produces the sound. This sound vibrates the *tarab* strings, which automatically produce a resonance. These *tarab* strings are tuned according to the basic notes of the *thaats* or on the basis of *aarohan* (upward movement) and *abarahan* (downward movement) part of the *ragas* that the artist wants to play. The sympathetic strings are made of steel having of 34 gauge.

A special type of Sitar, *Kacchava* Sitar, is found in the Sitar world. Such type is the direct descendant of *kacchapi vina*. The measurement of its body and the number of strings are similar to *tarabdari* Sitar except the shape of *tumba* (sound box). A flat type gourd makes the *tumba* of this type of Sitar, just like

the back of a tortoise regionally known as *kacchap*. Due to this reason, it is known *kachhuva* Sitar. Unlike other forms of Sitar, the sound of *kachhuva* Sitar is not full bloom due to its flat type of *tumba*.

Apart from the above mentioned three types, there is a standard *tarahdar*. The Sitar used of the female *sitari* is shaped according to the length of their arms. Two varieties – Plain and *tarahdari* – are also available.

The measurements are as follows.

- i) Length -- 3 feet, 2 inches.
- ii) *Dandi* (fingerboard) – length – 2 feet, 2 inches; breadth -- 2.6 inches.
- iii) Gourd (sound box) – 42 to 43 inches in diameter.

The measurements of the other parts are as same as the *tarahdari* Sitar.

The Sitar may further be classified according to the *gharana*. The first one is the conventional form of Sitar used by the artists of *Imdad Khani gharana* – the *gharana* created by the famous Imdad Khan. The second one is the Sitar of *Mailhar gharana*. It consists of two gourds, one is *tumba* (sound box) and the other is *kobba* (also a sound box), which varies from 28 to 30 inches in diameter. Due to *kobba* or double *tumba*, the volume of resonance is more than the Sitar without *kobba*. The third one is the *Jaipuri Sitar*. It consists of two extra gourds just behind the main pegs of strings excepting the *tumba*. At present it has become obsolete.

B. THE MATERIALS REQUIRED FOR MAKING SITAR

- 1) *Kath* (Wood): i) *Toon Kath* (*Toona ciliata*); ii) *Segun Kath* (*Tectona grandis*); iii) *Sissoo Kath* (*Dalbergia sissoo*)
- 2) *Lau*—Gourd (*Cucurbita maxima*)
- 3) Bone of cow or camel.
- 4) Horn of *Sambar* Deer.
- 5) German silver.



- 6) Steel.
- 7) Bronze.
- 8) Copper.
- 9) Iron.
- 10) Parachute *Suto* (Parachute thread).
- 11) Celluloid Sheet.
- 12) Polish material such as spirit, color, *gala* (lac), and potassium chloride.

The following description deals with places from where the raw materials are collected and the caste / communities of the suppliers.

a) *Kath* (wood): Before the period of independence of India, Sitar used to be made of teakwood. The said wood used to be collected from Myanmar (former Burma). At present the cost of Burma teakwood is very high and for this reason, the manufacturers concerned can not use it. So *toon* wood is used for Sitar making, which is collected from different states of India as well as from Nepal. In India the *toon* wood is available in Siliguri of West Bengal, Lumbding, Dimapur and Kokrajhar of Assam.

b) *Lau* (Gourd): It is mainly available at Pauspur village in the district of Howrah in West Bengal. The cultivators belonging to the Brahmin and *ugra khattiya* castes of the Hindu community cultivate these types of gourds. In the harvesting season of the gourd, the cultivators inform the concerned manufacturers that the said materials are ready for placing orders as per their requirements. Consequently, the owner of the factory, provided he is an expert in this line, otherwise he must be accompanied by an expert, visits their gardens and selects the gourds as per their requirements. The price is settled through mutual discussion and is paid in full on the spot. Afterwards, the cultivators supply the selected gourds to the respective manufacturing concerns.

c) *Aara*, *Manka*, and *Fulia*: These materials are made of the bones of the cow and camel. The center of manufacturing these materials is located at

Aminabad Park of Lucknow in the state of Uttar Pradesh. The makers of *aara*, *manka* and *fulia* belong to the Muslim community. The middlemen receive orders from the respective Sitar manufacturing concerns and accordingly collect the said materials directly from the aforesaid center. After supplying the material, they receive the payment. Usually the placing of orders and collections of materials take a period of fortnight. The suppliers concerned are originally the people of Lucknow but for the business purpose, they are settled at Khidirpur in Calcutta (West Bengal) for the last three generations.

d) **Bridge**: It is made of the horn of *samber* deer. The *samber* deer is found in the jungle of Sambalpur, Baripoda in the state of Orissa. The bridge is manufactured at Khidirpur in Calcutta, West Bengal. The same Muslim community as stated in case of *aara*, *manka*, and *fulia* does the collection, manufacturing and supplying of raw materials, to the respective manufacturing concerns.

e) **Kan** (Pegs): In Lucknow, the Muslim community manufactures pegs from *sissoo* wood. The supply of the readymade pegs is done in the similar way, as stated above.

f) **Parda** (Frets): Brass or steel-made *parda* are brought from Benaras and Berili of Uttar Pradesh and sold at Barabazar market in Calcutta. Mainly traders belonging to the *chamar* caste of Uttar Pradesh are doing the entire business of the frets. The manufacturers concerned purchase the said material from the traders.

g) **Parachute suto** (Parachute thread): The shops, selling this material are located at Canning Street market in Calcutta and the manufacturers of Sitar collect the material directly from the shop. *Muga Suto* is also used in exchange of parachute *suto*, but the latter is more popular due its hardness and longevity. The business of parachute *suto* and *muga suto* is done by the *tanti* (weaver) caste of West Bengal.

h) **Panti**: It is made of the horn of Sambar deer. It is manufactured at Ultadanga area in Calcutta, West Bengal by the caste *bene* (Businessmen) of Hindu community. The manufacturers concerned purchase it directly from them.

i) **Celluloid sheet**: It is available in Mumbai in the province of Maharashtra. The Businessmen belonging to the Brahmin caste of *marwari* (inhabitants of Marawar area of Rajasthan) community receive direct order from the manufacturers of Sitar and later supply the materials to them after collecting it from Mumbai.

j) **Taar** (string):

i) String made from steel The businessmen who belong to the *marathi* (inhabitants of Maharashtra) Brahmin caste import it from Germany in the form of coil. They supply it to the respective Sitar manufacturing concerns.

ii) String made from brass and copper It is made at Konnagar town in the district of Hooghly, West Bengal and sold at the market of Barabazar in Calcutta. The *marwari* businessmen who hail from Rajasthan control this enterprise. The Sitar manufacturers collect the material directly from them.

III. MANUFACTURING STAGES OF SITAR

This part of description deals with the two aspects, a) different stages of making the Sitar and, b) castes / communities of the makers.

The wood and gourd are essential materials for making the body of Sitar. The *toon* wood is also used for this purpose. The expert owners of manufacturing centers are doing the selection. In the case of wood selection, visual experience is more important. The maturity of wood is visualized on the basis of color and temperament. After the selection they are cut in a sawmill according to the required size. The size of the piece of wood must be 3 feet and 2 inches in length, 3.5 inches in breadth, and 1.25 inches in thickness. For the small Sitar, the length would be 2 feet 2 inches. For *gulu* (shoulder) of the

Sitar, the piece wood is cut measuring in 9 inches X 7 inches X 8 inches into a cylindrical shape. The side on which the frets are fitted is given more or less concave shape and the opposite side is given a convex shape. In this way the *kathrawala* (carpenter) gives the complete shape of the *dandi* (fingerboard) suitable for a Sitar.

In the next stage, the *kathrawala* joins the *gulu* with the moisturized gourd. Later, the gourd is dried up to enhance the bond of *dandi* with the *gulu*. A thin piece of wood measuring 14 inches X 13 inches is fixed to cover the hollow side of the gourd just like a lid. The name of this portion is *ali*. The various stages of the work done are absolutely temporary. All the joining parts are separated again after scrapping the outer surface of the Sitar. After separation, the parts in inner side of the *ali* is carefully scrapped in a finer way because, the sound of Sitar mostly depends on this part. Then the final fitting is carried out. The small pieces of wood are fitted on the junction of the gourd (*tumba*) and *gulu* (shoulder) for making ornamental design. *Kathrawala* belonging to the Hindu caste *namasudra* and *mahishya* do the various stages of the work.

The list of tools related to the manufacturing given below along with the measurements.

- 1) *Karat* (saw): (a) 24 inches; (b) 18 inches; (C) 12 inches.
- 2) Scrapper.
- 3) *Batali* (chisel): (a) Flat- 1 inch; (b) Round – 1 inch; (C) Round – 0.5 inch.
- 4) *Haturi* (hammer).
- 5) Drill; a) Fiddle drill; b) Flat drill.

After completion of the said stages, the Sitar is sent to the *celluloidwala* (persons engaged in celluloid fixing.) who fixes particular surface where the design is engraved. *Celluloidwala* belongs to the Hindu caste groups of *namasudra* and *mahishya*.

The list of tools required for the celluloid fixing is given below along with the measurement.

- 1) *Batali* (chisel): a) 0.5 inch; b) 1 inch.
- 2) File (flat): 1 inch.
- 3) *Hatari* (hammer).

A primary polish coat is applied on the surface of Sitar after the celluloid work, and design portions are cleaned. Then a final coat of polish is given. The person called *palishwala* who belongs to the *mahishya* caste group of the *Hindus* does the polish work.

In the next stage, the Sitar is sent to *fittingwala* (person engaged to fit the peg). They fit the frets, *aara*, *panti*, *bridge*, and strings in the respective portion of the body of the Sitar. The final work is the tuning and *jowark*, which is the most important and vital one, is done by the expert and experienced persons. The tuning work is regarded as one of the most important work because the quality of Sitar absolutely depends on it. Then the Sitar reaches its complete and marketable shape. The price of the Sitar is determined from Rs. 3,000/- to Rs. 17,000/- and onwards according to the grade.

In recent times, throughout India the Sitar are made according to the commercial code. For example, i) BombayTM Sitar, ii) CalcuttaTM Sitar, iii) KrishnaTM 104 Sitar, iv) Krishna DeluxeTM 105 Sitar.

Following is the detail descriptions of the above mentioned Sitar.

i) BombayTM Sitar:

- (a) Double *tumbas*; (b) 18 strings including 11 *taraha* (sympathetic strings);
- (c) 20 pieces nickel silver, fully movable frets; (d) four fine tuning adjusters;
- (e) hand-carved; (f) dark-hand-polished finish.

ii) Calcutta TM Sitar:

(a) Double *tumbas*; (b) 18 strings; (c) 20 nickel-silver fully moveable frets; (d) one, top string, tuning bead

iii) Krishna TM 104 Sitar:

(a) Larger bottom *tumba* for more volume, tone and responsiveness; (b) highly elaborate, hand-carved, detailing at the fingerboard and throughout the rest of the instrument; (c) double *tumbas*; (d) 20 strings; (e) 20 nickel-silver, fully movable frets; (f) two string tuning adjusters.

iv) Krishna Deluxe TM 105 Sitar:

(a) Completely professional instrument; (b) great sound projection, fine tone, and harmonic prediction; (c) meticulous hand finished decoration; (d) larger bottom *tumba* for more volume, tone and responsiveness; (e) highly elaborate and detail hand carved at the fingerboard; (f) double *tumba*; (g) 20 Strings; (h) 20 nickel-silver fully moveable frets; (i) four string tuning adjusters.

B. HISTORICAL AND TECHNOLOGICAL ASPECTS OF KHAMAK

I. THE NOMENCLATURE OF KHAMAK

The folk instrument *khamak* is a typical one by its shape and size. This is the only accompanying instrument of *baul* song in the district of Birbhum. Locally it is also named as *khamak*, *guh-gubi*, and *guh-guba-guh*. Its Sanskritic term is *anandalahari* is a later development. The *bauls* are unaware of its history and origin. They do not know how this typical folk instrument has entered in *baul* music circle, for no document is available about its time of origin. Some unlettered *bauls* explain that from whom the *bauls* have got the tune of that song, only he is the creator of this instrument. Who is that very person? He is named as '*mursid*'. *Mursid* lives in the physical body of the *bauls* and has created all the material things of *baul jagat* (*baul* world) using

the earthly body of them. In such way the *baul* explain the creation of the folk instrument *khamak*.

On the other hand, very few literate *bauls* explain that the *baul path* (way), as found in the present day Bengali speaking region of South Asia, has inherited three distinct traditions. The first one may be traced to the esoteric cult of Bengal, which is documented in the extant texts of '*Charya song*' (9th to 12th centuries). The second one traces the origin directly from the Sufism, which has entered into this region with Islam (13th century). The last one is founded on the *Sahajiya Vaishnav* cult, which has flourished there in the 15th century. The Birbhum *bauls* belongs to the last category. Their music grows along with their culture on the soil of Birbhum district, which has created the regional folk culture and formed a typical style of folk song. It appears that it has never lent itself to a particular period of history making it age-less. The *bauls* continue to create the songs and its *laya* and *chhanda* and its own identity with its own limitations. These limitations indeed, are basically responsible in conserving and preserving the availability of any folk society in a specific perspective and space. It is a spontaneous depiction of a particular regional culture that belongs to a particular linguistic boundary.

In spite of various references about the past of the *baul*, no document is available regarding the folk instrument *khamak* or even the meaning of *khamak*, *gub-gubi* and *gub-guba-gub*. The book '*Yantrakosh*' (Tagore, 1875) does not mention its history. During the field investigation, some *baul* has expressed their personal opinion regarding the origin of its name. They believe that the sound of this instrument is responsible for the origin of its names. The *bauls* sequentially explain the origin of its name from the sound it produces. 1) One upper stroke *khamak*, 2) continuous mild stroke *gub-gubi*, 3) stroke maintaining the *taal*, *laya*, and *chhanda* – (1-2-3 / 1-2-3 or 1-2-3-4 / 1-2-3-4) *gub-guba-gub*. However, why is it named *anandalahari*? They have placed their simple answer that its sound creates joyful feelings,

wave (*lahar*) after wave, in mind that helps to get the trace of *anandumaya jagat* (blissful world). It creates the waves of bliss and therefore it is *anandalahari*. This instrument is made by the *hauks* themselves by incorporating its various parts.

11. TECHNOLOGICAL ASPECTS OF KHAMAK

Main parts of this instrument and their measurements are described below.

- 1) *Khol* (cylindrical shaped wooden body) used as sound box which, is 8 inches in length and 5'4" in diameter.
- 2) *Tat* (*gut*) used as string, which is 17 inches in length.
- 3) *Kastha Bhanda* (wooden block) which is more or less round shaped and suitable for gripping.

Data collected on the technology of manufacturing the *khamak* shows that the *khamak* is generally fashioned from *neem* or *habla kath* (wood), sometimes also from *sirish kath*. The best quality of this instrument is made of the *neem kath*. The body of this instrument is more or less cylindrical. One end is covered with the skin of goat and the other end is open. Through the open side, one end of a long *gut* (string) tied with the bamboo fork is fitted at the center of the skin externally. The other free end is fitted with a wooden block (*kastha bhanda*) or sometimes with a small brass made water pot (locally known as *kat ghati*).

The following materials are required for making the *khamak*.

- 1) *Kath* (wood): a) *Neem kath* (*Azadirachta indica*); b) *Sirish Kath* (*Albizia lebleek*); c) *Sal kath* (*Shorea robusta*); d) *Segun kath* (*Pectona grandis*).
- 2) *Bars* (Bamboo) (*Bambusa tulda*)
- 3) *Suro* (Cotton thread)
- 4) String of Badminton Racket.
- 5) *Tat* (Gut)

- 6) Skin of goat.
- 7) Brass - for making the *Hat Ghati*.

Availability of Raw Materials

- a) *Kath* (Wood): *Sal* wood is imported from Malaysia and Indonesia while Teakwood is collected from Raipur district of Madhya Pradesh state. *Neem* is available in plenty in West Bengal, Bihar and Orissa. It is collected from the local villages and suburban areas. *Sirish* wood is collected from the district of Bankura in West Bengal.
- b) Bamboo is collected from West Bengal villages.
- c) Cotton thread is available at Bolpur market and supplied by the market of Barabazar, Calcutta.
- d) String of badminton racket is available at Bolpur market, supplied from Calcutta.
- e) *Hat Ghati* is available at Bolpur market and supplied by the markets of Calcutta also.
- f) Skin of Goat is completely the local village production.
- g) *Gut* is available at Bolpur market and also supplied by the markets of Calcutta.

III. DIFFERENT STAGES OF MANUFACTURING KHAMAK

About five generations back, the *khamak* used to be made by the *baul* himself. But at present, they purchase this instrument from local musical instrument shop or collect the different parts of this instrument and assemble all these parts at their *akhra*. Even in case of the damage of any part of this instrument, the *baul* himself repairs it.

The inner portion of a block of *neem* wood is scooped out to give it a cylindrical hollow shape with the help of 1-inch *choroso batali* (chisel), 1-inch *gobe batali* (chisel), and hammer. The outer surface is fashioned by the 1-inch *karat* (saw) and 2-inch *hiscup* (scraper). The bottom end (5¼ inch in

diameter) is covered with tanned goatskin, which is tightened with the bamboo strips used as a belt. Another bamboo strips is fitted externally around the open mouth, which is used as a guarder. Cotton threads are fitted crosswise from the open-end belt to bottom end belt. A small hole is made just at the center of the skin. Guts (playing string) measuring 17 inches in length is fitted through that hole supporting a very small bamboo fork externally. The free end is tied with a small *kastha bhandu* (wooden block) to make it suitable for gripping. To produce the strong but penetrating sound at present the *bawls* use the double strings of badminton racket instead of a single gut and brass made *kat ghati* instead of the *kastha bhandu*.

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Chapter II

A. TECHNICAL ASPECTS OF SITAR PLAYING.

TUNING OF SITAR.

ALANKAR AND *GAT* ASPECTS.

B. TECHNICAL ASPECTS OF *KHAMAK* PLAYING.

STYLE OF PLAYING

MELODY OF *BAUL* SONG

Chapter 2

A. TECHNICAL ASPECTS OF SITAR PLAYING

The Sitar is played in a sitting posture. According to Indian tradition, the posture is known as *aasan* (seat). The bearers of the Indian musical tradition opine that the Indian music is not only meant for entertainment but also gives a soothing experience by taking our mind away from material and social trivia of life. It helps us to transcend the natural world through *dhyan* (meditation). Without a befitting *aasan*, *dhyan* is not possible as *aasan* helps the mind to be calm and quiet. Indian Sitar is the instrument, which has that very magical power to create the sacred atmosphere by which *atma* (soul) of the body is transcended. As the *aasan* helps the artists to be absorbed into the *dhyan*, so it plays an important role in tuning the Sitar independently. Tuning the Sitar can be done in two ways. 1) In dependent type, tuning the Sitar is done matching the tune of *tanpura* and harmonium. It is very simple and direct and hence, it is more useful to the beginners. 2) Independent tuning is done without matching the tune of other musical instrument. It can be put in tune with the help of *parda* (frets).

1. STAGES OF TUNING WITH THE HELP OF HARMONIUM

- i) The bronze made 2nd and 3rd strings, called *jora*, are put in tune on the same notes. These two strings are tuned on 'C' (*Sa*) of the lower octave. Both of these strings are also the bases for the tuning of other strings.
- ii) The 1st string, which is a steel wire, is tuned on 'F' (*Ma*) note of the lower octave.
- iii) The bronze made 4th string called *kharaj*, is tuned on 'C' (*Sa*) note of the double lower octave.

iv) The steel made 5th string called *pancham*, is tuned on 'G' (*Pa*) note of the lower octave. Some players fix the *laraj* string as 5th string i.e. *pancham* by replacing the 4th string.

v) The 6th string is made of steel and called *chikari* no.1. It is tuned on 'C' (*Sa*) note of the medium octave.

vi) The 7th string is made of steel and called *chikari* No.2. It is tuned on 'C' (*Sa*) note of the upper octave.

Following is the tabular presentation of the tuning steps.

Tuning chart with the help of Harmonium

String no.	String Metal	Gauge	Indian <i>Swara</i>	Tuned on Note	
				Western note	Octave
1.	Steel	30	<i>Mā</i>	F	Lower
2.	Bronze	27 or 28	<i>Sā</i>	C	Lower
3.	Bronze	27 or 28	<i>Sā</i>	C	Lower
4.	Steel	30 or 32	<i>Pā</i>	G	Lower
5.	Bronze	21 or 26	<i>Sā</i>	C	Double lower
6.	Steel (<i>Chikari</i> No. 1)	33 or 34	<i>Sa</i>	C	Medium
7.	Steel (<i>Chikari</i> No. 1)	33 or 34	<i>Sā</i>	C	Upper

2. INDEPENDENT TUNING OF SITAR (WITH THE HELP OF FRETS)

i) **String No. 1** - It is tuned on 'P' (*Ma*) note of the lower octave according to the sound obtained from string No. 2 after striking it with *merzab* and pressing it on frets No. 5.

ii) **Jora (string No. 2 and 3)** - First of all the string No. 2 is stretched upto such a point that it should neither be too tight nor loose. The sound of the string is checked with strokes of *merzab*. It would be 'C' (*Sa*) note of the lower octave. Then, the sound of string No. 3 is adjusted with the sound of string No. 2. Both of these strings are called *jora*, which means basic note for tuning the other strings.

iii) **String No. 4** - This string is tuned on 'C' (*Sa*) note of double lower octave i.e., half of the sound is produced with the stroke of *merzab* on *jora* (string No. 2 and 3).

iv) **String No. 5** - This string is tuned on 'G' (*Pa*) note of the lower octave according to the sound obtained from string No.1 after striking it with *merzab* and pressing it on fret No. 2.

v) **String No. 6 (Chikari No.1)** - This string is tuned on 'C' (*Sa*) note of the medium octave according to the sound obtained from string No.1 after striking it with *merzab* and pressing it fret No.7.

vi) **String No. 7 (Chikari No.2)** - This string is tuned on 'C' (*Sa*) note of the upper octave according to the sound obtained from string No.1 after striking it with *merzab* and pressing at fret No. 7.

Tuning Chart with the help of Frets

String no. to be tuned.	Tuned on	Fret no. to be Pressed	Indian Swara	Note	Octave
1	2	5	$\dot{M}u$	F	Lower
2 + 3	Self	-	$\dot{S}a$	C	Lower
4	Half of Jora sound	-	$\dot{S}a$	C	Double Lower
5	1	2	$\dot{P}a$	G	Lower
6	1	7	Sa	C	Medium
7	1	17	$\dot{S}a$	C	Upper

3. TUNING OF SYMPATHETIC STRING (TARABS)

The steel-made sympathetic strings are fixed under the frets and on the top of the fingerboard. They are not struck by *merzab* but when the player strikes the *merzab* on the upper main strings, the produced sound vibrates the sympathetic strings, which automatically produce sound. These sympathetic strings are put in tune on the basic notes of the *thaat* in which the *gat* of a *raga* belongs that the artist wants to play.

Tuning chart of sympathetic strings (Tarabs) with the help of Harmonium and Tanpura.

String No.	Indian swara	Western note	Octave
1	$\dot{P}a$	G	Lower
2	$\dot{D}ha$	A	Lower
3	$\dot{N}i$	B	Lower
4	Sa	C	Medium
5	Re	D	Medium
6	Ga	E	Medium
7	Ma	F	Medium
8	$\dot{P}a$	G	Medium
9	$\dot{D}ha$	A	Medium
10	$\dot{N}i$	B	Medium
11	$\dot{S}a$	C	Upper

Tuning chart of sympathetic strings with the help of frets pressed on string no.1.

String no.	Sound produced by string no.1 or frets no.	Indian swara	West note.	Octave
1	2	<i>Pa</i>	G	Lower
2	4	<i>Dha</i>	A	Lower
3	6	<i>Ni</i>	B	Lower
4	7	<i>Sa</i>	C	Medium
5	8	<i>Re</i>	D	Medium
6	10	<i>Ga</i>	E	Medium
7	11	<i>Ma</i>	F	Medium
8	13	<i>Pa</i>	G	Medium
9	14	<i>Dha</i>	A	Medium
10	16	<i>Ni</i>	B	Medium
11	17	<i>Sa</i>	C	Upper

After tuning Sitar, the artist presents the melody (*raga*) according to his will. The *raga* is selected according to the time and season. The *ragas* are presented using varieties of melodic ornaments. Playing of Sitar is a combination of different techniques and technical forms of the *vina*, *rabab*, *pakhawaj*, *tabla* and also from *kantha sangeet* (especially *dhrupad* and *khayal ang* of singing) (Slawek, 1987, p. 27).

The string instruments *rabab* and *vina* have influenced in the playing technique (*baaj*) of Sitar. It has occurred in two ways. One is in the structure of melodic improvisation and the other is in the style of fingering. The *aulap*, *jor*, and *jhala* of the former are the direct transformation from the *vina ang*, while the latter's *tarparan* and *katarjhar* are from *rabab*. The techniques of *meend*, *spars*, *krintan* and *ganiak* of the left hand are transferred from the *vina* while *ghasit* is the lone transfer from the *rabab*. Many musicians also believe that *jhala* has originated with the imitation of a specific class of *pakhawaj bol* known as *topiya*. *Topiya* is consisted of stroking patterns, such as *ghe na na na*, *ghe na na na na*. These are easily translated into the *merzab* stroking

patterns of *da c c c*, *da c c c* and *da c c*, *da c c*, *da c*, *da c c*, *da c c da*.

On the other hand, the Sitar has been greatly influenced by *kheyal saili* (style) of vocal music. The *Masid khani gat* of Sitar has derived its style from the *haru kheyal* (*vilambit*) while the *Reza khani gat* (*drut gat*) from *chota kheyal*. Many musical ornaments of Sitar music have come from the *kheyal saili ang* with the many types of *taans* such as the *sapat taan* (literally straight extension), *murki* (a type of turn) and *khotka* (struck tone). Besides the above *alankars* (musical ornaments), the artists play various *alankars* like *prahar*, *jamjama*, *murki*, *gitkari*, *khotka*, *pukar*, *ghasit*, *anulom*, *bilom* and *torā*. Following are the details of above *alankars*.

- i) *Aakarsa* or *Sulatprahar* – The playing of ‘*da*’ *bol* is known as *aakarsa* or *sulatprahar*. Drawing the string towards the body plays it.
- ii) *Apukarsa* or *Ulatprahar* – playing of ‘*ra*’ *bol* is known as *apakarsa* or *ulatprahar*. It is the opposite *bol* of ‘*da*’. Stroking the string towards the floor plays it.
- iii) *Jamjama* – Playing of the double notes at a time, by single strokes is called *jamjama*.
- iv) *Murki* – Playing of the triple notes at a time by a single stroke is called *murki*. When the artist plays this *alankar* on a note, he comes on that very note playing previous two notes very swiftly. For e.g. *Murki* on *Ni* (B) note = *Re Sa Ni*
- v) *Gitkari* – Like *jamjama*, here the artist plays four notes at a time by a single stroke. For eg. - *ReSaNiSa* or *SaReNiSa*. Using the two techniques produces it. One is by using the finger and the other is *meend*.
- vi) *Khatka* – The repetition of *jamjama* is called *khatka*.
- vii) *Pukar* – When the artist plays the same combination of *swaras* (notes) on different *saptak* (octave), it is known as *pukar*. For example,

a) *mandra* (lower): *mā dha nī*; b) *madhya* (middle): *ma dha nī*; c) *taar* (upper): *mā dha nī*.

viii) *Ghasit* – In this melodic embellishment, a *swara* (note) is produced through rubbing a string.

ix) *Anulom* and *belom* – These two musical ornaments are produced by *meend*. In *anulom* and *belom*, there are two types of *meend*. *Meend* produces sound from one note to another without breaking the sound. For this purpose, both finger nos.1 and 2 are used for pulling the string. In *meend*, the sound of other desired notes must remain in mind i.e., one note *meend sa* to *re – sa re*, two notes *meend sa* to *ga – sa ga*, and three-notes *meend* from *sa* to *ma – sa ma* etc. The artist produces the sound of *meend* through the pulling of string by first and second finger of left hand and striking then by right hand. When the artist pulls the string just after the stroking, it is called *anulom*. The reverse process is called *belom*.

x) *Toda* – It is a compositional format of Sitar music. A short piece made of sound syllables such as *dha ra* and their various permutations and combinations are known as *toda*.

At the time of performing before the audience, ^{the} The artist presents those musical ornaments through various type of musical phase, stage by stage. They are *aalap*, *jod*, *jhala*, and *vilambit gat* and *drut gat* with various *tauns*.

a) *Aalap* – It is an introductory phase of *swara* movement. This phase is completely *anibaddha* that is unaccompanied and without rhythm. It is also the analysis of a *raga* or melody. The elaboration of it or the systematic development of the notes is strictly confined within its rule & boundary. This melodic elaboration on rhythmic dimensions usually described by the term *vistaar*. In *aalap*, two features are generally important, the tempo and the weighty *alankars* with various expression. The *aalap* are, therefore found to vary according to the form and modality of the music. A more systematic

phrasing of the *aalap* is put forward, in the context of Sitar, with a greater role of the technical resources.

i) *Vilambit aalap* – It is the primary elaboration of the *raga* constituted of the slow tempo and *taal*. A *mukhada* characteristic of the *raga* is introduced after each completed statement of an idea. The tempo increases gradually and with more fret work and the *gamaks* are set with various combinations of the *swaras*.

ii) *Jod* – Double the tempo of the *vilambit* and its succeeding phase, is *jod* (coupled) phase of the *aalaps*. It is here that complicated fretwork and fingering high-pitched string used chiefly for the drone cur. rhythm function become prominent.

iii) *Jhala* – It is fully the *chikari* work. Sometimes a small *tukda* also appears. The increasing tempo registers a movement towards the musical climax. In this phase, the entire musical expression comes nearest to a metrical quality.

iv) *Thok* – This post-*jhala* phase of elaboration is played with accents. The plectrum actually strikes the adjacent wooden or metal portion of the instrument to introduce the *thok* (strike) effect.

v) *Lodi* – In this phase, the artist plays clusters of notes. The formations and patterns are woven around the nucleus notes, which are thus repeated in varied contexts.

vi) *Larh-guthi* – A *ladi* with a ‘knot’ effect is created through the introduction of harder sound syllables and their groups.

vii) *Larh-lapet* – The *ladi* effect alternates with the *meend* in which other enveloping sound progressions are employed.

viii) *Paran* – In this phase, the Sitar artist plays the *bols* of *tabla* or *pakhavaj* with various permutations and combination of *swaras* in different octaves.

ix) *Dhuya* – *Chikari* string is used for phrasing *ladis* alternately with other patterns on the main strings.

x) *Matha* In alternating movement *chikari* and the main strings are played upon.

After the treatment of the *ragas* through *aalap*, *jod*, and *jhala*, the artist transcribes the *gat* composition in the *vilambit*, *mudhya* and *drut layu* balancing or rapporting with *tabla* or *pukhwaj*. Usually, the Sitar player plays two types of *gats*. One is *Masidkhani gat* (*bara kheyal*), and the other is *Rezakhani gat* (*chhota kheyal*).

b) *Masid khani gat* – It is played in slow tempo, accompanied by the *vilambit teen taal* (16 beats). The artist presents this *gat* through some fixed *bols* eg. *din da din da ra da ra*. The artist prepares total *gat* showing all the variation of *gat* through the permutation and combination of these *bols*. The *vilambit gat* (*Masidkhani gat*) starts from 12th beat that means the *gat* is the combination of *mukhda* of five *matras* (beat). The main *bol* of this *gat* is *dir da dir da na da ra*. But some times, the artist presents *gat* at the time of *upaj* like *bols* – *air da dir da na, da dir da na, dir da ra, da da ra*. By these *bols*, the artist plays different *angas* of *laykari* and expresses his artistic skill and expertise.

The artist starts this *gat* with a very slow to slow tempo but he draws the end of this *gat* in medium tempo. This *gat* is divided into three parts - *sthayi*, *manju*, *antara* in *vilambit teen taal*.

Sthayi

3	X
SaSa ¹ Dha Pa Pa SaReGaRe	| Ga Ga Ga SaReSa |
2	0
| SaDha PaDha Su SaReGa	| PuDhaPaGa SaSaDhaPu
GaGaReSa |	|

Manja

$\overset{3}{DhaSa} \quad \overset{3}{Dha Pa Dha Pa Pa} \quad \overset{X}{| Dhu SaRe GaRe Ga |}$
 $\overset{2}{| Re GaPa GaDha Pa |} \quad \overset{0}{Ga Ga Sa ||}$

Antara

$\overset{3}{GaGa} \quad \overset{3}{| Re GaGa PaDha SaDha |} \quad \overset{X}{\overset{\cdot}{Sa} \overset{\cdot}{Sa} \overset{\cdot}{Sa} \overset{\cdot}{GaRe} |}$
 $\overset{2}{| \overset{\cdot}{Ga} \overset{\cdot}{ReRe} \overset{\cdot}{Sa} PaDha\overset{\cdot}{Sa} |} \quad \overset{0}{DhaPaGaPa} \quad SaSaDhaPa$
 $GaGaReSu ||$

c) *Reza khani Gat* - The *Masidkhani gat* is followed by the one called *Rezakhani*. *Rezakhani gat* is a fast paced composition set a *raga* and a *taal*. This *gat* may begin from any beat and during the elaboration, it generously uses *t̥hais*, fast paced *todas* as well as the *jhala*. Like *Masidkhani gat*, the *Rezakhani* also has three sections called *sthayi*, *manja* and *antara*. The *bols* fixed for these *gats* are – *dir, dir, dir, dar, dar, dir, dar*. These *gats* are played in medium and fast tempo.

The *Reza khani gat* in *drut teentaal* is described below:

Sthayi

$\overset{0}{Ni Pa - Re} \quad \overset{3}{| - Sa Ga Re |} \quad \overset{X}{Ga - - Ma |}$
 $\overset{2}{Ga Ma Pa Pa |}$

Manja

$\overset{0}{Ni SaSa ReRe SaSa} \quad \overset{3}{| Ni SaSa Ni Dha |} \quad \overset{X}{Ma PaPa Dha Ni} \quad \overset{2}{| Re Re Sa - |}$

Note:

() -- Beat without clap.

2 Indicates second clasp.

3 -- Indicates third clap.

d) Bol Baaj Ki Gat: Now a days-another style of *gat* called *bol baaj ki gat* is in practice. In this *gat*, *hols* are not fixed. The player can use this *gat* only according the tune of the songs.

B. TECHNICAL ASPECTS OF KHAMAK PLAYING

The *bauls*, clad in saffron colored loose garments (*alkhalla*) and turban (*pugri*), play the musical instrument *khamak* in dancing posture. Sometimes they sing and dance at the same time. At left side of the chest, the instrument hangs down the shoulder with the help of cotton thread. During the time of playing, it is tightly fixed on the left side of the chest across the shoulder. The wooden block or *hat ghuti* is caught hold with the left hand.

The *khamak* is completely a folk accompaniment instrument. The *baul* uses this instrument at the time of singing in two ways, as a melodic instrument and a beating instrument. The *bauls* sing this songs on the basis of *raga* and *taal*. They play the notation of that *raga* maintaining the melody of that

particular song. In most of the cases, the *baul* songs are composed *dadra* or *kaharba taals*. The first one i. e. *dadra* is in 3-3 *chhandu* (rhythm) – *dha dhi na, na ti na*; and the second one is in the *taal* of 4-4- *chhanda* that is *dha ge tey te, na ge dhi na*. In both of the *taals* the *bauls* maintain the '3-3' and '4-4' *chhanda* in their *khamak*.

The *bauls* play *khamak* according to their own *samaskara*. He does not intend to find the origin of the *khamak* as well as the grammatical system of this instrument. For, he is less interested in the musical science. To them, wherever the life is the heart beats the theme of music.

1. STYLE OF PLAYING

Khamak is very much a handy musical instrument. Structurally it is very primitive, because the two sides of the *gut* (string) are not fitted like other string instruments (classical or folk). While one side is free, the other end of the string is fastened on the inside of a skin stretched over at the base of the hollow cylinder. The free end of the *gut* is fitted with small coffee cup shaped wooden or brass piece. This small piece is held by the left hand of the *baul* to keep the *gut* tight. By tightening and relaxing the string, the *baul* strikes with a wooden made *baajanar kathi* (plectrum) and control the variation of the melodic pitch.

In the musical system of *khamak*, there is no ^{2.}*aro*hi, ⁶*avar*ohi, and no *vadi-samvadi swaras* like Sitar music in the *hindusthani* system. The *baul* does not maintain any *graha swara* in his song. In spite of the lack of grammatical system, the *baul* cannot imagine his song without *laya*. According to their version, the *laya* is the canvas of music and even without the external beats, they maintain *laya* in their song and music. The playing techniques of the *khamak* are very simple and come in a natural way. They consider the footprint of anybody's music as artificial and unimportant. *Baul* music is completely spontaneous and they say that the *sangeet bhab* (musical mood)

does not come by the way of *tatta katha* (theoretical discussion, grammar). The *sur* (melody), *laya*, and *chhanda* are completely based on folk style. This means that the nature of performance, its rhythmic character, and accompaniment styles establish the nature of total music on the folk base.

2. MELODY OF BAUL SONG

The following is the *Baul* tune of Birbhum district of West Bengal.

Thaat (Family)- *Bhairavi*: *Sa re ga Ma Pa dha ni*

Sa Ma Pa – *Sudha swara* (Natural note)

re ga dha ni – *Komal swara* (Flat note)

Taal – *Dadra* (*Chhanda* – 3-3)

Following is the exemplary song frequently sung by the *bauls* of the area.

“*Des bidesher manus^৯ go / Jao ei Birbhume //*

Jethay hairagi akaser tale / Amar man mate baul sure”.

The free translation of the song can be represented in the following way:

“ Oh the man of all lands / Visit Birbhum, where //

My mind plays with the different notes / Under the boundless sky ”.

Notation of the song is as follows:

<i>Sa</i>	<i>re</i>	<i>re</i>	|	<i>ga</i>	<i>Ma</i>	<i>Ma</i>	|	<i>pa</i>	<i>pa</i>	<i>pa</i>	|	<i>ma</i>	-	-	|
<i>de</i>	<i>s</i>	<i>hi</i>	|	<i>de</i>	<i>se</i>	<i>r</i>	|	<i>ma</i>	<i>nu</i>	<i>s</i>	|	<i>go</i>	<i>j</i>	-	|

<i>Ma</i>	-	<i>Ma</i>		<i>re</i>	<i>ga</i>	<i>re</i>	|	<i>sa</i>	-	-	|	-	-	-	|
<i>ei</i>	-	-		<i>Bi</i>	<i>r</i>	<i>bhu</i>	|	<i>me</i>	-	-	|	-	-	-	|

<i>dha</i>	<i>dha</i>	<i>dha</i>		<i>ni</i>	-	<i>sa</i>	|	<i>Ma</i>	-	-	|	<i>Ma</i>	<i>ni</i>	<i>pa</i>	|
<i>je</i>	<i>tha</i>	<i>y</i>	|	<i>bai</i>	-	<i>ra</i>	|	<i>gi</i>	-	-	|	-	-	-	|

<i>dha dha dha</i>	|	<i>ni - su</i>	|	<i>sa - sa</i>	|	<i>sa - sa</i>	|
<i>je tha y</i>	|	<i>baī - ra</i>	|	<i>gi - -</i>	|	<i>- - a</i>	|

<i>ni ni ni</i>	|	<i>dha pa -</i>	|	<i>- - -</i>	|	<i>Ma ga -</i>	|
<i>ka se re</i>	|	<i>ta le -</i>	|	<i>- - -</i>	|	<i>a ma ra</i>	|

<i>pa - ni</i>	|	<i>dha - pa</i>	|	<i>Ma ga ga</i>	|	<i>re sa -</i>	|
<i>nay - na</i>	|	<i>te - ba</i>	|	<i>u - t</i>	|	<i>Su re</i>	|

Note: The upper lines indicate the notes of the song while the lower lines indicate the words of the lyric.

Some musical phrases of *Baul* songs have been described below.

<i>MaMaDha</i>	<i>GaMaPa</i>	<i>MaGaReSa</i>	<i>MaPaNiSa</i>
<i>PaNiDha</i>	<i>PaNiDha</i>	<i>PaDhaSa</i>	<i>SaReGa</i>
<i>SaGaRe</i>	<i>SaNiDhaPa</i>	<i>MaGaRe</i>	<i>SaReMaGa</i>
<i>MaGaMa</i>	<i>ReMaGa</i>		

The *bauls* seem to be indifferent about such standardized forms, because of the spontaneity of their performance, which they inherit from the oral tradition.

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CHAPTER I

HISTORICAL DEVELOPMENT OF SITAR

HISTORICAL DEVELOPMENT OF SITAR INSTRUMENT

While working with the sitar it is essential to have a glance at the historical development of the instrument. There is a lot of confusion about the inventor of the sitar. Amir Khusroo is said to have invented this instrument. A traditional story, especially favored by Muslim musicians, credits Amir Khusroo with the invention of the sitar. Khusroo's life is surrounded with legends & it is difficult to separate fact from fiction. He is primarily remembered as a poet in the court of Ala-ud-din-Khilji (1296-1315), the sultan of Delhi. Some evidences prove that he invented the Ghazal & Kavvali vocal genres of North Indian music. But there is no evidence that he invented the sitar, nor is there any evidence that he modified a pre-existing instrument & named it sitar¹. If we go back to the history of the sitar we cannot move more than 300 years in the past. So, for the last 30 -40 years this notion has been totally disregarded and it is granted that the modern shape, size and quality of sitar has emerged after a gradual development of a single or more than one veenas. Here is a brief history of the veenas from Pre-Vedic period till Mediaeval period where lies the root of modern sitar.

The Veena has its root in Pre-Historic period; so far as history is concerned the sitar also got its ancestry from the Pre-Vedic or Vedic period. Pre-Vedic excavations resulted in the sculptures and stone pictures of Mohenjodaro, Harappa, Chanhudaro, Jhukar, Lothal etc. civilizations. We may remember Mr. Roy Bahadur Dixit's remarks in this context:

"Some of the pictographs appear to be representations of a crude stringed instrument, prototype of modern veena,"²

Ancestors of sitar from the Vedic Era:

The general name "veena" played a very important role in the vedic liturgical world. A wide variation of "Veena" was prevalent in the Vedic society and quite a number of them used to be played in the important Vedic sacrifices.

¹ "Sitar Technique in Nibaddha Form" - Stephen M. Slawek, p-6

² "Bharatiya Sangitar Itihas" - Swami Prajnanananda, part - I, p-

"Vina":

"Vina" is a very ancient Indian string instrument and a number of varieties of Vina are referred to in the Vedic texts. 'Satapatha Brahmana' prescribed the playing of Vina in the 'Asvamedha' Sacrifices. Vina was also played in the 'Mahavrata' Sacrifices, a variety of 'Somayaga'. Though a full description of the Vina is missing in the Vedic texts, a partial idea of its appearance however, can be gathered from two Vedic texts, 'Aitareya Aranyaka' and 'Sankhayana Aranyaka'.

Naradiya 'Siksha' a later Vedic text, shows two varieties of Vinas - 'Gatravina' and 'Daravivina'. By 'Gatravina' he meant palm, because there is a practice of indicating different musical notes on different points of fingers while singing 'Samagana'. So the Vina, as a musical instrument, with all its varieties, falls under the category of wooden lute.

'Alavuvina': The reference to this Vina is found in the 'Jaiminiya Brahmana', 'Latayana Shrauta Sutra' and 'Paninia Siksha'. 'Alavuvina' as its name indicates, is probably a kind of Vina whose resonance box is made of 'Alavu' (Gourd).

'Kapisirsi' : This also belongs to the class of Vina and its typical name suggests that probably the top of its 'Uanda' looked like the face of a monkey (Kopi). It is referred to in the 'Jaiminiya Brahmana' and conjointly with 'Vakra' in the 'Srauta Sutras' of the Samaveda.

Seven stringed Vinas in 'Natyashastra' of Bharat :

'Chitra vina' is the name of seven stringed instrument mentioned by Muni Bharat in his 'Natyashastra' (written around 2nd c. B.C. - 2nd C. A.D.) In his words :

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Chitra vina is played by means of fingers. Bharata mentions about another vina 'Vipanchi' of 9 strings('vipanchi nabatantrika') and played by means of a 'kona'. This 'kona' is a plectrum or mizrab, that is yet to be revealed.

Bharata described –

'Konavadya vipanci syaccitra angulivadana'

Abhinava Gupta interprets the word 'ca' in the verse (before the word 'anguli') to suggest that the kona and the fingers are involved in the playing of both 'vipancii' and 'citraa'.

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“ anye tu cakaara c(me) vaarthe varnayantah konam
vipancyaangulim ca citraayaam niyamayanti/
anye tu konangulivadya vipanci angulimatravadya citretyahuh.”²

No other informations are found in this treatise regarding this vina.

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Instruments in 'Sangeet Ratnaakar' :

'Sangeet Ratnaakar' is a brilliant synthesis of all previous musical learning. It was written by Sarangadeva at the court of the Yadav King Singhana II(1230-1247) in Devgiri(today's Daulatabad). This great scholar has clarified the 'Gandharva' and earlier types of music and documented contemporary music in a complete structure. Sarangadeva was well versed with both the theoretical and practical aspects of music along with other subjects. He was also famous as 'Nihsanka', his pen name.

The 'Sangeetratnakara' is organized into seven chapters or 'adhyay'. They are Swaradhyay, Ragadhyay, Prahandhadhyay,Prakirnadhyay, Vadyadhyay, Taladhyay and Nrityadhyay.

The Vadyadhyay is rich with 11 types of vina, 15 types of venu, drums and metallic instruments. Following Bharat Muni Sarangadeva classified instruments into 4 classes - Tata, Avanadhya, Ghana and Sushir. Apart from this, he has classified instruments according to their utility -

- ✓ Shuska Vadya – that can be solo performed
- ✓ Gitanug Vadya – played to accompany Gita
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The etymological meaning of the word gita would be 'that which is sung'. But according to Sarangadeva 'gita' refers to melodic structure irrespective of its source of production. The units of gita, svaras are said to be produced by varasa, vina and sarira(the human body).

Vamsavinasariraani trayomi svaraketavaah².

In the Vadyadhyaya, while clarifying instruments on the basis of their functions, Sarangadeva states that from Tata and Susira arises gita.

'....tatra purvaabhyam srutyadidvarato bhavet gitam'²

In spite of the basic difference in their functions, the tata, sushira, Ghana and avanadhya vadyas are all grouped together for the simple reason that all have to be played(vadyate). The playing of these 4 kinds of instruments

¹ 'Bharat Jig Sangeet Prakasha - Itihaas o Tatva' Navamagra Chaitanyadhyay,p - 114

² 'Musical forms in Sangeet Ratnakara' Dr. N. Ratnamanian

produce sounds which are different in nature from each other. The sounds produced on the tata vadya are of the nature of svara(svararupa).

1. Sarangadeva has used the word 'vadya' in the simple sense of the musical instrument. Discussing vadya in this sense, Sarangadeva speaks of the various types of musical instruments – Tata, Sushir etc.
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'etadhastasamaayogaad vaadanam vadyamucyate'.

3. The term 'vadya' is again applied to the mode of rendering a song(gita) on an instrument. e.g. Sarangadeva speaks of the three 'vadyas' – 'tattva', 'anugata' and 'ogha', of rendering a song on the five vinas – nakula, tritantri, chitraa, vipanchi and mattakokila.

'tattvam bhavedanugatamoghascedi nirupitam.

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4. Finally, the word vadya is used to denote instrumental composition. Instrumental compositions are of two types, melodic & non-melodic. Nirgita-s¹ come under the melodic type and are meant for the vinaas Nakula etc. as they are based on the dhātu-s or modes of playing on these vinaas

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Sarangadeva is considered as the first author who has given a brief description of different types of vinaas. According to him 'Nakula' vina has two strings and 'tritantri' has three. 'Chitraa' has got seven strings and 'Vipanchi' has nine(SR 6,112cd). According to Abhinava Gupta, Sarangadeva considered Mattakokila as the primary(mukhya) vina because it

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has a three octave range. The other vinaas including Chitra and Vipanchi are its 'pratyangas'.

The practical significance of the 'anga-pratyanga' classification is seen in the 'karanas'-s(not Karan -dhatu, which is a kind of Dhatu)described by Bharata. Karanas are the ways in which the pratyanga or subordinate vinaas present a modified version of the melody played by the anga or primary vinas. There are several ways in which the modification is brought about by the pratyanga-vinaas. They are six in number

1. rupa
2. krtapratikrta
3. pratibheda
4. rupasesa
5. bha
6. pratiskuska

Sarangadeva also described these Karanas. But they do not seem to be involved in the performance of the nirgitas.

Regarding the mode of playing of the vinas Sarangadeva seems to accept Abhinava's interpretation of Bharat that vipanchi and chitraa vinas are played both with 'kona' and 'anguli'. And he is silent regarding the mode of playing on the other vinas.

Excavation of Kudumiamalai :

Around 7th century A.D. references of 7 stringed instruments were found in excavation of 'Pitalkhora' and 'Kudumiamalai'. The instrument referred to, according to Dr. Bhandarkar * appears to be the 'vina' since it has been given the title 'chatusprahara svaragamah' or authoritative texts of notes produced by the four strings of the instrument. The name of the instrument is 'parivadini' as could be seen from a small label on top of the 'Valampuri Ganapati' which reads - 'Parivadini Amar Kosu', in the 'Natyamarga' speaks of this instrument as -

'Vina tu vallaki vipanchi sat u tantribhiih.....Saptabhiih parivadini'

The three names 'vina', 'vallaki', 'vipanchi' denote three kind of vinas, but that which has seven strings is called 'Parivadini'. The 'Buddha Charita' by

Asvaghosa says that it is a big vina and has strings made of gold. All these proves that Mahendravarman's vadya was 'Parivadini' with seven strings.

According to Marcel Dubios, the long-necked lute appears for the first time in a tenth century sculpture at Pattadakal in south India (1941: 89). The lute depicted here may have been some sort of hybrid of the early stick Zither and short necked lute. Still there is a possibility of importation from west Asia – the long necked type lute style which did not keep any record of itself in Indian art or literature.

The first depiction of stick Zither with Gourd resonators is seen in seventh century work known as 'Descent of the Ganges' or 'Arjuna's Penance' located at 'Mahabalipuram' in Tamilnadu. The stick Zithers depicted here are held diagonally across the chests, with the gourd above the left shoulder. The lute depicted at "Pattadakaal" is held similarly, except that the standing posture has now changed to a sitting one. The north Indian Bin and Sitar are also held likewise. These instruments also have Gourds as resonating chambers.



A long lute, Chidambaram Temple, 10th Century

A fretted Vina is first seen in a tenth century sculpture at 'Abaner' in the 'Harsatmata Mandir'. The instrument is a stick Zither with notably raised frets, much like those of the modern Bin and may be considered the fore runner of the 'Kinnari Vina' described by 'Sarangadeva' (Mishra 1973 : 08, Plate '9).

Sri Lalmani Mishra is of opinion that the Sitar is a descendant of the Vinas prevalent in India during the twelfth century,. His view is – the raised frets, broad bridge and presence of drone wires are purely Indian innovations. He also states that the sitar was previously known as 'Tritantri Vina' or 'Jantra'. He maintains that the 'Tritantri Vina' described by 'Sarangadeva' as a fretless instrument, acquired frets at a later date and was known as 'Jantra'. In support of this information he cites a passage found in the fifteenth century treatise 'Kalanidhi', 'Kallinath's Commentary' on the 'Sangeet Ratnakar' in which the 'Tritantri Vina' is said to be known as 'Jantra'.

'Ain-i-Akbari' of Abul Fazal-i-allam :

In 'Ain-i-Akbari' Abul Fazal-i-allam has given the following description:

'The 'yantra' is formed of a hollow neck of wood, a yard in length, at each end of which are attached the halves of two gourds. Above the neck are sixteen frets over which are strung five steel wires fastened securely at both ends. The low & high notes and their variations are produced by the disposition of the frets.'¹

In the 14th century only the 'eka raga vina', which was tuned according to the notes of the scale and was taken up for playing, appears to have been popular. Although, there seem to have existed quite a number of vinas, as can be understood from the pages of 'Vasavapurana', the 'eka raga mela vina', with movable frets, later on developed into 'sitar'. This vina was very popular for a long period as found in references in Telugu literary works.

Ragamala paintings as source of pictographs of musical instruments :

Artistic impulse is one of the most fundamental elements in the human psyche which is expressed at times through the medium of art. Recent excavations have shown that even in pre-historic times cave dwellers used to embellish their primitive habitations with paintings which possess remarkable vigour and grace. The Indian artistic tradition is among the most ancient and richly varied in the history of mankind.

In the Ragamala paintings there is a confluence of two major artistic stands, 'miniature paintings' and 'classical music'. Often two or more art forms are combined, and are enriched with each other. Indian artists have chosen the Ragas as the favourite subject along with the Raginis and Ragaputras (the consorts and offsprings of the six male Ragas). As miniature paintings developed mainly in North India, the Ragamala Paintings deal essentially with the Hindustani traditions. Each Raga, Ragini or Ragaputras are associated with a very special mood created by a combination of season, time of day or night. Some of these paintings also include the use of different types of vinas which were painted around 17th and 18th century.

¹ Ain-i-Akbari - Abul Jazid, Bengali transl. ed. by Shri Saradita Ray.

रागिणी तोड़ी - पहाड़ी चित्रशैली



RAGINI TODI [PAHADI PAINTINGS]

रागिणी तोड़ी - औरंगाबाद चित्रशैली



RAGINI TODI [AURANGABAD PAINTINGS]

रागिणी तोड़ी - राजस्थानी (अमेर) चित्रशैली



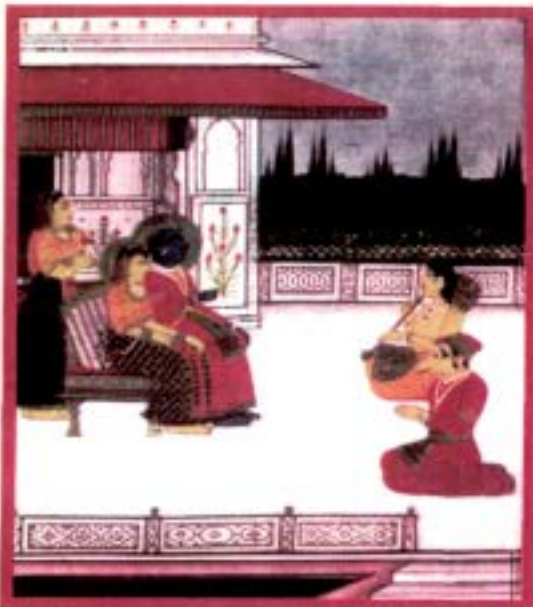
RAGINI TODI [RAJASTHAN -AMER
PAINTINGS]

रागिणी तोड़ी - राजस्थानी चित्रशैली



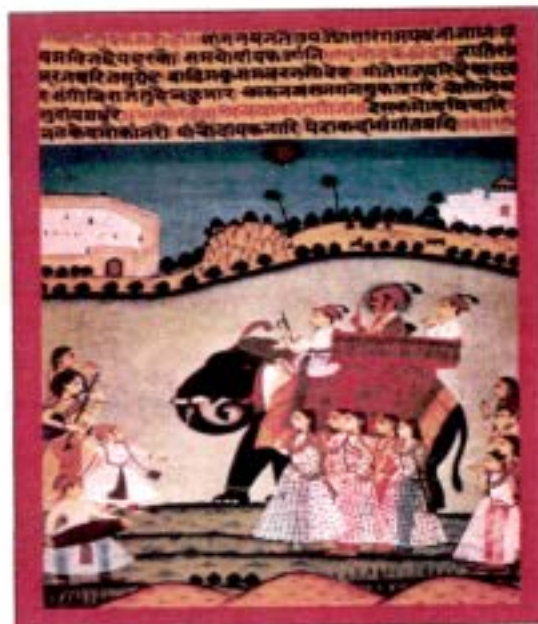
RAGINI TODI [RAJASTHAN PAINTINGS]

राग श्री - राजस्थानी (जयपुर) चित्रशैली



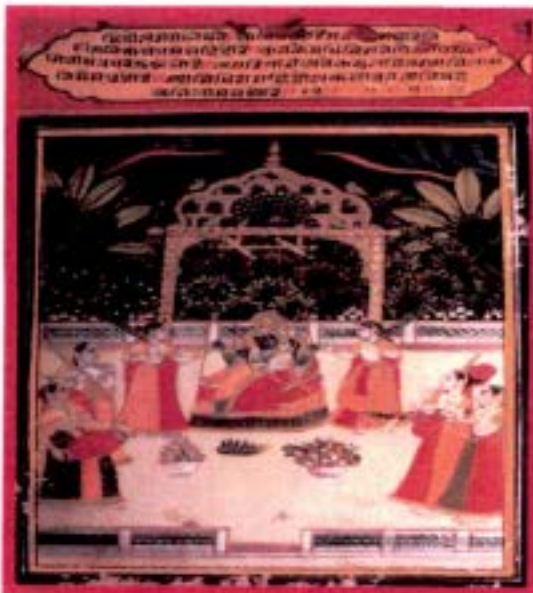
RAGA SHRI [RAJASTHAN JAIPUR PAINTINGS]

राग दीपक - राजस्थानी (आमेर) चित्रशैली



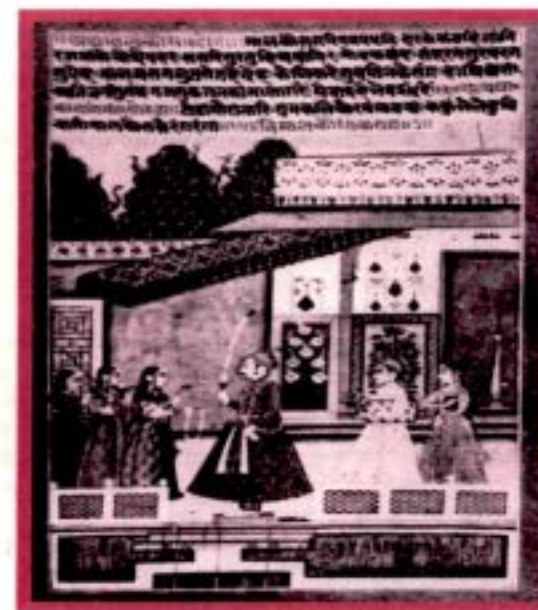
RAGA DIPAK [RAJASTHAN - AMER PAINTINGS]

राग हिंदोल - राजस्थानी चित्रशैली



RAGA HINDOL [RAJASTHAN PAINTINGS]

राग मालकौंस - राजस्थानी (आमेर) चित्रशैली



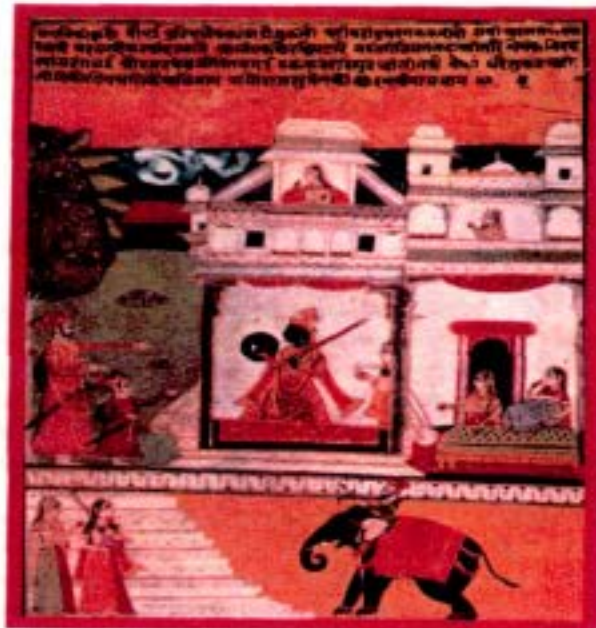
RAGA MALKOUNS [RAJASTHAN - AMER]

राग हिंदोल - राखली चित्रशैली



RAGA HINDOL [PAINTINGS FROM THE SOUTH]

राग कानडा - राजस्थानी (जयपुर) चित्रशैली

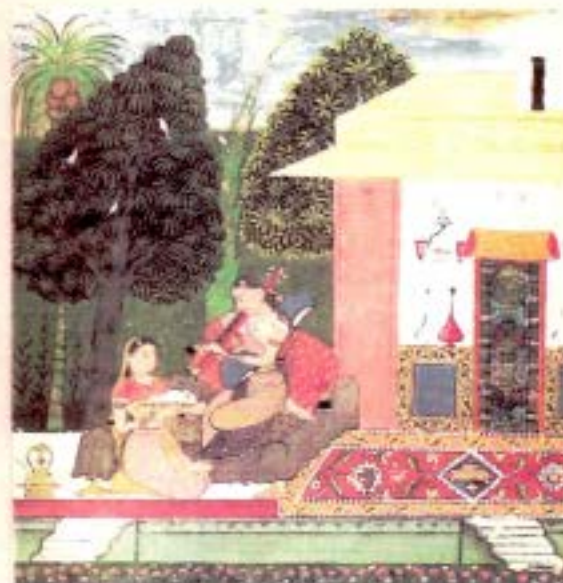


RAGA KANADA [RAJASTHAN – JAIPUR PAINTINGS]

राग मेघमलहार - राजस्थानी चित्रशैली



RAGA MEGH MALHAR [RAJASTHAN PAINTINGS]



[UNIDENTIFIED]

Illustrations of the Ragamala Pictographs

Raga Bhairava :

This painting illustrates Bhairava or Shiva, seated on terrace of golden pillars with Parvati, attended by musicians and chauri bearer. It is early dawn around sunrise and stars are still visible. Bhairav is sung at this time during the months of September and October.



Ragini Jogia Asawari :

The melody is represented by two women, one of them playing a Been(Pungi), the snake charmer's musical instrument. She is seated under a tree in a rocky landscape, surrounded by snakes.

Ragini Kukubh :

This ragini is set against a golden background and surrounded by beautiful peacocks with golden plumes, the ragini plays on the Rudra veena.

Ragini Kedar :

A kanphata jogi is seated under a tree listening to the music of Rudra Veena. This is particularly a melody which induces meditative mood.

Hariballava has translated (17th C.) in Hindi, Damodar's treatise 'Sangeeta Darpana'(1625). Here we find some miniature paintings of some raginis that also consist of usage of veenas.

Ragini Sarang :

In this painting a lady is playing a veena, seated on the rock near the wood, surrounded by deers.

Ragini Trivana:

It is a lady with a tambura seated on a cushion in the forest (looking towards left).

Ragini Pahadi :

A lady with a tambura seated on a rock. She is of golden complexion. Pahadi is played during the rainy season, represented by dark clouds and golden lightning.

Raga Megh :

This painting is an attempt to depict the mood evoked by the Megh Raga series. It shows the blue skinned God Krishna dancing in joyous abandon. He holds a stringed instrument in one hand and is accompanied by two female musicians. Trees with large peacocks perched in branches flank the group. Rain is pouring down from the cloudy sky above, for this Raga celebrated the arrival of the monsoon that breaks the dry summer heat and revives the land.



VARIOUS FORMS OF VINA OR SITAR AS FOUND IN DIFFERENT RAGMALA PAINTINGS

Ragini Lalita :

Standing before a light green field holding two flower garlands, the hero remembers the passions of the previous night. He glances back at his beloved, who lies asleep on a couch. A maid cools her mistress with a fan, modestly pulling a scarf over her own face to avoid the hero's gaze. A groom, a horse, and a musician wait patiently near the stair-case in the foreground.

Apart, there are more paintings where the long necked lute type veenas are painted. Though their names cannot be assumed, nor any of them can be claimed as the predecessor of sitar. Many historians tried to connect the origine and development of sitar from some of the foreign instruments. In fact there are many such instruments which resembled with early Indian sitar. There may be some influence, but there is no point in accepting any of them as the predecessor of sitar – when India was so rich with a good number of vinas (or Indian Tanbur – as mentioned by many scholars).

CHAPTER I

HISTORICAL DEVELOPMENT OF SITAR

HISTORICAL DEVELOPMENT OF SITAR INSTRUMENT

While working with the sitar it is essential to have a glance at the historical development of the instrument. There is a lot of confusion about the inventor of the sitar. Amir Khusroo is said to have invented this instrument. A traditional story, especially favored by Muslim musicians, credits Amir Khusroo with the invention of the sitar. Khusroo's life is surrounded with legends & it is difficult to separate fact from fiction. He is primarily remembered as a poet in the court of Ala-ud-din-Khilji (1296-1315), the sultan of Delhi. Some evidences prove that he invented the Ghazal & Kavvali vocal genres of North Indian music. But there is no evidence that he invented the sitar, nor is there any evidence that he modified a pre-existing instrument & named it sitar¹. If we go back to the history of the sitar we cannot move more than 300 years in the past. So, for the last 30 -40 years this notion has been totally disregarded and it is granted that the modern shape, size and quality of sitar has emerged after a gradual development of a single or more than one veenas. Here is a brief history of the veenas from Pre-Vedic period till Mediaeval period where lies the root of modern sitar.

The Veena has its root in Pre-Historic period; so far as history is concerned the sitar also got its ancestry from the Pre-Vedic or Vedic period. Pre-Vedic excavations resulted in the sculptures and stone pictures of Mohenjodaro, Harappa, Chanhudaro, Jhukar, Lothal etc. civilizations. We may remember Mr. Roy Bahadur Dixit's remarks in this context:

"Some of the pictographs appear to be representations of a crude stringed instrument, prototype of modern veena,"²

Ancestors of sitar from the Vedic Era:

The general name "veena" played a very important role in the vedic liturgical world. A wide variation of "Veena" was prevalent in the Vedic society and quite a number of them used to be played in the important Vedic sacrifices.

¹ "Sitar Technique in Nibaddha Form" - Stephen M. Slawek, p-6

² "Bharatiya Sangitex Itihas" - Swami Prajnanananda, part - I, p-

"Vina":

"Vina" is a very ancient Indian string instrument and a number of varieties of Vina are referred to in the Vedic texts. 'Satapatha Brahmana' prescribed the playing of Vina in the 'Asvamedha' Sacrifices. Vina was also played in the 'Mahavrata' Sacrifices, a variety of 'Somayaga'. Though a full description of the Vina is missing in the Vedic texts, a partial idea of its appearance however, can be gathered from two Vedic texts, 'Aitareya Aranyaka' and 'Sankhayana Aranyaka'.

Naradiya 'Siksha' a later Vedic text, shows two varieties of Vinas - 'Gatravina' and 'Daravivina'. By 'Gatravina' he meant palm, because there is a practice of indicating different musical notes on different points of fingers while singing 'Samagana'. So the Vina, as a musical instrument, with all its varieties, falls under the category of wooden lute.

'Alavuvina': The reference to this Vina is found in the 'Jaiminiya Brahmana', 'Latayana Shrauta Sutra' and 'Paninia Siksha'. 'Alavuvina' as its name indicates, is probably a kind of Vina whose resonance box is made of 'Alavu' (Gourd).

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¹ 'Bharat Jig Sangeet Prakasha – Itihaas o Tatva' Navamagra Chhatrapadhyay,p - 114

² 'Musical forms in Sangeet Ratnakara' Dr. N. Ratnamanian

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¹ Nirgitas are melodic forms which consist of an instrumental part and a vocal part. "Musical forms in Sanggeet Chaturanga" Dr. N. Ramaniathan, p-330.

has a three octave range. The other vinaas including Chitra and Vipanchi are its 'pratyangas'.

The practical significance of the 'anga-pratyanga' classification is seen in the 'karanas'-s(not Karan -dhatu, which is a kind of Dhatu)described by Bharata. Karanas are the ways in which the pratyanga or subordinate vinaas present a modified version of the melody played by the anga or primary vinas. There are several ways in which the modification is brought about by the pratyanga-vinaas. They are six in number

1. rupa
2. krtapratikrta
3. pratibheda
4. rupasesa
5. bha
6. pratishuska

Sarangadeva also described these Karanas. But they do not seem to be involved in the performance of the nirgitas.

Regarding the mode of playing of the vinas Sarangadeva seems to accept Abhinava's interpretation of Bharat that vipanchi and chitraa vinas are played both with 'kona' and 'anguli'. And he is silent regarding the mode of playing on the other vinas.

Excavation of Kudumiamalai :

Around 7th century A.D. references of 7 stringed instruments were found in excavation of 'Pitalkhora' and 'Kudumiamalai'. The instrument referred to, according to Dr. Bhandarkar * appears to be the 'vina' since it has been given the title 'chatusprahara svaragamah' or authoritative texts of notes produced by the four strings of the instrument. The name of the instrument is 'parivadini' as could be seen from a small level on top of the 'Valampuri Ganapati' which reads - 'Parivadini Amar Kosu', in the 'Natyamarga' speaks of this instrument as -

'Vina tu vallaki vipanchi sat u tantribhiih.....Saptabhiih parivadini'

The three names 'vina', 'vallaki', 'vipanchi' denote three kind of vinas, but that which has seven strings is called 'Parivadini'. The 'Buddha Charita' by

Asvaghosa says that it is a big vina and has strings made of gold. All these proves that Mahendravarman's vadya was 'Parivadini' with seven strings.

According to Marcel Dubios, the long-necked lute appears for the first time in a tenth century sculpture at Pattadakal in south India (1941: 89). The lute depicted here may have been some sort of hybrid of the early stick Zither and short necked lute. Still there is a possibility of importation from west Asia – the long necked type lute style which did not keep any record of itself in Indian art or literature.

The first depiction of stick Zither with Gourd resonators is seen in seventh century work known as 'Descent of the Ganges' or 'Arjuna's Penance' located at 'Mahabalipuram' in Tamilnadu. The stick Zithers depicted here are held diagonally across the chests, with the gourd above the left shoulder. The lute depicted at "Pattadakaal" is held similarly, except that the standing posture has now changed to a sitting one. The north Indian Bin and Sitar are also held likewise. These instruments also have Gourds as resonating chambers.



A long lute, Chidambaram Temple, 10th Century

A fretted Vina is first seen in a tenth century sculpture at 'Abaner' in the 'Harsatmata Mandir'. The instrument is a stick Zither with notably raised frets, much like those of the modern Bin and may be considered the fore runner of the 'Kinnari Vina' described by 'Sarangadeva' (Mishra 1973 : 08, Plate '9).

Sri Lalmani Mishra is of opinion that the Sitar is a descendant of the Vinas prevalent in India during the twelfth century,. His view is – the raised frets, broad bridge and presence of drone wires are purely Indian innovations. He also states that the sitar was previously known as 'Tritantri Vina' or 'Jantra'. He maintains that the 'Tritantri Vina' described by 'Sarangadeva' as a fretless instrument, acquired frets at a later date and was known as 'Jantra'. In support of this information he cites a passage found in the fifteenth century treatise 'Kalanidhi', 'Kallinath's Commentary' on the 'Sangeet Ratnakar' in which the 'Tritantri Vina' is said to be known as 'Jantra'.

'Ain-i-Akbari' of Abul Fazal-i-allam :

In 'Ain-i-Akbari' Abul Fazal-i-allam has given the following description:

'The 'yantra' is formed of a hollow neck of wood, a yard in length, at each end of which are attached the halves of two gourds. Above the neck are sixteen frets over which are strung five steel wires fastened securely at both ends. The low & high notes and their variations are produced by the disposition of the frets.'¹

In the 14th century only the 'eka raga vina', which was tuned according to the notes of the scale and was taken up for playing, appears to have been popular. Although, there seem to have existed quite a number of vinas, as can be understood from the pages of 'Vasavapurana', the 'eka raga mela vina', with movable frets, later on developed into 'sitar'. This vina was very popular for a long period as found in references in Telugu literary works.

Ragamala paintings as source of pictographs of musical instruments :

Artistic impulse is one of the most fundamental elements in the human psyche which is expressed at times through the medium of art. Recent excavations have shown that even in pre-historic times cave dwellers used to embellish their primitive habitations with paintings which possess remarkable vigour and grace. The Indian artistic tradition is among the most ancient and richly varied in the history of mankind.

In the Ragamala paintings there is a confluence of two major artistic stands, 'miniature paintings' and 'classical music'. Often two or more art forms are combined, and are enriched with each other. Indian artists have chosen the Ragas as the favourite subject along with the Raginis and Ragaputras (the consorts and offsprings of the six male Ragas). As miniature paintings developed mainly in North India, the Ragamala Paintings deal essentially with the Hindustani traditions. Each Raga, Ragini or Ragaputras are associated with a very special mood created by a combination of season, time of day or night. Some of these paintings also include the use of different types of vinas which were painted around 17th and 18th century.

¹ Ain-i-Akbari - Abul Jazid, Bengali transl. ed. by Shri Saradita Ray.

रागिणी तोड़ी - पहाड़ी चित्रशैली



RAGINI TODI [PAHADI PAINTINGS]

रागिणी तोड़ी - औरंगाबाद चित्रशैली



RAGINI TODI [AURANGABAD PAINTINGS]

रागिणी तोड़ी - राजस्थानी (अमेर) चित्रशैली



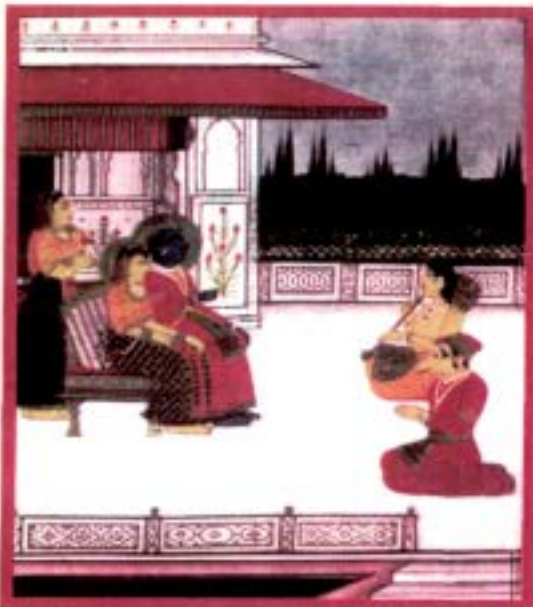
RAGINI TODI [RAJASTHAN -AMER
PAINTINGS]

रागिणी तोड़ी - राजस्थानी चित्रशैली



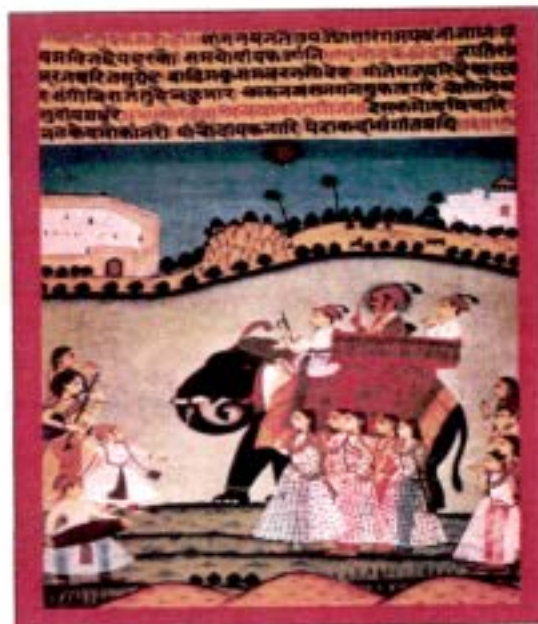
RAGINI TODI [RAJASTHAN PAINTINGS]

राग श्री - राजस्थानी (जयपुर) चित्रशैली



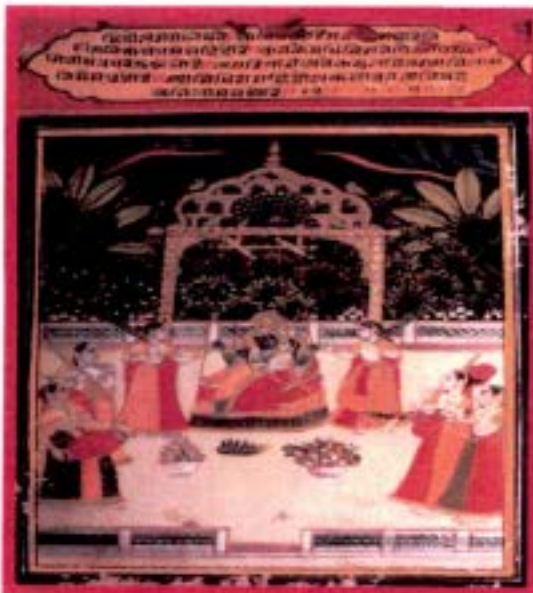
RAGA SHRI [RAJASTHAN JAIPUR PAINTINGS]

राग दीपक - राजस्थानी (आमेर) चित्रशैली



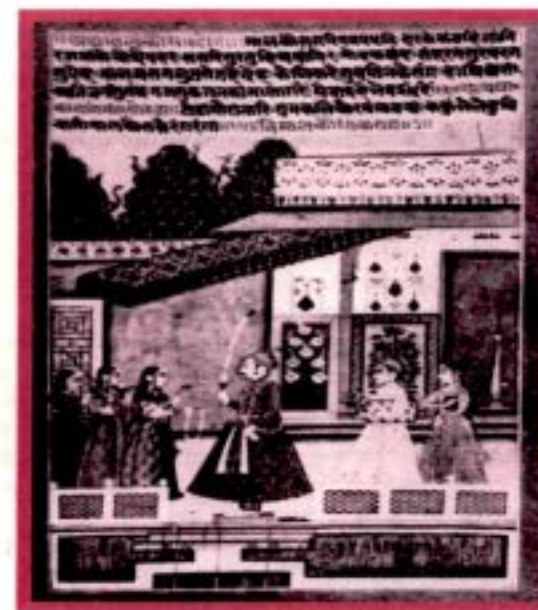
RAGA DIPAK [RAJASTHAN - AMER PAINTINGS]

राग हिंदोल - राजस्थानी चित्रशैली



RAGA HINDOL [RAJASTHAN PAINTINGS]

राग मालकौंस - राजस्थानी (आमेर) चित्रशैली



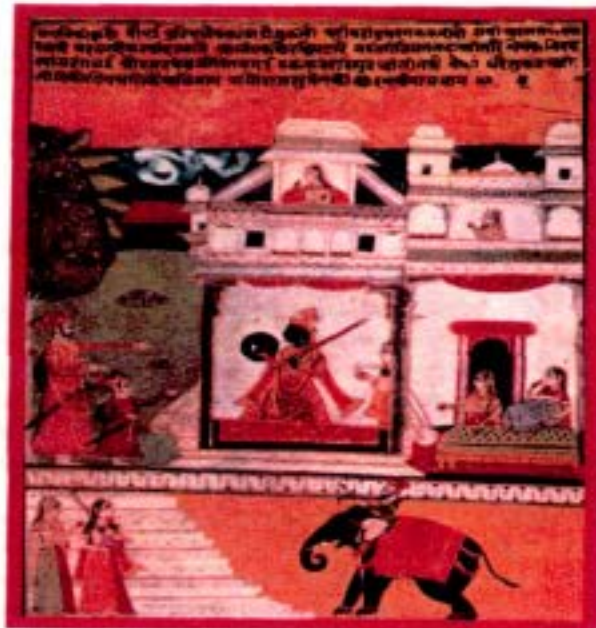
RAGA MALKOUNS [RAJASTHAN - AMER]

राग हिंदोल - राखली चित्रशैली



RAGA HINDOL [PAINTINGS FROM THE SOUTH]

राग कानडा - राजस्थानी (जयपुर) चित्रशैली

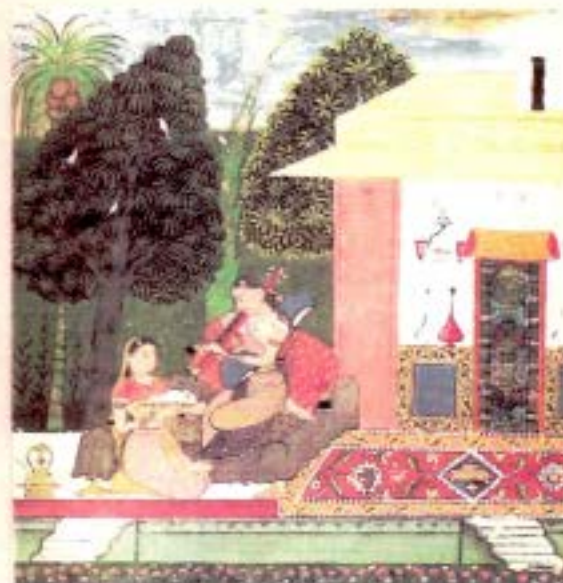


RAGA KANADA [RAJASTHAN – JAIPUR PAINTINGS]

राग मेघमलहार - राजस्थानी चित्रशैली



RAGA MEGH MALHAR [RAJASTHAN PAINTINGS]



[UNIDENTIFIED]

Illustrations of the Ragamala Pictographs

Raga Bhairava :

This painting illustrates Bhairava or Shiva, seated on terrace of golden pillars with Parvati, attended by musicians and chauri bearer. It is early dawn around sunrise and stars are still visible. Bhairav is sung at this time during the months of September and October.



Ragini Jogia Asawari :

The melody is represented by two women, one of them playing a Been(Pungi), the snake charmer's musical instrument. She is seated under a tree in a rocky landscape, surrounded by snakes.

Ragini Kukubh :

This ragini is set against a golden background and surrounded by beautiful peacocks with golden plumes, the ragini plays on the Rudra veena.

Ragini Kedar :

A kanphata jogi is seated under a tree listening to the music of Rudra Veena. This is particularly a melody which induces meditative mood.

Hariballava has translated (17th C.) in Hindi, Damodar's treatise 'Sangeeta Darpana'(1625). Here we find some miniature paintings of some raginis that also consist of usage of veenas.

Ragini Sarang :

In this painting a lady is playing a veena, seated on the rock near the wood, surrounded by deers.

Ragini Trivana:

It is a lady with a tambura seated on a cushion in the forest (looking towards left).

Ragini Pahadi :

A lady with a tambura seated on a rock. She is of golden complexion. Pahadi is played during the rainy season, represented by dark clouds and golden lightning.

Raga Megh :

This painting is an attempt to depict the mood evoked by the Megh Raga series. It shows the blue skinned God Krishna dancing in joyous abandon. He holds a stringed instrument in one hand and is accompanied by two female musicians. Trees with large peacocks perched in branches flank the group. Rain is pouring down from the cloudy sky above, for this Raga celebrated the arrival of the monsoon that breaks the dry summer heat and revives the land.



VARIOUS FORMS OF VINA OR SITAR AS FOUND IN DIFFERENT RAGMALA PAINTINGS

Ragini Lalita :

Standing before a light green field holding two flower garlands, the hero remembers the passions of the previous night. He glances back at his beloved, who lies asleep on a couch. A maid cools her mistress with a fan, modestly pulling a scarf over her own face to avoid the hero's gaze. A groom, a horse, and a musician wait patiently near the stair-case in the foreground.

Apart, there are more paintings where the long necked lute type veenas are painted. Though their names cannot be assumed, nor any of them can be claimed as the predecessor of sitar. Many historians tried to connect the origine and development of sitar from some of the foreign instruments. In fact there are many such instruments which resembled with early Indian sitar. There may be some influence, but there is no point in accepting any of them as the predecessor of sitar – when India was so rich with a good number of vinas (or Indian Tanbur – as mentioned by many scholars).

Chapter Two

Music of Sri Lanka

Sri Lanka has been influenced by several eastern and western cultural traditions due to a number of reasons. Most prominently, being an island which has been a key economic centre since the ancient times has highly stimulated that process. As a result of having been colonized by the Portuguese, then the Dutch and lastly the British, for a period of nearly five hundred years, the cultural diversity of Sri Lanka can be identified especially with regard to the language, religion, customs, food habits and arts. However, it should also be mentioned here that there were characteristic traditional customs, food patterns and art forms in Sri Lankan villages long before the above mentioned cultural contacts and colonization. Music is also a significant cultural phenomenon that has been shaped in the course of this process. Music has also equally and significantly changed as other cultural traditions.

2.1 Music in Ancient Time

Even though the signs of written history of Sri Lanka can be traced back to more than 25 centuries, no conclusive record of ancient musical tradition(s) of Sri Lanka could be found. Due to the lack of reliable evidence, it is extremely difficult to define the characteristics of ancient music in the country. The musical tradition of ancient Sri Lanka can only be understood through the chronicles, folklore, archeological information, traditions of art and other literary works.

The earliest reference to music, found in *Mahawamsa*, is related to the classical legend of Princes *Vijaya* and *Pandukabhaya*. It is mentioned in *Mahawamsa* that there was a

musical festival that took place on the same day of the arrival of *Vijaya* at the *Sirasawattthupura* - the village of the *Yakka* (Yaksha) clan¹.

Furthermore, in the time of King *Pandukabhaya*, music and dancing were said to be associated with the customs of worshiping two *Yakkha* (demons) named *Chittaraja* and *Kalawela* with the aim of obtaining their support for the well-being of native people of Sri Lanka². Thus, it becomes clear that the music in Sri Lanka was to worship demon gods. Even today, the Sri Lankan aboriginal inhabitants, called *Veddas* worship demon gods with music and dance. It must also be stressed that the contemporary *Vedda* musical traditions has dramatically made impacts on other musical traditions both at the local and international levels.

Although Buddhism was introduced to Sri Lanka in the middle of the 3rd Century, it did not encourage arts like music and dance, since these stimulate peoples' secular minds. Buddhism is not only a religion, aimed at enlightenment (*Nibbhana* or *Nirwana*), but also a philosophical doctrine for proper guidance to society. Consequently, following Lord Buddha's discipline, monks and other laymen did not encourage 'forbidden' arts like music and dances. This significantly had major impacts on Sri Lankan music, effecting the development of a pleasing musical tradition.

On the contrary, musical cultures in the world have grown even in religious contexts. However, in ancient times, Sri Lanka had a tradition of worshiping gods and demon deities through performing art forms like music and dances. In course of time, some of such rituals were adopted by certain Buddhist temples. Accordingly, music, drama and dance received patronage from the Buddhist temples. That significantly helped in the development of performing arts in Sri Lanka. However, the "*Mahayana*" tradition of Buddhism dramatically sustained these arts though *Theravada* (*Hinayana*) tradition of Buddhism did not do so.

According to literary materials, music was used in religious rituals and practices performed in Buddhist temples in ancient *Anuradhapura* period³. In addition, the impact of *Mahayana* Buddhism can be witnessed in the same era. Some scholars argue that the *Pirith chanting* in Sri Lanka was directly influenced by the tradition of *Mahayana* Buddhism. *Pirith* or *Pariththa* is a *Pali* term which means “Prevention”. Historical evidence suggests that a *Pirith* chanting ceremony was conducted by king *Upatissa* (368 A.D. to 410 A.D.) as a solution for a famine⁴. Even today, *Pirith* chanting is practiced in Sri Lankan Buddhist homes on various occasions like, blessing for birth days, house warming ceremonies etc.

Buddhist recitations also provide important signs of ancient music. *Samantapasadika* (commentary to the discipline of Buddhism or *Vinaya Pitakaya*) mentions that there were three forms of Buddhist chanting in the past namely, *Suttas*, *Jatakas* and *Gatas*. Each of these forms has a different style⁵. Among these three categories, *Pirith* belongs to *Suttas*, similar to *Sanskrit Shloka* chanting.

Chanting of verses or *gatas* is performed in common recitative styles, intact with the metrical pattern. According to its metrical formation, *gata* has been written in “*gi*” metre which was generally used to write poetical verses in ancient literature. “*Gi*” metre has four lined stanza⁶. Each line is asymmetrical without a rhyme. One of the earliest information related to this fact can be identified in an inscription found in *Kosgama Kanda* which dates back to the first or the second century B.C.

Literary texts of the medieval period also provide evidence regarding music. *Siyabas lakara* (written in 10th century); *Elu sandes lakuna* (A.D. 1270- 1293), *Muwadevdawata*, *Sasadavata* and *Kavsilumina* describe the principles and rules regarding metres used in writing poems⁷.

Fundamental theoretical concepts of Indian music such as: *grama*, *murchna*, *jathi*...etc. are mentioned in *Kavsilumina* which is considered to have been written by *Parakramabahu II* of the king of *Dambadeniya* (1236- 1270)⁸.

Given bellow is an example, taken from them prevailing poetic writings: *Kavsilumina* (Song no 601) as evidence.

“*sama madara tara oli*
devisi handa tegamra
sarasath unu panas tan
musu ekvisi wjabana”⁹

The concepts mentioned in this poem are cited in *Dharmapradipika* (Song no 362) of *Gurulugomi* as well. Example:

“*Sathta sara tayo gama*
muchchna ekavisati
Thana nikuna Pagghasa
ichchate sawaramandalo”¹⁰

The author of *Saddramalankaraya* provides names of seven notes (Names of these seven notes have given in wrong order as: *Rishabhaya*, *Dhaiwathaya*, *Sadjaya*, *Gandharaya*, *Madyamaya*, *Panchamaya*, and *Nishadaya*)¹¹. And also gives their positions on the scales of twenty two *Srutis* mentioned in *Darmapradipika* as 3-2-4-4-3-2-4 (“...*Sruthi tun denya dedenaya sataradenaya sataradenaya tun denya dedenaya sataradenayayi dvavimsati sruthibehdayo ipsitayoyi*...”)¹² are tallied with the first given in “*Bharat Nataya Sastra*”, i.e., 3-2-4-4-3-2-4 according to *Sadjagrama* as follows:

“*Tisro dve ca catasrasca catasratisara eva ca*
dve caivadya catasrasca sadjagrama ghavedvihih”¹³

It is interesting to note here that Rev. *Welivita Sorata* has said that there had a different music system or a tradition than to Indian music at that time¹⁴.

However, As far as some misconceptions and misinterpretations are concerned it is difficult to say that there had a properly cultivated music system in Sri Lanka at that time, mentioned in such manner in such literary works. If there had existed a music system in such a manner, the tradition and the culture of music in Sri Lanka would have been in a far more developed manner nowadays. On the other hand, if there had such a developed music tradition as mentioned, the portions of melody (acoustics) must have also been equally developed.

However, the reason behind this resemblance is not clear. It is possibly due to the influence of Indian music tradition imbibed by the local musicians and common masses of them following Sanskrit texts for guidance.

2.2 South Indian Influence on Sri Lankan Music

It has already been pointed out in the previous chapters that the political, religious and cultural relationship with Southern India has not only influenced Sri Lankan music but the entire cultural sphere also. According to historical evidence, this influence has existed from the *Polannaruwa* period (12 century) to the *Kandy* period (19th century), the last kingdom of Sri Lanka. The *Kandy* period was the time when a large number of South Indian Tamils immigrated to Sri Lanka, not only for trade, but also for political reasons. Such a significant trend made a strong impact on Sri Lankan culture in general. For example, the musical patterns and forms related to Hindu Worships (especially, the worshipping such as for the *Sthothra*-paeans, *Shlokas*-stanzas, *Yadini*-prayers which are offered to god Vishnu) have impacted on the traditional practices of Buddhist rituals.

In the *Kotte* period (1415 A.D. to 1514 A.D.) which is generally considered to be the prime period of *Sinhalese* poetry, famous *chandas* of music were used to write *Sandesha* (message) poems. “*Elu sandas lacuna*” describes more than 20 varieties of metres. Among them, most famous metre, used in that period, when the text was written, was “*Samudragosha*”. It has 18 *matras* and the pause (*yathi*) - falling on the tenth and the subsequent eighth *matra*¹⁵.

Literary recourses that belong to *Kandyan* period also provide precious references to the theoretical aspects of the music prevalent at that period. However, due to lack of a notation system, the original melodies and rhythms cannot be ascertained though many texts are found. Music received ample royal patronage during this period. There were five institutions that provided royal support for music and dance as follows:

1. *Kavikaara maduwa* (Institution appointed for music)
2. *Natum Ilangama* (Institution for dance)
3. *Wahala ilangama* (Institution for drama and other traditional arts)
4. *Sinhakkaransaya* (Institution consist with local percussions and wind instruments- the group of musicians had to play their rapture for eight times for a day.)
5. *Tambaru purappettukaransaya* (institution for march music)¹⁶

Kavikara maduwa was the most important institutions among them. It is also known that an expert musician, called *Ganitalankara*, from the South Indian *Nayakkara* clan was appointed as the chief musician of this institution. Musicians of this institute were known as *bards* who composed and performed *Prashasti* (Panegyrics) in order to please kings. In turn, they were offered lands and titles of honor such as *Kavindra*, *Kavishwara* by kings¹⁷. This historical practice (*Prashasti*) is performed in the ‘Temple of Tooth Relic, Kandy’ even now.

Nevertheless, court musical tradition of that time was strongly influenced by the musical tradition of South India. Several social and cultural affinities between Sri Lanka and South India amplified such impacts. For example-royal weddings and religious customs. The marriage between the *Kandian* king *Narendrasingha* (1707A.D.-1739 A.D.) and a princess of the South Indian *Nayakkara* clan proves this fact. Her servants and a group of artists (musicians and dancers) came along with her from South India. Affairs such as this has made to Sri Lanka strong impact on several forms of music such as *panegyrics*, *Sindu* and *Vannam*¹⁸.

2.3 Folk Music of Sri Lanka

The typical Sri Lankan music is traditional. The term ‘folk music’ (music of the ordinary people) is used to refer to that tradition. All typical folk melodies and lyrics that belong to these genres are related to the daily activities of the village people. These include lullabies, play songs (generally known as *Keli Gee*, like *Olinda keliya* , *Mewara keliya*, *Saturan Thereema*). Workers’ songs, religious songs, ceremonial songs and many other are also included in this category. These songs are predominantly preserved in and transferred from one generation to another through oral tradition. They are locally known as *Sivpada* or *Sipada* (quatrains) since they consist of four lines. The songs related to cart drivers (*gal gee* or *gal kavi*), watch hut songs (*pel-gee* or *kavi*), honey gatherers’ songs (*bambara gee*), plumbago- miners’ songs (*patal gee*) etc. are still sung in the same form. Even though they are similar to each other in structure, their patterns of melody, sometimes vary, depending on the profession involved. For example, boat songs are different from honey- gatherers’ song. However, melodies of watch hut songs and cart drivers’ songs are somewhat similar in the style of singing, but are often interchanged¹⁹.

The main purpose of these songs is communication. Singers are not visible to each other, with regard to the songs related to such professions as mining and watch hut, as these songs are sung at nights. Such songs are generally sung in order to express their feelings

using free rhythms. While singing, they normally pause in the second and the fourth lines or sometimes, in all four lines. But the singer interpolates a prose comment within each line if it is *tika sipada*.

A common characteristic of *Sinhala* folk songs rests on the first beat that is known as “*avagraha*”. In comparison to other countries, melody structures of these songs are narrow and all *Sipad-s* can be classified under the following three forms according to their melodies of four lines:

1. *Ek pa tanu pedi* - one lined melody. All four lines are sung in the same tune.
2. *Depa tanu pedi* - two lined melodies. The tunes of 1st and 2nd lines are repeated respectively for 3rd and 4th lines.
3. *Sivpa tanu pedi* - four lined melodies- each line has a different tune²⁰.

In addition to the traditional *Sinhala* musical culture, there exists a chanting pattern of prose, which is commonly used in religious context but in threshing floors. In threshing floors, this kind of prose chanting is known as *Kamath halla* or *Adaheera pema* which means ‘addressing ploughing or threshing buffaloes. Where the religious contexts are concerned, these are connected to folk rituals and ceremonies of gods, goddesses such as entreaty or supplications (*Kannlauwa* or *yatika*), invocations (*yadini*), inviting gods (*devaradhana*), prose passage (*Curnica*) and the Buddhist ceremony called inviting to preach (*banaradhana*) and *Pirith* (*dorakada asna*). Even though all of these styles have their own identities with regard to the contexts in which they are used, they are monotonous in music-related terms²¹.

On the other hand, the Sri Lankan tradition of music has a variety of ceremonial songs that are also transferred orally. Some songs have been written on palm-leaves and preserved by the chief masters of each generation as their legacy. These songs also originated under the background of traditional dancing and can be classified as *Kohomba Kankariya* (ritual for offerings to god *Kohomba*), *Bali* (ritual for offerings to planetary gods) and *tovil* (ritual for devils)²². Among these rituals, *Kohoba Kankariya* is considered

the main ritualistic dance form that belongs to the hill-country dance tradition, whereas *Tovil* belongs to the tradition followed in the plains. *Bali* is a ritualistic dance form performed all over the country with regard to the offerings for planetary gods. All these rituals include singing, drumming and some dance movements. Songs are closely related with the art of drumming. An appropriate drum is used as the main instrument in every ritual. Nevertheless, the manner of singing, drumbeats and playing styles vary for gods and devils according to the traditional hierarchy.

In addition to these rituals, some traditional and ritualistic games are performed, especially during the Sinhala-Tamil New Year season in April with the purpose of honoring goddesses *Pattini* who is considered the only goddesses related to fertility (a number of poetics were written in the *kandiyān* period for the goddesses *Pattini*. Some of them are *Pattini halla*, *Sathpattini upata*, *Sathpattini kathawa*...etc.) Such games as “*ang keliya*” (pulling horns), *pol keliya* (coconut game), *gammaduwa* (not a game but an offering for goddesses *pattini*) include singing and dancing movements supported by the *Udekki* or *Udekkiya*, a hand drum like an hour glass in shape, and *Getaberaya* in hill-regions and *Yak beraya* in the plains²³.

As a ritualistic tradition, some sort of chanting is performed in various auspicious occasions in Sri Lanka as blessings for weddings. The custom of singing verses in plaintive melodies learnt from the literary work called *Vessantara Jataya Kavya* (known as *Mala potha* - book of the death among the rural people) is present in funerals in the rural areas of the country even today.

2.4 Music in Folk Dramas of Sri Lanka

Sri Lanka is a treasure house for folk music and many folk dramas. Among them, there are age-old ritualistic folk dramas that belong to the three main dancing traditions in the country. These are *Sokari*, *Kolam*, *Kavi Nadagam* and *Sindu Nadagam*. The traditional

Sri Lankan folk plays are based on ideological and sub-religious grounds whereas *Nadagama* is a result of the south Indian influence on Sri Lankan culture.

2.4.1 *Sokari*

Sokari is a type of folk drama that is customary to the hill-country and *Wanniya* in the Northern Province of Sri Lanka. The basic means of telling the story is miming. As other ritualistic theatres in Sri Lanka, all roles of this tradition are played by male people, some of them wearing masks. The story of this drama somewhat varies in different parts of the country. However, the functional use of this performance is symbolizing fertility and performing it as a cult of the goddess *Patthini*²⁴. This ritualistic drama is performed as a symbol of fertility.

The main percussion instrument used in *Sokari* is the *Gata beraya* that is the main instrument of the Kandian dance tradition whereas *Udekkiya* is used in *Wanniya* to perform *Sokari*²⁵. While performing *Sokari* in “*Deduru oya vally*” five *Udekkis* are used²⁶. In early times *Horanewa* was used as an accompanied instrument. This is usually performed in *Kamata* - the circular threshing floor where grain is gathered and stocked up during the harvesting season.

It is monotonous in musical aspect and the whole story is sung. All verses are set to two or three melodies which are sung by chorus according to the 3/4 (*Medum tani tita*) time from the beginning to the end. Currently, the influences of some groups of musicians have changed the melodies of popular songs transmitted by radio or cassettes.

2.4.2 *Kolam*

Kolam is also included in the category of folk dramas in Sri Lanka. This tradition belongs to the low country dancing culture and has spread widely along the Southern coastal places such as *Ambalangoda*, *Mirissa* and *Bentara*. Wearing masks is the main feature of this tradition. Masks are carved decoratively using light woods such as *Ruk-attana* and *Kadinan*. The percussion instrument used is *Yak-beraya*, which is also known as the low country drum. *Hornawa* that belongs to the category of wind is used for interludes. The medium of presenting stories is songs and dialogues that are usually being *impromptu*. The performance usually lasts about a week.

Where the performing style and musical elements are concerned, it is clearly identifiable that *kolam* has a close relationship to *yak thovil* - the demon ceremonies such as *Daha ata sanniya* (eighteen disease demons ritual)²⁷.

Kolam can be seen at least in three categories. In the first, if a specific central plot is absent, a number of characters such as *Ana bera* (drum announcer), *Arachhi* (village head man), *Heva rala* (police man)... are dramatized with or without songs. The bad qualities of their administration system and personal behavior are highly criticized. In the second, famous dances that belong to the low country tradition are performed. Finally, the advisable birth stories or *Jataka stories* that deal with the previous lives of the Lord Buddha are considered²⁸.

The verses of *kolam* can be divided into two forms: (1) short verses and; (2) long verses. Short verses are also known as *pote -kavi*, which are sung by masters of ceremonies or the *pote-guru* in order to invite each character into the performing place. Characters sing long verses during the performance. Melodies of the both kinds of verses are narrow in musical range. Although the rhythms are asymmetrical, the rhythmic patterns and drum beats vary from character to character.

2.4.3 *Nadagam*

Nadagama (*Nadagama* is a Tamil word, which means drama. The Sanskrit word for *nadagama* is *nataka*) or a *nataka* is another folk tradition. There are two basic types of *nadagam* in Sri Lanka as follows:

1. *Sindu Nagagam*
2. *Kavi Nadagam*

Sindu Nadagama was originally shaped by the influence of one of the South Indian street dramas known as *Terikkutthu. Nattukkutthu*, which is performed in *Jaffna, Batticalo* and rural villages of Sri Lanka, also belongs to the same genre. This is a highly popularized tradition especially in the western and southern coastal sea belts.

It is believed that these traditions were introduced to Sri Lanka in the early 19th century from south India. A comparison of the other folk plays of Sri Lanka would clearly reveal the fact that *Nadagama* has a quite developed genre. Professor Sarachchandra, who was a scholar in the same discipline, has also agreed with this argument in his Treatise “*Sinhala Gemi Natakaya*” (*The Folk Drama of Ceylon*)²⁹.

Propagating Christianity and educating commons were the main purposes of writing and staging *Nadagama* in the early periods. In order to do achieve that goal, certain stories were taken from the Bible. *Ahelepola Nadagama* (this story deals with *Ahalepola*, the last king the of the *Kandian* kingdom who was later captured by the British in 1815) is believed to be the first Sinhala *Nadagama*. It was written and produced by *Pillippu Singho* who was a blacksmith by profession³⁰. However, according to the Bishop Edmund Pires, *Rajatunkattva* (three Kings) of M. Gabrial Fernando of Chilaw was the first *nadagama*³¹. However, in the course of time, birth stories of the Lord Buddha (*Jataka Katha*) began to be performed in the form of *nadagama* from the early 20th century.

In *Sindu Nadagamas* the stories are completely told in song forms with the use of a certain amount of dance. They are best described as folk operas. According to its style of performances and characteristics; *Nadagama* is similar to Chinese Peking opera³². Two drums named *Maddalaya* or the Tamil drum (one of the two drums played the main rhythm while the other one was played the ornamental beats for the first one), *Horanewa* and cymbals are used for such occasions. However, flute, violin and harmonium (locally known as *Serpina*) were introduced to this tradition recently.

There are two types of musical compositions associated with this genre: (1) chanted verses without a measured time. All dialogues are sung in free rhythms in this type; (2) other one is measured verses or rhythmic verses known as *Sindu* or *Chindu*, and the opening section in medium tempo followed by the *Uruttuwa* which is ornamentation or elaboration that is usually sung doubling the original speed. However, both of these forms of verses are composed according to the Tamil metres. It has its own rhythms played with *Maddalaya* as well³³.

The *Kavi Nadagama* is fairly distinct from *Sindu Nadagama*, and represents the fusion of musical elements of *Kolam* and *Sindu Nadagam*. In this genre, all stories are taken from the Buddhist literature, especially from *Jataka Katha* or Buddhist birth stories. Among them, *Sanda-kiduru* and *Maname katawa* are some of the mostly popular stories present in country. This genre is performed throughout Sri Lanka without having a traditional dissention. The main instrument used depends on the kind of tradition to which the performance belongs. In general, folk melodies are influenced for *Kavi Nadagama*.

2.5 Musical Instruments of Sri Lanka

Even though the Theravada tradition of Buddhism does not encourage sensual arts like music-especially melody; drumming plays an important role in social as well as religious activities since the very earlier periods. In addition to compared melodies, Sri Lanka had developed a rich tradition of a drum culture. Some literary texts written in the *Pali*

language (especially, *Dabadeni Asna*, *Thupawansa*, and *Saddarmarathnawaliya* that belongs to the late medieval period) suggest some earlier uses of musical instruments during the medieval period³⁴. Names of some instruments are interchangeable. A close comparison of some of such names makes it very clear that these instruments may have shared the characteristics of some South Indian musical instruments which were used in Hindu temples. Some of them are *Maddala*, *Mridanga*, *Nagsvaram*, *Vena*, *Tappu*, *Kaitalam*...etc. Some of them were used in the temples of gods, especially in *Kerala* in South India³⁵. Thus it can be suggested that these instruments must have been introduced to Sri Lanka during the *Polonnaruwa* period (12th century) where very strong South Indian impacts affected Sri Lanka both positively and negatively.

Vansatthappakasini, the commentary to *Mahawamsa* which is considered to have been written about in the seventh century A.D., provides the oldest classification of musical instruments used in Sri Lanka as follows.

“*pattha panchangika turiya nama atatan, vitatan, atatavitatan, susiran, ganathi panchavido, tatha atatan nama camma cationaddhesu bheri mudingasu ekatala turiyan, vitatan nama ubhayatalan, atatavitatan nama tantibaddhapanavadi, sushiran nama vansadi, ghanan nama sammadi imehi vajjamanehi pancangikaturiyehi samatra gato hutva nikkhantoti addhippayo*”³⁶.

Generally, it is known as *Panchaturya*, which means ‘fivefold’ based on their major characteristics: **Atata** - drums that have only one face (*Rabana*, *Bummediya*); **Vitata** - drums that have two faces (*Gata beraya*, *Daula*, *Yak beraya*); **Atatavitata** - stringed drums; **Ghana** - metallic instruments (*Talampota*); and **Sushira** - wind-based instruments (*Horanewa* and *Conch*). Predominant among these were drums (*bera* or *bheri*). The third category of *atata-vitata* or *vitatatata* has been defined in a number unclear of ways in various texts. Some texts define the term *atata-vitata* as instruments whose strings are stretched across the face and tightened on pegs, namely the *veena*³⁷. Different types of *veena* such as:

Brahama veena, Nakula veena, Hastikanta veena, Daddara veena...etc. have been mentioned in *Saddarmalamkaraya*³⁸.

Some scholars argue that these instruments (*atata-vitata*) belonged to the *drum* category while some others believe that these instruments belonged to the ‘Stringed’ instruments’ category. Former interpretation is based on the view that “*Udekki drum*” had two ‘jaggery palm’ strings stretched on one face of the *Udekkiya* and it caused vibrations on striking the other face. However, the second view does not seem to be a correct interpretation to place it under stringed instruments’ category.

But, on the other hand, *Veena*, an instrument having strings stretched across the face and tightened on pegs may be regarded as ‘*Ravanhattham*’, or any other folk variety of such kind of stringed instruments, according to its physical characteristics.

However, there are no evidence to suggest that these instruments were used in that period. Further, some instruments are related to the pre-Buddhist legends such as the early birth stories of the Lord Buddha. By referring to the mural paintings of *Mulkirigala* temple, which belongs to post-Kandian period (late 19th century), one can have an idea regarding the shape and playing position of such instruments by observing them in the illustrations given below:



Figure 1: Veena Player
(Picture taken at *Mulkirigala* Temple)

It can be assumed that these were closely related to the stringed instruments used in India. According to Prof. *Suneera Kasliwal* –“such instruments had also been used in different regions of India with close relation to the folk musical traditions under various names such as: *Regdi* (in Madhya Pradesh), *Chikari* (in Uttar Pradesh), *Pena* (in Manipur), *Yogi Kendra* (in Orissa), *Lha* (in Manipur), *Ravanhattha* (Gujarat)”³⁹.

Thus, one can assume that these *veena* instruments mentioned in various Sri Lankan literary texts were “*Ravanhattham* or any other folk variety of its kind (In the early Indian Sanskrit texts, these instruments have been referred as ‘*veenas*’)⁴⁰.

Even though playing *Veena* has been criticized by the Buddhist writers since it is considered a lust-provoking instrument, still there are many literary evidences to suggest that *Veena* might have been performed in court music in ancient times. Recently, the above classification has been defined in a new way, focusing on their playing pattern(s). That is, “*atata*-instruments that were played with hand; *vitata*-instruments that were played with hand-held wooden sticks or *Kadippuwa*; *atatavitata* -instruments that were played with hand as well as hand-held wooden sticks or *Kadippuwa*; *ghana*- metallic instruments and; *sushira*- wind-based instruments”⁴¹. Examples:

1. Drums belonging to *Atata* category:



Rabana



Gata-beraya



Udekkiya



Yak-beraya the

2. Drums belonging to *Vitata* category:



Tammattama

3. Drums belong to *atata-vitata* category



Daula

4. Instrument belonging to *Ghana* category:



Talam-pota

5. Instruments belonging to *Sushira* category:



Conch or the *Hak-gediya*



Horanewa or the Sri Lankan Oboe

Figure 2: Fivefold music instruments

However, this classification also leads to misleading interpretations of the playing positions of instruments, especially in the *atata* category. For it only employs the palm and fingers of the artist to vibrate drum faces rather than the whole hand.

There are few drums that are used in the contemporary tradition of Sri Lankan music in various contexts: (1). *Gata beraya* (2). *Daula* (3). *Yak beraya* (4). *Tammattama* (5). *Udekkiya* (6). *Rabana* and (7). *Maddalaya*. First three of these instruments are closely related to ritualistic dancing traditions in Sri Lanka. Among them, *Gata beraya* is the main instrument in the *Kandiyan* - the hill country with dancing tradition. *Yak-beraya* belongs to the low country tradition whereas *Daula* belongs to the *Sabaragamuwa* tradition of music. Although the sound and syllables of each drum (including the terminology and customs) varies from one tradition to another, certain similarities can be seen in relation to forms of rhythms. Each and every dancing tradition has its own auspicious or a ceremonial drum beat which is traditionally known as *Magul-bera pade* performed in each tradition using its characteristic drums. *Daula*, the major instrument of the *Sabaragamuwa* musical tradition is used along with *Tammattama* and *Horanewa* not only to play *hevisi* or the greeting of drums both in Buddhist and god temples but also to play funeral drums throughout the country without having a traditional obstruction.

Both *Horanewa* and *Shankaya* (Conch) are categorized under the class of *Sushira* or wind-based instruments. *Shankaya* has a special respect and dignity among these instruments. The conch players in god temples (*Devale*) have been conferred a title admiration called *Sakpancha-dura* by the king. Likewise, conch blowers of the Temple of Tooth Relic were traditionally known as *Hakgedi- Muhandiram* and were appointed from the *govigama* caste. Since the earliest times the *Sinhala* society has been divided into a complicated caste system. All musicians were assigned a somewhat lower caste. People of *Govigama* belong to the so-called higher caste in the traditional *Sinhala* social hierarchy.

These instruments have been played in various ceremonies since the earliest times; religious festivals are foremost among them. Furthermore, these instruments are performed in present day rituals carried out in the Temple of Tooth Relic in Kandy. These rituals and festivals can be classified as follows:

Daily rituals devoted to the Tooth Relic- there are three major daily ritualistic services dedicated to the Kandy Tooth Relic: *aluyan duraya* (morning service), *maddhana duraya* (mid-day service) and *handa duraya* (evening service). There are special drum beats in each session. The tempo of each performance varies. The drum beat played at evenings is similarly, played in mornings. But the only significant difference is the fact that the evening beat is slower in tempo. However, the drum beats used in the Temple of Tooth Relic are not played in any other temple in Sri Lanka due to the superiority assigned to the Temple of Tooth Relic in the Sri Lankan Buddhist cultural context.

In addition, some performances are conducted weekly, monthly and annually. These performances have their own significant features because of the uniqueness of the music played at each occasion.

Instruments related to the Portuguese and British musical traditions were introduced to the country by European colonizers from the 16th century onwards. Sri Lanka was made a colony of European imperialism for the first time by the Portuguese followed by the Dutch and British nations. Some of old music instruments are depicted in temple frescoes in various

temples that belonged to the post-*Kandyan period*. The most fascinating feature of these frescos is the inclusion of these instruments to represent the previous life of the Lord Buddha. The western instruments are depicted together with the indigenous ones.

The painting known as *Mahadana Situputhwata* or the story of the ‘millionaire’s son’ at *Kataluwa* temple in down South depicts a European lady playing a Portuguese instrument called *Rebeque*. This has come to be known among the Sinhalese as *Ravikinne*. Originally, *Rebeque* was the Portuguese name used for this instrument with a gourd-shaped resonator. According to Sri Lankan musicians, it was a stringed instrument, played with an arch shaped bow. The painting illustrates a group of artists playing instruments like accordion, trumpet and side drum. It may have been misinterpreted as ‘accordion’ by C. de. S. Kulatillake, in his book “Ethnomusicology and Ethno-musicological Aspect of Sri Lanka”⁴². But, as far as the shape of the instrument and the playing style is concerned, the instrument is “Concertina”, even though there is a close similarity to accordion. For example:-



Figure 3: *Mahadana Situputhwata*
(Nandana Chutiwongs *et al*, *Mahadana Situputhwata*, page 94)

In the mid-19th century, the *Elphinstan* drama company of Bombay, the Hindustani drama company and the *Parci* Victoria theatre company introduced the Persian musical tradition of Western India. Instruments like *Harmonium*, which is commonly known in Sri Lanka as *Serapina* and other North Indian instruments *Tabla*, *Dhol* and violin, became popular among Sri Lankan musicians. Moreover, Indian instruments like *Sitar*, *Esraj* and flute were popularized under the influence of *Tagorian* opera troupes⁴³.

2.6 North Indian Influence on Sri Lankan Music

2.6.1 Music of *Nurti* drama

The most striking factor that influenced Sri Lankan music by that of North India was associated with what is generally known as *Nurti* music. It was around the mid-19th century, that the *Elphinstone* Drama Company of Bombay, the Hindustani drama company and the *Parci* Victoria theater company came here and staged the Hindustani adaptations of Shakespeare's most popular stage plays⁴⁴. In 1877, C. Don Bastine who was a social worker produced a *Nadagama* called *Rolina* inscribing Hindustani melodies rather than confining to the traditional *Nadagam* music. Immediately after their departure, *Bastine* composed the Sinhala versions of Shakespeare's *Romeo and Juliet* in the same manner. It was this new genre of drama that came to be known as *Nurti*⁴⁵.

As a result, of the dramatic elements used in the so-called 'modern drama' genre, the popularity of *Nadagama* began to wane. *Bastian* and his followers learnt some features of the North Indian originals and these influenced famous North Indian singing styles known as *Dadra*, *Ghazal* and *Qawwali* to enrich their dramas. Same instruments were used as well⁴⁶.

John de Silva obtained assistance of Pandit *Wishwanath Laugee*, who was a Brahmin musician at *Kathiawar* in India to compose original melodies for the play called *Siri Sangabo* which was staged in 1903⁴⁷.

As John de Silva believed, being a part of culture of the North Indian people, Hindustani music was an Aryan legacy about which the *Sinhala* people shared an equal claim⁴⁸. In the same year, he established a drama society named '*Ariya Subhoda Natya Sabha*'. In collaboration with *Laujee*, *Silva* has kept staging a number of several plays until he returned to India in 1907. Some of those plays are *Sri Vikrama Rajasingha*, *Ramayanaya*, *Uttara Rama Charitaya*, *Sakuntala* and *Rathawali*. Thereafter, he managed to attain the assistance of other Indian musicians including *Amir Ali*, *Khan jee Jata shanker* and *Abdul Asiz*. Unlike other play writers, *Silva* had a born talent of using dramatic music according to the appropriate location in the drama⁴⁹.

A stagnant trend among the latter writers during the first decade of the 20th century was the practice of imitating the original melodies. Accordingly, Charles Dias Amaratunga (1876 - 1944) made the initiative attempt to reform the art of *nurti* music with the support of W. Satasiwam who was a lawyer and a talented musician not only in North Indian but also in South Indian musical traditions. He rewrote some plays produced by John de Silva and re-casted selected plays of "Shakespeare" in a manner similar to the traditional style of Sinhala music drama. *Pandukabhaya*, the first play produced by him marked first symbol of opening Tower Hall in 1911. All of his plays were staged at the same place, the Tower Hall. As John de Silva did, Charles *Dias* also obtained the assistance of Indian musicians such as *Sadalal*, *Amtalal*, *Maganlal*, *Baldeva*, *Sultan Baks*, *Abdul Satar* and *Maganlal* and the native musicians like K.D. George Jayarathne, H.W. Rupasinha *etc.* It becomes clear by considering the music of *Nurti* that most of the songs are based on North Indian *ragas* and light rhythms such as *Dadara*, *Jhaptal*, *Lawani* and *Keherwa*. Even though this tradition declined with the development of the film industry, the songs that belong to this genre are being practiced even today⁵⁰.

2.6.2 Gramophone Records

The Gramophone was introduced to Sri Lanka in the first decade of the 20th Century. This newly introduced machine was commonly known as the ‘talking machine’ or *kata-pettiya* among the people of Sri Lanka. Some repudiated companies such as *Apothecaries Ltd.*, *Millers Ltd*, *Walkers Sons Ltd.*, and *H. Don Carolis Sons* imported several versions of gramophones to Sri Lanka⁵¹.

As there were no Sri Lankan songs at that time, the gramophone music was entirely based on Indian musical tradition(s). The melodies of gramophone songs were acquired from Hindi songs as well as the North Indian singing styles such as *Bhajan*, *Ghazal*, *Qawwali*, *Thumri* and *Sinhala* lyrics were composed depending those on melodies and styles. But the words of these songs consisted of new themes. Even the melodies were not directly imitated. There are plenty of available proofs that many songs had been composed according to North Indian Classical *ragas*. Some of them are listed as follows;

1. *Adu kale selavima nisa* by *H.W. Rupasingha*- based on *Thlakkamod raga*
2. *Sri rahula himige name* by *H.W. Rupasingha*- based on *Suddha Malhar raga*
3. *Punsanda paya neela guwanhi* by *Rukmani Devi*- based on *Alahiya Bilawal raga*.

The gramophone era in ‘Sinhala music’ began in 1906 with recording of *Nurti* songs. Since there were no professional singers at that time, theatre artists were used for recording these songs. In the course of time, a generation of professional singers and musicians began to advance in the field of Sri Lankan music. For example, *Rukmani Devi*, *Latheef Bhai* and *A.R.M. Ibrahim*. Some of them were of Indian origin⁵².

As a result, of copying aforementioned melodies and structural patterns of introduction, interludes, *Sthayi*, *Antara* arose with regard to those genres and are being employed in Sri Lankan compositions even today. Nevertheless, the gramophone musical tradition was unable to make a significant impact on the development of *Sinhala* music.

2.6.3 Radio and its Contribution

Music broadcast by Radio Ceylon in its earliest ages also pertained to Indian tradition. Although Radio Ceylon was officially established in 1924, there were no popular artists and popular recordings attached to the station. As a result, private gramophone recordings were hired in order to broadcast musical programs⁵³. Even though there were musical programs from 1927 to 1940s, almost all of them were dominated and monopolized by oriental music. Some air space was also given to Sri Lankan indigenous and other traditions of music in radio broadcastings. However, it is clear that from 1924 to 1950, Indian music played an important and a leading role in Sri Lankan music broadcastings. Moreover, the ideological attempts at rejecting western music and western culture resulted in making the Indian culture and musical tradition crucial factors in Radio Ceylon at this time.

Consequently, some producers and music directors were not willing to give permission to use the harmonium (locally call as *Serpina*) for their recordings and orchestration on the grounds that it was a western instrument. Those musicians who did not use harmonium for their recordings were paid a special allowance while the others were paid less than the former group⁵⁴. Similarly, in 1940s Radio Ceylon did not grant permission to bring Western instruments such as harmonium, trumpets, trombone *etc.* inside the gate also.

In the same year, using harmonium for music performances was banned by All India Radio station stressing the fact that the playing techniques associated with it were harmful for the *ragadari* musical tradition⁵⁵. Although, without having a feasible decision on behalf of the musicological point of view as the All India Radio Station did, Radio Ceylon also banned the instruments that belonged to the western tradition of music as a signal of supporting the nationalistic movement. It has been maintaining its status as one of the prominent government agencies in Sri Lanka since 1950s.

Furthermore, those people who went to India in order to study Hindustani music also returned to the country after completing their music degrees and courses. Talented musicians among them were selected in order to establish the official orchestra in 1952. This event was guided by the eminent musician Edwin Samaradiwakara using Indian Instruments. Others were M.A. Piyadasa-Violin, Sadananda Pattiarachchi -Dilruba, J. Podiappuhami -Tabla, A.J.Karim -Clarinet, Ayarin de Silva -Tampura, D.D. Deni - Eastern flute⁵⁶.

This trend also resulted in cultivating Indian favour of music further in Radio Ceylon. On the contrary, Edwin Samaradiwakara and W.D.Amaradewa were able to cultivate another form of folk music style in radio broadcasting programs. Not only musicians but eminent poets and lyricists of that era like Sri Chandraratna Manwasingha, Mahagama Sekera, Madavala S. Rathnayake and Wimal Abhayasundara also supported this mission in many ways⁵⁷. As a result of this collaboration, Radio Ceylon was able to produce its first *Sinhala* opera *Manorahi* in 1955. It was written by Sri Chandrarathna Manawasinha and two eminent musicians, Edwin Samaradiwakara and Dunstan de Silava contributed to the composition of music⁵⁸. This practice was followed by others in the same era⁵⁹. Likewise, Radio Ceylon provided an optimistic opportunity to the musicians to compose original melodies chosen in their music genres. Most of them relied on North Indian *ragas* and *talas* while others used the traditional Sri Lankan folk music. They used Sri Lankan percussion instruments like *gatabera*, *udekkiya* and *rabana* for their orchestrations as well. Some talented musicians successfully combined western and eastern music elements and styles to produce brilliant compositions. This contributed to popularize their compositions among the intimates⁶⁰.

Radio Ceylon came to be known as 'Sri Lanka Broadcasting Corporation' in 1970⁶¹. In 1972, Sri Lanka Broadcasting Corporation (SLBC) established a music based research unit which was headed by C. de S. Kulathillake. He cultivated a research culture in the SLBC and produced programs that were thoroughly based on collections of field researches⁶².

2.6.4 Film Music

Early Sri Lankan films were another genre that was largely affected by the North Indian musical tradition. The first film production was *Kadawunu Poronduwa* (Broken Promise) in 1947. Film artists in the following decades adapted Hindi melodies that were mainly based on Indian music. Some of them are as follows:

1. *Sandyawe sriya ramya lesa pena* in *Kadawunu Poronduwa* – this was an imitation of the song *Paradeshi baala maa badal aaya* in *Tathan*, a Hindi film.
2. *Budune* in ‘Saradiel’ – an imitation of the song *Bhagwan* in the film *Baiju Baura*.
3. *Mewila penewi rupe* in *Kadawunu poronduwa* was an imitation of the song *Mera karar leja* in the Hindi film *Aasiyana*⁶³.

Not only the above mentioned songs but also a large numbers of other Hindi tunes were directly copied and imitated from famous Indian films. The popularity and sweetness of Hindi tunes were two major reasons that influenced that trend. Some melodies were copied into two films by writing separate lyrics as follows:

‘*Adara pana suda*’ song in ‘*Mathabedaya*’ film and ‘*Koibatado me sata*’ in ‘*Suragani*’ film were based on the Hindi song ‘*Jayein to jayein kahaan*’ in the Hindi film ‘*Taxi Driver*’⁶⁴.

Mohammed Ghaus, an Indian composer, was the first musician to have composed original *Sinhala* film songs, without copying Hindi melodies. Later, he became a Sri Lankan citizen. In the film *Ashoka mala*, he composed original melodies that were influenced by North Indian *ragadari* music and also associated with some western counterpoints and harmonics⁶⁵.

Rather than imitating exact music styles of Indian films, later musicians tended to use music for films in a much advanced manner. They also have attempted to depict musical

ideologies through film music. Such talented musicians as Mr.W.D. Amaradewa and Mr. Premasiri Kemadasa led their contemporary younger generations of musicians to conduct experiments in music and some of them adapted western and other sorts of music genres to films. Consequently, the *Sinhala* cinema was able to acquire an independent status rather than totally depending on the Hindi film music as it traditionally did⁶⁶.

2.6.5 The Influence of *Rabindra Sangeet*

The North Indian musical tradition has made considerable impact on several spheres in Sri Lankan musical culture. During the cold revolution against British Colonialism, the vast majority of Sri Lankan scholars and patriots focused on western phenomenon with negative attitudes. Furthermore, the country did not have a successfully developed tradition of music at that time (even today) and this might be a cause that led Sri Lankan early musicians to adopt North Indian systems of music. As a result, they were appreciating eastern artifacts. Henceforth, western music was rejected by some scholars and nationalist leaders and the Indian musical culture was admired with greater interest. In this context, the arrival of great poet and world-renowned scholar Rabindranath Tagore in 1934 extremely motivated and influenced the musicians Sri Lankan academics and musicians in particular.

The main purpose of his visit to Sri Lanka was attempting to lay the foundation for the first music and dancing school in Sri Lanka, which is widely known as *Sri Pali*. With efforts, a dancing troupe came here and staged danced dramas. One of the most famous dramas of them was *Shap Mochana*. The music styles used these dramas enormously inspired Sri Lankan music fans and ultimately some of them went to India, especially to *Shanthiniketan* in Calcutta, with the aim of studying Indian Classical music as well as *Rabindra Sangeet*. After a few months, Lionel Edirisingha and Sunil Santha left to *Lucknow* in India in order to study North Indian classical music⁶⁷. This resulted in the emergence of two music schools or “*gurukuls*” in Sri Lanka. People who were educated

at Lucknow were trained to think that their education on music was superior to those who studied in *Shanthiniketan*. This is a common attitude present even in today in the Sri Lankan music sphere.

After completing the *Visharad* degree, Lionel Edirisingha and others returned to Sri Lanka. In 1954 Lionel Edirisingha was appointed as the “Music Education Director” in the Ministry of Education and he began to introduce North Indian music to National school curriculum. This enhanced the spread of North Indian music throughout the country. Lionel Edirisingha also established a music society called *Gandharava Sabha* together with *Illangasingha Ralahami* and the two designed syllabus according to the *Vishard* course in the Institute of *Bhatkhande Sangeet Vidyapeeth* to hold examinations in Sri Lanka. They divided these examinations into three categories: *Prathama*, *Madhyama* and Final and issued certificates to those who successfully passed the exams. Thereafter those people were appointed as teachers in national schools. It was highly successful at that time and the Indian music was successfully established all over the country⁶⁸.

On the other hand, those who attended *Shantiniketan* tried to cultivate a musical tradition similar to *Rabindra Sangeet* in the local context. Among them, Ananda Samarakoon who was the writer and the composer of Sri Lankan National Anthem was very keen in trying to develop national musical idiom by observing the folk musical tradition(s) in the country. As far as the followers of this tradition is concerned Suriyashanker Molligoda, W.D. Makuloluwa, Layanal Algama, C. De S. Kulathillele were prominent figures in Sri Lanka at that time. This objective was further carried out by Sunil Santa who returned from his studies in India in 1946 to launch a campaign for a national musical culture that includes the fusion of traditional folk idiom with a moderate version of Western and Indian music techniques. During this project, he was largely influenced by the well-known scholar of the *Sinhala* language and literature, Kumaratunga Munidasa (also known as *Munidasa Kumaratunga*), who encouraged a tradition of national music based on traditional prosody in 1940’s⁶⁹. Ultimately, W.D. Makuloluwa was able to undertake that goal by codifying the traditional “*tit*” system of local dance and drumming in his

book entitled “*Hela Gee Maga*”. This book includes an expounded pattern of rhythms which are similar to the North Indian *tala-s* system as well as Sinhala folk songs that were classified accordingly.

In addition, he introduced folk music to the elementary forms of counterpoint and harmony, including the parallel singing of melodies at the fourth and fifth interval as seen in western music. Most of the principles described in this text are similar to Indian theories of music. Thus, this work can be considered as an adaptation of the elements of Indian music in Sri Lankan music⁷⁰.

However, a suggestion of S.N. Ratanjanker’s different approach to Sri Lankan folk songs was adopted by Mr.W.D. Amaradewa who is undoubtedly considered to be the greatest Sri Lankan musician⁷¹. Elements of some folk melodies are similar to Indian raga-s, and since these melodies are generally confined to the lower part of the scale, it may be possible to treat the folk melody as the *sthayi* and develop it by giving an *antara* section. Accordingly, some programs were broadcast under the title of *Jana gayana*, but due to its limitations, it was abandoned very soon⁷².

2.7 Western Influence on Sri Lankan Music

As it has already been mentioned, the tradition of Western music has also made significant impacts on Sri Lankan music in a number of ways. One striking reason behind this was colonialism. Even though there is a lack of evidence to depict this influence before the colonial period, many western countries such as Greece, Rome, Persia and Arab had maintained cultural as well as economic contacts with Sri Lanka. These types of foreign affairs may have also caused to influence of Western music elements in Sri Lanka. It is referred that “Singing boys” were imported to western India from Greece in ancient times⁷³.

2.7.1 Portuguese Missionary Services in Sri Lanka

Sri Lanka was colonized by the Portuguese in 1505 and they were followed by the Dutch in 1656. Finally, the British came took areas in 1796. The mostly present evidence for this was the Christian missionaries. Portuguese introduced Roman Catholicism, the Dutch Protestantism and British a number of other branches such as the Church of England, Assembly of God, Methodist Church and Baptist Church into Sri Lanka⁷⁴.

Christianity has a very close relation with music, which is practiced during Church worshipping and other activities such as feasts, funerals, dramas and vespers⁷⁵. In earlier times when these religious institutions were introduced to Sri Lanka, translated versions of *Sinhala* and Tamil lyrics that were composed according to the original melodies were used in Sri Lanka. Nevertheless, they were borrowed from Western church services. Father *Jacome Gonzalvz* (1676-1742), one of the well-known priests who came to Sri Lanka from *Goa* in India, introduced Sinhala and Tamil Christian literature to the local laments. Moreover, he also composed new melodies wrote lyrics accordingly. The “*Desana navaye Pasan pota*” (The book of psalm with nine preaches) was a great work by father *Jacome Gonzalvz*.

Further, it is during this time that the forms of Christian devotional music, including “Carols and *Psalms*”, were introduced to the island. These practices were highly influential in contributing to the spread of the Roman Catholic ideology throughout the country. Later on, these melodies also influenced the folk dramas such as *Nadagama*.

2.7.2 Popular Music of Portuguese in Sri Lanka

Not only the religious but also the popular traditions of Portuguese music were disseminated throughout the maritime areas of Sri Lanka. *Baila* and *Kaffirinna* are considered to be the popular genres of music of the Portuguese who occupied Sri Lanka.

Baila songs are related to dances⁷⁶ whereas *Kaffirinna* and *Chikothe* are particularly related to music⁷⁷. During the rule of Portuguese and the Dutch, the Kaffirs from Mozambique were brought to Sri Lanka for the purposes of slavery, warfare and labor (eg:- weaving and shoe mending). They were known as *michanics*. It is believed that the term *Kaffirinna* came into existence since then. However, some scholars believe that both *Baila* and *Kaffirinna* are the same. Instruments such as Violin, Viola, Mandolin, Guitar and *Rabana* were used in accompaniments for these music genres. Even though it is believed that *Kaffirghna* and *Chikothe* originated from these people. Spanish, Arabic and Portuguese influences of music can equally be seen in these genres.

2.7.3 Dutch and British Missionary Services in Sri Lanka

Religious musical tradition that belongs to the Dutch did not make a significant impact on Sri Lanka, as that of Portuguese did. Even though the Dutch had not paid enough attention to the programs aimed at propagating Protestantism as their religion, they sought to capture the monopoly in the spicy market. The result of this was that they were unable to maintain their trace of music in Sri Lanka like the British.

The relationship between British religious services and musical tradition is more visible than the aforementioned missionary services. From the beginnings the British used Latin hymns as Portuguese did before them. The intervention of Rev. Edmund Peiris (1897-1988) who was a brilliant Sinhala scholar at that time was a critical factor that enhanced the development of a Sinhala Christian literature for the local Christian laments⁷⁸. After the Rev. Edmund Peiris, this project was carried out by Rev. Marcelline Jayakodi, Rev. Lakdas de Mel and the musician Sunil Santa (the musical style adopted by Sunil Santa was followed by other Sinhala Christian musicians to compose Christian songs)⁷⁹. Rev. Lakdas de Mel introduced worshipping according to the traditional local way to Sinhalese and composed Sinhala hymns using typical Sinhalese melodies and instruments like *daula*, *talampota*, *rabana*...etc.⁸⁰ Western music concepts such as harmony, counterpoint,

choral singing and instruments such as piano, guitars were could be seen their compositions.

It was during this time that the other popular forms of music in Christian missionary like “Christmas Carols” were also sung during this period. Especially, the music activities that took place during the Christmas season encouraged the Sinhalese Buddhist people to compose the songs called *Wesak Bhakthi Gee* which are sung in May. The purpose of such songs was to commemorate the prince Siddhartha’s birth, enlightenment and the passing away of the lord Buddha.

2.7.4 Secular Music of the British in Sri Lanka

After acquiring the political authority of the country, military services were established by the British with the aim of “proper governance” (according to their own agendas). Every military force as well as the Department of Police established their own musical band, contributing to the development of Western music in the country. For example, (1) Rifle regiment band; (2) 59 and 73 regiment bands; (3) Police band; and (4) regiment band of Kaffir⁸¹. Among those bands, the oldest one was the police band. Playing compositions of eminent Western musicians was the common practice at that time. This practice was a key factor that had made crucial contributions to the establishment of western and Eastern cultures of music bands in Sri Lankan schools. It should also be mentioned here that setting up this sort of music bands gradually become a “status making” factor in the high schools at that time.

Similarly, Symphony Orchestras were established by the British. The three people known as “*Wagn Brothers*” collectively established the first Sri Lankan “Symphony Orchestra of Ceylon” (SOC) in 1930s. But, in 1971, the name was changed to “Symphony Orchestra of Colombo”. It became “Symphony Orchestra of Sri Lanka” (SOSL) in 1991⁸². In addition, an orchestra was established especially for students in 1950s and was renamed

“The Junior Orchestra” in 1960. These two orchestras were maintained by properly qualified western musicians. Apart from these two orchestras, Rohan Joseph de Saram who was a world renowned western musician at that time has established one of its kinds with the name “Lanka Philharmonic Orchestra”⁸³. Even though during its existence it was on a high stand profile of Western music, it is not functioning at present.

Among these orchestras, the functioning structure of the “Youth orchestra” is valuable for the scholars due to some important reasons; players of this orchestra were selected from school students who showed a higher level of capacity to play musical instruments so that they would be able to join the Symphony Orchestra of Sri Lanka. This exposure provided opportunities to develop their skills and to learn and increase their experience of performing together with prominent artists.

The Western musical elements and melodies also influenced musical styles for example, *Nurthi* music, Gramophone music, and the music of the Broadcasting Corporation and films. The Radio Ceylon (Piano recitals, Violin Recitals, Special lunch-hour music, Music for Dancing, Recorded Programs, B.B.C Musical Program, Church organ recitals, Cinema Organ recitals were broadcast by Radio Ceylon in 1930s)⁸⁴ and (SLBC), Sri Lanka Rupawahini Corporation (SLRC) attempted to introduce western music programs to Sri Lankan School students and music fans who were interested in such fields. Those programs were greatly appreciated and were able to catch the impression of the so called music community.

Furthermore, that interest was a cornerstone in cultivating a Western-based musical culture in Sri Lanka. However, the *Sihhala* channel did not pay a satisfactory attention to broadcast that kind of programs because of the common ideologies directed at condemning Western music and Western culture. Nevertheless, this practice began to wane with the approval given by the Director General of Radio Ceylon.

2.7.5 The Group Song Era

In 1960's, western pop musical traditions known as "Rock and Roll", "country & western" and "Spanish music" appeared to be making greater impact on Sri Lankan music through the mediums of EP (Extended play) and LP (Long play) records. Records of "Elvis Presley's Bill Haley and his Comets" and other pop groups such as "The Bee Gees", "The Shadows", "Beatles" and "Rolling Stones" and the instrument *Spanish guitar* was highly popular among the younger generation of Sri Lankan at that time⁸⁵. This contributed to the formation of local pop groups. In 1960, the first Sri Lankan pop-group was established with a Spanish name ("*Los Caballeros*"). It was led by Nevil Fernando. As a consequence of imitating Los Caballeros, many pop groups were established. For example, La Cilonians" Los Flemings" Moonstones and Dharmarathna Brothers (Clarence Wijewardena, Anesly Malewana, Milroy Darmarathne... etc., were some of the famous group song artists in this period).

Even though they imitated English and Spanish songs in their initial stages, after some time they were able to put the foundation for a "*Sinhala* group song era" in Sri Lankan music arena. Spanish and Latin American instruments such as Spanish guitar, Guiro, Maracas, Castanets, Congo and Bongo drums were used with this regard. The western music element which is especially known as "Close Harmony" (Close harmony: Chords in close position, i.e., with all the four notes within an octave or a twelfth)⁸⁶ was also used. Some people attempted to term that genre as "Calypso music" which originated in Trinidad islands. Since then using these types of instruments and western techniques are being used like harmony.

But the style of calypso has not made crucial impact on Sri Lankan music even today. Since such groups mainly used the technique(s) of harmony, they were commonly known as "Harmony groups". The famous music group *Shadows* which was led by Cliff Richards introduced the practice of using three guitars (Bass guitar, Rhythm guitar and

Lead guitar first ever to music) However, with electronic instruments the group song era began to wane. Music groups were excited in Sri Lanka in 1970-1980 instead of group music.

2.7.6 Western Music Education in Sri Lanka

Introducing western music to Sri Lankan education was highly significant in the expansion of western music in Sri Lanka. As a result, of the educational reformations which took place in 1972, western music was introduced as a subject to the Sri Lankan educational curriculum. Indeed it was an unprecedented opportunity for Sri Lankan students to learn western music in an organized and proper manner⁸⁷. However, western music had already begun to be taught in Parrish schools of Portuguese in an informal way⁸⁸. Music was taught as a compulsory subject in the Seminary schools that were established by the Dutch to teach Protestantism and by the British to teach Christianity⁸⁹.

Private institutions such as “Trinity College of Music” and “Royal College of Music, London” had introduced their examinations to the country respectively in 1882 and in 1898⁹⁰. The “Institute for Examination in English Music and Speech (IEMS)” and “London Academy of Music and dramatic Art” (LAMDA) had appointed their local representatives respectively in 1990 and in 1994. A local institute called “Music Speech and Speaking” was established in the country in 1997⁹¹.

Introducing music courses and examinations was an influential factor in spreading a western musical culture amongst middle class people in the country in the same period. However, the enthusiasm of teaching music in government education sector was at a lower level when it is compared to the private institutions. The major reason behind this was the nationalist movement(s). The scholars and ideologists who had been supporting nationalist movement(s) were better suited to North Indian music rather than to teach Western Music in Sri Lankan national schools⁹². Prof. Ediriweera Sarachcandra vastly

pointed out that it was not suitable to establish fine Arts departments in the Sri Lankan Universities⁹³. For, if such departments were established, it would soon lead to include western drama and western music in the curriculum, people like him thought.

However, by the time of I.M.R.A. Iriyagolla (1965-1970) who was the minister of cultural affairs, paved the way to establish western music education and western musical cultures in the government schools⁹⁴. During his time, he appointed a number of teachers to teach western music and donated instruments such as Base drums, Rattle drums, *Melodica*, Piano-accordion and Trombone in order to setup western bands in schools.

In 1992, the Ministry of Education took some successful measures that these were suggested by Mrs. Maya Abeywickrama who was the Director of western music education at that time to develop western music education in the country. Following are some of such measures:

1. Establishing the National Youth Orchestra in 1992
2. Re-organizing western music competitions
3. Establishing the western music resource Centre
4. Training programs for teachers
5. Set up special classes on weekends⁹⁵

In comparison with the other countries like China and Japan, the cultures of western music and education not only in Sri Lankan universities but also in schools are not at a well-developed stage.

2.7.7 Copying Western Tunes

Initially, copying western tunes and writing lyrics according to them was a common practice. It was quite similar to copying Indian tunes which will be discussed in the chapter entitled “North Indian Influences on Sri Lankan music”. Western tunes were imitated in four ways as follows:

1. Copying the full western melodies
2. Copying parts of the western music
3. Melodies that reflected western style
4. Melodies that were composed according to western style

Some musicians have attempted to change the “verse, chorus” structure of western songs into chorus, verse (*sthayi*, *antara* in inverted form) structure that belongs to North Indian music by copying melodies to compose Sinhala songs. For example, ‘*Lazy Mary*’ of ‘*Lou Monte*’ was copied in Sinhala as ‘*Ha malpipenne*’ which is sung by *Christopher Paul* in the aforementioned format. Some of them have rarely sung western songs using elements of the North Indian *ragadaari* music. Similarly ‘*Ba ba black sheep*’ was sung by *Tudor Kandanarachchi* by adding *ragadaari* elements⁹⁶.

Some of the melodies that were copied from North Indian films in order to compose Sinhala songs also represented western melodies. Examples:

Oh my darling Clementine (English song)

Ae dil hai mushkil jeena yahaan (Hindi song of the film *Taxi driver*)

Senasilla nelavilla mage hade (Sinhala song of the film *Suraya*)⁹⁷

2.7.8 Extended Music Compositions

As a result, of the western music education, and appreciation of some musical compositions presented in the country by eminent guest artists of western countries, skilled musicians who have followed both western and eastern musical traditions have done very interesting experiments to compose and present major works. These compositions were known by; Cantatas, Concertos, Sonatas, Symphonies, Opera, Overture and Oratorio as in western sense.

Composers like Sarath Fernando, Lalanathe de Silva, Premalal Danwatta, Harsha Makalande, Rohan de Livera, Husan Mohomad and Wasantha Kumara Fenando have experienced the edification of Western music. On the contrary, W.D. Amaradewa, W.B.Makuloluwa and Anil Mihiripanna experimented both on Sri Lankan indigenous and on North Indian musical traditions. In the meantime, the celebrated musician Premasiri Kemadasa who was had neither studied any musical tradition nor belonged to any school of music also composed such creative works. Without having the traditional obstruction, all of those musicians used western elements for their compositions, depending on their knowledge.

Among these composers, Sarath Fernando (Compositions by Sarath Fernando are: Fantasia on a folk melody (1973), concertino for clarinet and orchestra (1980) ⁹⁸ who can correctly be identified to be the earliest of such composers⁹⁹ and Lalanath de Silava's (Compositions by Lalanath de Silva: Overture (1975), Serenade (1975), The Good news oratorio (1977), March, no; 2 Heralding the Bride (1977), *Sigiri* Symphony (1978), Jubilee overture (1983), Symphony No.4 (1988), Tone poem Choir & Orchestra (1991), Three Sri Lankan dances (1994) and Sitar concerto (1999)) ¹⁰⁰ have strictly followed western forms that are related to each style.

All other composers like Harsha Makalande, Rohan de Livera, Husan Mohomad and Wasantha Kumara Fenando who have studied western music have made thorough

attempts to associate forms of western music in combination with the Sri Lankan folk melodies. Thus it is quite difficult to analyze such compositions due to the fact that they were not conserved properly. However, the following compositions by Mr. Peramasiri kemadasa are closely related to the structure of the “Program Symphonies” or “Tone poems” of the western musical system;

- (1). *Sinhala Awrudda* or Sinhala New Year (1966)
- (2). *Maha Muhuda* or the Sea (1967)
- (3). *Niyagaya ha wessa* or the Drought and the Rain (1975)
- (4). *Mage Kalaye Mavni* or the Mother of my time (1978)

Although many writers have mentioned the fact that the above mentioned compositions by Premasiri Kemadasa were symphonies, it becomes clear that they lack the formal characteristics which would justify this description when compared to western symphonies¹⁰¹. In western music, Symphony is said to be an extended composition for orchestra. Normally, it has three or four movements. Usually, the first movement of a symphony is fairly fast and weighty in content and feeling. The vast majority of first movements are in sonata form. The second movement is slower than the previous ones. The last movement is much faster. This often precedes third movements such as minuet or scherzo. The final movement is simple in character. Where Kemadasa’s compositions are compared to western symphonies, it can clearly be seen that the original structure of western symphony has not been followed by him. He has attempted to tell a story or express an idea using music in his compositions. Examples:

1. *Sinhala Awruddha* composition is based on the New Year festival. He attempts to depict significant stages from the beginning to the end of the New Year ceremony.
2. “Mother of my time” (*Mage kalaye mavni*) is based on the memory of his mother.

3. The sea (*Maha mahuda*) is a musical narrative of sea.

Similarly, in all of these compositions, he uses standard western orchestral instruments as well as oriental instruments such as the *Tabla*, the *Sitar* and Sri Lankan drums. Sometimes, some instruments are played in non-traditional ways in order to make sound effects. In the composition of *Sinhala Awruddha*, musical instruments are used to imitate sounds such as birds, fire crackers etc.¹⁰² These kinds of non-traditional means are not utilized in western Symphonies.

However, western music includes a kind of orchestral composition which is free in character when compared to symphonies. This is called 'symphonic poem' or 'tone poem'. It belongs to what is generally known as '*program music*' or '*program symphony*'. In other words, it narrates a story or depicts an extended idea. For example: *Vltava* tone poem is a musical composition by Frederick Smetana (1824-1884) and describes the Vltava River in Bohemia.

In addition to the above mentioned instrumental works were composed some musical dramas, such as; (1). *Doramadala* (1995); (2). *Sonduru Warnadasi* (2002); and (3) *Agni* (2010). They are also known as Opera in the western sense of the term. Similarly, some compositions that belong to Christianity (eg. "Cantatas") have been adopted by him, conforming to the Buddhist religious context. He has named them as 'Buddhist cantata'. *Piriniwan Mangalyaya* (1991), i.e. the composition of the Lord Buddha's funeral, is the only one of that kind.

Although musicians like W.D. Amaradewa, W.B.Makuloluwa and Anil Mihiripanna who have studied traditional Sri Lankan music and North Indian Music have never attempted to call their compositions that way, their works were known as creative work in themselves.

2.8 Musical cultures of other Nations

Apart from the above mentioned *Sinhalese* musical tradition, a number of different genres exist in the country. There are also specific patterns of musical performances related to various immigrants to Sri Lanka such as the Indian Tamils (Tamils were brought to Sri Lanka by British as laborers for plantations works), the Muslims and certain other groups like the “*Kaffirs*” (people of Mozambique). The latter groups were brought to Sri Lanka during the Portuguese colonial rule especially as slaves. The majority of Tamils and the Muslims are currently settled down in the Eastern and the Northern provinces and has been expanded to the central and southern areas. Basically, the Tamils and the Muslims commonly use the Tamil language as a common medium of communication.

The Tamil people in Sri Lanka share an inherited form of folk music, folk drama traditions (*vadimodi*, *ten-modi*, *Nattukkuttu*, *Thanmodi*) as well as specific religious musical practices. The South Indian or ‘*Carnatic*’ music has been their typical musical preference.

Most of the Sri Lankan descendants of Muslim traders generally do not pay much attention to music due to their attachment to trading activities. However, they pay much attention to their religious music (this may also be regarded as preferring music as a compliment). It also becomes very clear that depending on their close affinities with the Tamils, the Muslims in Sri Lanka have now transformed their traditional musical preferences. This list includes lullabies and net hauling songs ...etc.¹⁰³.

But, it is interesting to note that the intercultural living styles of Sri Lankan people have made an arena for both Tamil and Muslims in Sri Lanka to become familiar with and practice the *Sinhala* local music (sometimes North Indian and Western Music genres also), especially by means of national Music education (*Sinhala* People do not pay attention to study their music, even though both Tamils and Muslims practice typical

Sinhala music traditions). Similarly, music of Tamils also has made significant impact on modern Sri Lankan plays like *Nadagam* since a long time.

The Sri Lankan population includes a special community called "*Kaffirs*" whose roots can be traced to Mozambique. Basically they currently live in Manner and Chilaw (at *Silambiadiya*) districts in Sri Lanka. The specific musical tradition inherited by them has been described by Sri Lankan music critics as *Kaffirinna* and *Chikothe*¹⁰⁴. The melodic structures of their songs are restricted (only 15-18 melodies) and each song is improvised from slow tempo to fast tempo with dancing movements. Their common instruments are coconut shells, *Dholak*, *Shakers* (rattlers) etc.

However, as a consequence of introduction of such mediums as Cassettes, Compact disks, Mobile phones and the Internet (Youtube etc.), other global traditions of music are influencing Sri Lankan music. Due to lack of proper musical culture in the country, these kinds of musical genres are being used by some eminent musicians in light music.

¹ *Mahavamsa*, 57-58.

² *Mahavamsa*, 68-76; Kulatillake, *Origin of Sri Lankan Music*, 23-34.

³ Kulatillake, *Origin of Sri Lankan Music*, 65-95.

⁴ Ibid, 76; Weerakkody. "Sri Lankan: Musical Heritage", 1000

⁵ Weerakkody, *Sri Lankan: Musical Heritage*, 1000.

⁶ Kulatillake, *Ethnomusicology and Ethnomusicological Aspect of Sri Lanka*, 53-54.

⁷ Ariyapala, *Society in Mediaeval Ceylon*, 258-269.

⁸ *Kavsilumina* (1945), 149; M.B. Ariyapala, *Society in Mediaeval Ceylon*, 258.

⁹ *Kavsilumina* (1945), 149.

¹⁰ *Dharmapradipika*, 270.

¹¹ *Saddramalankaraya* (1954), 713

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- ¹² *Darmapradipika*, 270
- ¹³ *Natyasastra, Ancient Scales of Indian Music*, 43.
- ¹⁴ *Kavsilumina* (1946), 232.
- ¹⁵ Kulatillake, *Origin of Sri Lankan Music*, 149-185; Weerakkody, *Sri Lankan: Musical Heritage*, 1001.
- ¹⁶ Kulathilake, *Origin of Sri Lankan Music*, 186-196.
- ¹⁷ *Ibid.*, 36.
- ¹⁸ Kulathillake: *Ethnomusicology and Ethnomusicological Aspect of Sri Lanka*, 63-64; r Suryasena, *Music of Sri Lanka*, 95-96.
- ¹⁹ Suryasena, *Music of Sri Lanka*, 01-06.
- ²⁰ Makuloluwa, *Sinhala Folk song tradition*, 47.
- ²¹ Weerakkody, *Sri Lankan: Musical Heritage*, 1003.
- ²² *Ibid.*, 1002.
- ²³ *Ibid.*, 1002-1003.
- ²⁴ Goonatilleka, *Sokari of Sri Lanka*, 01.
- ²⁵ Sarachchandra, *Sinhala Folk Play*, page 130.
- ²⁶ Karunathilake, *Sokari play of Deduru oya*, 05.
- ²⁷ Sarachchandra, *Sinhala Folk Play*, 106.
- ²⁸ Makuloluwa, *Dances of Sri Lanka*, 8-9 ; Sarachchandra, *Sinhala Folk Play* ,102.
- ²⁹ Sarachchandra, *Sinhala Folk Play*, 137.
- ³⁰ *Ibid.*
- ³¹ Weerakkody, *Sri Lankan: Musical Heritage*, 1003.
- ³² Aravinda, *Sinhala Nadagam Tradition*, 11.
- ³³ *Ibid.*, 17-18.
- ³⁴ Ariyapala, *Society in Mediaval Ceylon*, 259-260.
- ³⁵ Rajagopalan, *Temple Musical Instruments of Kerala*,
- ³⁶ *Vansatthappakasini, Chapter 29, sloka no-20.*

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- ³⁷ Ariyapala, *Society in Mediaeval Ceylon*, 259.
- ³⁸ *Saddarmalamkaraya* (1914), 305.
- ³⁹ Kasliwal, *Ravanhatattha: epic journey of an instrument in Rajasthan*, 22-38.
- ⁴⁰ Goswami, "Significance of India Folk Instruments in the Folk music of India; An overview. 82- 83.
- ⁴¹ Sedaraman, *Up- country Dance Tradition*, 28.
- ⁴² Kulathilake, *Ethnomusicology and Ethnomusicological Aspect of Sri Lanka*, 74-75.
- ⁴³ Kulathilake, *Musical Instruments in Sri Lanka's History*, 29.
- ⁴⁴ Hapuarachchi, *History of Sinhala Drama 1860-19*, 273-276.
- ⁴⁵ Wijayatunga, *Nurthya Songs with Notations*, Xiii- xiv.
- ⁴⁶ *Ibid.*, Xiii- xiv.
- ⁴⁷ Rathnayaka, *The History of Proctor John de Silva Dramatic literature (1857-1922)*, 45-83
- ⁴⁸ Weerakkody, *Sri Lankan: Musical Heritage*, 1004; Rathnayaka, *The History of Proctor John de Silva Dramatic literature 1857-1922*, 83.
- ⁴⁹ Weerakkody, *Sri Lankan: Musical Heritage*, 1004.
- ⁵⁰ *Ibid.*
- ⁵¹ Ariyaratna, *The Gramophone era in Sri Lankan Music*, 19-55.
- ⁵² *Ibid.*, 211-214.
- ⁵³ Karunanayake, *Broadcasting in Sri Lankan political and Performance*, 285-286.
- ⁵⁴ Colambage, *The Radio and Me*, 31.
- ⁵⁵ Abels, *The Harmonium in North Indian Music*, 56.
- ⁵⁶ Nandana Karunanayake, *Important event of the Sri Lankan Broadcasting 1921-1989*. 31.
- ⁵⁷ *Ibid.*, 297-298.
- ⁵⁸ Abahayasundara, *Nishadi*, 150-151.
- ⁵⁹ Karunanayake, *Broadcasting in Sri Lanka Potential and Performance* , 297-298.
- ⁶⁰ *Ibid.*, 291-293.

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- ⁶¹ Ibid., 114-125.
- ⁶² Ibid., 306-308.
- ⁶³ Ariyaratne, *Lyrics of Sinhala Cinema from 1947-1956*, 9-15.
- ⁶⁴ Ibid.
- ⁶⁵ Ariyaratne, *Biological Sketches of Two Sri Lankan Musicians-I: Mohamed Ghouse and B.S. Perera*, 29.
- ⁶⁶ Weerakkody, *Sri Lankan: Musical Heritage*, 1005-1006.
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- ⁷⁷ Fernando, *The Music of Ceylon*, 184-187.
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- ⁷⁹ Weerakkody, *Music Compositions of Sunil Santa*, 267.
- ⁸⁰ Suriyasena, *Of Sri Lanka I Sing* (Colombo: Ranco Printers & Publishers Ltd, 1978), 69.
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- ⁸² Abeywickrama, *Harmonious Illusions: A Study of Western Influence on Music of Sri Lanka*, 89.
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- ⁸⁴ Gunawardhana, *This is Colombo Calling*, 63-73.
- ⁸⁵ Ariyaratne, *Pop Music of Sri Lanka*, 48.
- ⁸⁶ Apel, *Harvard Dictionary of Music*, 159.

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- ⁸⁷ Abeywickrama, *Harmonious Illusions: A Study of Western Influence on Music of Sri Lanka*, 92.
- ⁸⁸ Sirisena, *Prelude; Education in Sri Lanka (6 century B.C to date)*, xl.
- ⁸⁹ Ibid., xlv.
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- ⁹³ Sarachandra, *The Traditional Culture of Ceylon and its Present Position*, 102.
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Chapter 1

INTRODUCTION

Without Music, Life would be a mistake – *Friedrich Nietzsche*.

1 Introduction

1.1 Background

German philosopher Nietzsche very beautifully highlights the significance of music in this quote. It becomes even more important because Nietzsche is a well known atheist and famous for the phrase- “God has died.” This is the power of music which even an atheist like him could not deny.

Music has always been around us. In sound of waterfalls, chirping birds, ancient songs of nomadic tribes, in movies and popular culture. Our deepest sorrows and most beautiful memories all have been expressed with music.

India has been very rich in terms of musical diversity. From hymns of Samveda, we have a glorious tradition of music. It has developed into a multitude of styles and what we call-gharanas and different genres like Dhrupad, thumri, tappa, tarana, etc.

From highly spiritual to earthly sensual songs, the variety is visible not only in context, but in form, in presentation and the effect it creates. When one hears a raga from a maestro, it has a very different effect as when one hears a nirgun bhajan sung by likes of Kumar Gandharva or Prahlad Singh Tipania.

Despite widespread use of ICT in different fields, its use has not been sufficient in music, and especially in music education. Initially the technology in music was limited to recording and sound generation and amplification, i.e. tape recorders, gramophones,

microphones, etc. Very few attempts have been made towards a more complete use of technology in music.

1.1.1 Indian Classical Music:

a. A brief introduction

Indian classical music has a very rich history. The earliest known reference of music is in Vedic tradition. Sama Veda deals with hymns used in performing sacrificial rites (yajna). There are specific rules to sing these hymns by udgatas. This tradition further evolved into rich music forms.

Even kings and royal folk were not only patrons of music, but were often adept in music themselves. On ancient coins, emperor Samudragupta is shown playing a veena. There were even castes proficient in music like kinnars and yakshas. In the temple architecture and cave paintings (Ajanta and Ellora), one can see dancing damsels and singing kinnars. Instruments like flute, veena, mridang were used during that time.

After a short period of turmoil during medieval times, Indian music was further enriched with Persian and western influences. Amir Khusro is given the credit of inventing Sitar and developing the genre of ghazal. Due to royal patronage and religious movements, many gharanas developed, and this period was very fruitful from musical experiments.

b. Music traditions

There are two major systems of Indian music

Hindustani

North Indian musical traditions are grouped as Hindustani music. Barring few differences, they are very similar. Both systems are fundamentally similar but differ in nomenclature and performance practice.

In Indian tradition, Music is thought to be a combination of three artforms: *gayan* (vocal music), *vadan* (instrumental music) and *nartan* (dance.) The present system of Indian music is based upon two important pillars: *rag* and *tal*. Rag and tal are two unique features of Indian classical music. *Rag* is the melodic form while *tal* is the rhythmic.

Rag may be roughly equated with the Western term mode or scale. There is a system of seven notes which are arranged in a means not unlike Western scales. However when we look closely we see that it is quite different what we are familiar with.

The term raga has evolved from the time of Bharat's *nastyashastra* to modern times. Traditionally it has been *grama-murchhana-jati* trio. Original ten *lakshanas* (characteristics) of a raga were later expanded to include more features like *samvadi*, *anuvadi*, *tirobhava*, etc.

Raga in its broadest sense could be defined as a mode having rigid form with infinite possibilities for improvisation. Ragas have been ascribed to deities, colours and moods.

Raga-ragini and mela-thata are the major classification systems.

There are two major schools of **Pt. Paluskar** and **Pt. Bhattachande**.

The *tal* (rhythmic forms) are also very complex. Many common rhythmic patterns exist. They revolve around repeating patterns of beats.

The interpretation of the *rag* and the *tal* is not the same all over India. Today there are two major traditions of classical music. There is the north Indian and the south Indian tradition. The North Indian tradition is known as *Hindustani sangeet* and the South Indian is called *Karnatic sangeet*. Many musical instruments are peculiar to India. The most famous are the *sitar* and *tabla*. However there are many more that the average person may not be familiar with. [29]

Karnatic

The music practiced in South Indian states like Karnataka, Andhra, Tamil Nadu and Kerala is known as Karnatic music. In a musical treatise Sangitsudhakara dated 1310 A.D., we find a first mention of dichotomy of Hindustani and karnatic music styles.

A major concept that distinguishes it from Hindustani classical music is that of **Dandi** (pillar). Chaturdandi (four pillars) include alapa, thaya, gita and prabandha. Alapa is extempore creation of a melodic personality in terms of tonal situations which are comprehended in the scale and ten vital characteristics of a raga.

Thaya is the second pillar and has no parallel in Hindustani music. It connotes segments or organ of a raga performed in rhythmic patterns on the vina or before rendering the pallavi composition. Gita generally means anything that is sung. Prabandha, the fourth dandi, is any musical composition. [28]

Besides this, there are other currents outside mainstream classical music namely :

Rabindra Sangeet

In Santi Niketan, due to influences of Western Romanticism and bouli mystics, a new kind of music evolved. Ravindra Nath Tagore played a vital role in this. His musical compositions numbering more than two thousand are a rich source for this form of music. Rabindranath used a variety of tala from diverse forms like dhrupad, khayal, thumri and tappa. He even added a new navatala of nine beats, jhampak of five beats, shashti of six beats, etc.

Similarly Rabindra Sangeet uses a rich array of raga and raginis, most notably behag, bhairvai, pilu, kedara, kafi, etc. His songs have been classified as devotional, patriotic, romantic, etc.

This tradition still thrives, and is popular.

Folk music

Singing castes like Dholi, Managaniyars, etc. in Rajasthan and other places have kept alive the spirit of simplicity and vibrant culture in folk music. In different regions of India, there are different traditions of folk music, be it desert of Rajasthan, or fields of Punjab or forests of Chhattisgarh.

Popular music (Pop)

Popular music borrows form from various sources, folk, ethnic, western, classical and even some novel experiments. Cinema and pop album songs have become very popular.

Sufi music

Although music does not find an important place in Islam, Sufi mystics have used music for their prayers.

Their *kawwalis* have been a form of worship, a call for the union of the beloved (God). In *dargahs* (like famous one at Ajmer of Khwaji Muinuddin Chisti), kawwali has been an integral part of religious activities.

Sufi music reached new heights of popularity due singers like to Nusrat Fateh ali Khan, Abida Parveen, Roona Laila, etc.

Similarly Ghazal became a mass phenomenon, thanks to Ghulam Ali, Jagjit Singh and other singers like Mehdi Hasan.

c.Prominent musicians**Vocal****Hindustani**

Tansen, court musician of the Mughal Emperor Akbar,

Baiju Bawra, court musician of Man Singh I,

Amir Khusrow, often credited with the creation of the khyal and tarana, and Sadarang, court musician of Muhammad Shah and another possible creator of the khyal.

Dhrupad singers include the senior and junior Dagar Brothers and Gundecha Brothers.

Khyal vocalists include Abdul Karim Khan, Abdul Wahid Khan, Amir Khan, Bade Ghulam Ali Khan, Basavaraj Rajguru, Bhimsen Joshi, D. V. Paluskar, Faiyaz Khan, Gangubai Hangal, Hirabai Barodekar, Kesarbai Kerkar, Kishori Amonkar, Kumar Gandharva, Mallikarjun Mansur, Mogubai Kurdikar, Nazakat and Salamat Ali Khan, Omkarnath Thakur, Prabha Atre, Rashid Khan, Roshan Ara Begum,, Ulhas Kashalkar, Jitendra Abhisheki , Prabha Atre and Vasant Rao Deshpande.

Karant musicians include Ariyakudi Ramanuja Iyengar, Chembai Vaidyanatha Bhagavathar, D. K. Pattammal, G. N. Balasubramaniam, M. Balamuralikrishna, M. S. Subbulakshmi, Semmangudi Srinivasa Iyer.

Instrumental

Sitar Nikhil Banerjee, Pt. Ravi Shankar and Vilayat Khan.

Tabla Alla Rakkha Khan, Zakir Hussein

Flute Pannalal Ghosh, Hariprasad Chaurasia.

Santoor Pt. Shiv kumar sharma

Shehnai Bismillah Khan is

Sarod Ali Akbar Khan

Rudra veena Zia Mohiuddin Dagar and Asad Ali Khan .

1.1.2 Music education in India

a. Gharanas

Gharana is a unique thing in Indian musical panorama. Different patrons and styles gave rise to different schools of music, known as gharanas. Even today musicians proudly adhere to these camps or gharanas. For example Kirana gharana which has given us maestros like Bharat Ratna Pt. Bhimsen Joshi, Hirabai Badodekar and Dr. Prabha Atre to name a few. Some of the prominent Khayal gharanas are Agra, Jaipur, Patiala, Kirana, Gwalior, etc.

These gharanas have been working under guru-shishya parampara (master-diciple tradition), and a great importance is given to devotion towards the guru. And like Zen masters, many of these gurus have used ingenious ways to nurture musical talents.

Close association of guru and shishya is indeed a very effective and time tested way for imparting music education. However the number of disciples a guru can attend makes music education restricted and even a privilege for few.

b. Institutional setup

In many universities and colleges in India, and also in some schools, music is taught. There are courses like M.Phil., M.A. and B.A. besides Visharad and Pratham, Madhyama in instrumental and vocal music.

Following is the list of important music institutions in India:

Bhatkhande Sangeet Vidyapith (भातखंडे संगीत संस्थान) , Lucknow.

Established in 1926 by Vishnu Narayan Bhatkhande, it was declared a deemed university by University Grants Commission (UGC) in 2000,^[1] and offers music

education in Vocal Music, Instrumental, Rhythms, Dance, Musicology and Research and Applied Music.

Bhatkhande Music Institute has a very glorious history with exemplary achievements in the past. The alumni of this Institute are spread all over the world and many are in the active pursuit of music education and performance. Its University status spells good higher quality music education, training and grooming to the students of not just the city, but of state and worldwide. Bhatkhande Music Institute is also much sought after destination for music students from Sri Lanka , Nepal , Central and East Asian Countries. Many of the students from these countries are studying on I.C.C.R. scholarships.

Indira Kala Sangeet University, Khairagarh , Chhattisgarh

Established in 1956, it provides PG courses as given below (and also UG and certificate courses):

M.A. in Vocal & Instrumental Music (Hindustani & Karnatic), Kathak, Bharatanatyam, Folk Music, Percussion, Musicology , History of Indian Art & Culture

KM Music Conservatory, Chennai

Founded by A R Rehman in 2008. The institute is working for music education among youth.

Rabindra Bharati University, Kolkata

Instrumental Music and Percussion, Rabindra Sangeet and vocal music

Banasthali Vidyapith, Rajasthan

Our university (Banasthali Vidyapith) has been a pioneer in this direction. It was the first in Rajasthan to start degree programs in Music. Banasthali has been actively promoting music, and , in fact music is one of the important aspects of its fivefold education methodology.

Swathi Thirunal College of Music, Thiruvananthapuram started in the year of 1939 first named as The Music Academy for giving refresher courses to music teachers of the Travancore state.

Banaras Hindu University , Faculty of Performing Arts

Faculty has the glory of having outstanding artists, creative musicians, scholarly teachers and musicologists as faculty members, many of whom were honored by prestigious Padma awards, national and state awards and fellowships.

Visva-Bharati University

A fountainhead of Rabindra Sangeet

Raja Mansingh Music University, Gwalior

A residential university in Madhya Pradesh devoted to music education

Eastern Fare Music Foundation, Bangalore

Provides three levels of training for guitar and keyboard, mainly devoted to western music.

University of Kerala

University of Rajasthan

Allahabad University, etc.

c. Salient Features of Music Education (Indian context)

- ❖ Guru-shishya tradition
- ❖ Diversity
- ❖ Riyaaz and improvisation
- ❖ Entertainment industry and reality shows
- ❖ Status of music education
 - Teaching-learning
 - Research
 - Professional scenario
 - Freelance

1.1.3 ICT and e-learning

a. Definitions and examples

ICT

ICT is an abbreviation for Information and Communication Technology. It encompasses the software, hardware and networking technologies meant to deal with information. In ICT, the term ‘information ’ has a specific meaning- “a group of related facts and figures”. So information is second in the hierarchy of data, information and knowledge.

ICT includes infrastructure and methodologies for efficient access, modification, processing, retrieval and transfer of information. So it is a broad umbrella covering a wide range of tools ranging from application software to databases and communication equipment.

ICT can be broadly categorized into:

Software : Application software (e.g. word processors and web browsers), System software (e.g. Operating systems and device drivers)

Hardware: CPU, Input-output devices (e.g. scanner, printer, mouse, joystick, etc.), networking devices (routers, firewall) and storage media (e.g. CD, DVD, Hard drives, magnetic tapes, USB, etc.)

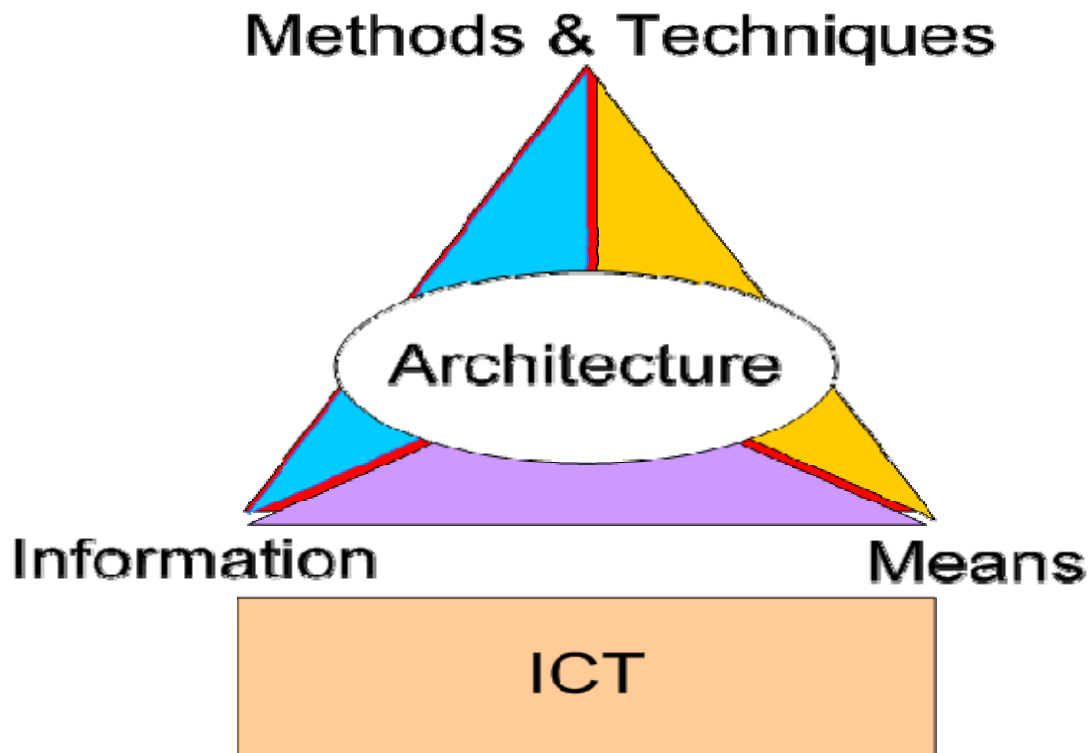


Fig. 1.1 ICT triangle

(Reference: ICT Triangle derived from Parker and Benson's model. http://commons.wikimedia.org/wiki/File:ICT_Triangle.png
This file is licensed under the Creative Commons Attribution-Share Alike 2.5 Generic license.)

As illustrated in the figure above, ICT has three major components: Information, Methods and Techniques, and Means. Every ICT architecture is built of these components.

b. E-learning

E-learning is to use electronic means (i.e. ICT) for facilitating and as an aid to teaching and learning process.

E-learning is a growing phenomenon. The advent and spread of web technologies has paved the way for its success. Web 2.0 is an important term in this context. Although web 2.0 is not a new technology or a new version of web , but is a sort of paradigm shift. It has RSS feeds, blogging, podcasts and social networking features so as to enable collaboration. And collaboration is one of the important features of good e-learning systems. Similarly cloud computing and pervasive computing will also further enhance the efficacy of e-learning system and will ensure its greater reach.

c. E-learning in Music

Rationale behind use of ICT in music education

E-learning has been used for imparting technical education to some extent. And for such courses in distance learning mode, use of e-learning is prevalent and well documented. However use of ICT in music education is rather limited. (For more details, please refer to chapter 2: Literature review.)

However there are good reasons to explore e-learning technology for music education. Some of the reasons are given below:

1. Firstly, it is less tried thing, so there is a lot of untapped potential.
2. Music industry is already using software and hardware technologies, e.g. MIDI for composing and fine-tuning music.
3. There are several aspects of music, especially recording, storage and retrieval of music which are better facilitated by technology. In fact CD and YouTube are two most important reasons behind mass availability of music audio and video.

People have tried to explore even automated generation and recognition of music. In future we may find intelligent software application for music composition and appreciation. (For more details, please refer to chapter 2: Literature review.)

E-learning 2.0 is a new phenomenon which is intended to be a new avatar of e-learning, in the context of web 2.0. In e-learning 2.0, focus shifts from being just a content delivery

and evaluation system to a more collaborative platform which effectively utilizes social networking websites like facebook, and other tools like pod cast, RSS feed, etc.

An excerpt from e-learning magazine of ACM:

“..What happens when online learning ceases to be like a medium, and becomes more like a platform? What happens when online learning software ceases to be a type of content-consumption tool, where learning is "delivered," and becomes more like a content-authoring tool, where learning is created?..” [19]

c. Scope

Effectiveness

- i. Use at your own pace
- ii. Flexible and frequent usage

Cost factors

Interactive Approach

However, e-learning is not, and must not be intended to be replacement for traditional guru-shishya model of teaching, but rather an aid to the traditional way of teaching and learning.

d. Some useful resources

<http://www.quampus.com>



Fig. 1.2 Home page of Quampus

Quampus is a cloud based platform using the concept of software-as-a service.

It provides just the infrastructure to host e-learning modules on pay-per-use basis. It does not provide e-learning material.

<http://www.deloitteifrslearning.com/>

The IFRS e-learning modules are available free of charge and may be used and distributed freely by those registering with the site.

<http://elearning.vtu.ac.in/>

to provide socio-technical innovations (also improving efficiency and cost effectiveness) for e-learning practices, regarding individuals and organizations,

independent of time, place and pace. The field of TEL therefore applies to the support of any learning activity through technology.

<http://www.e-learningforkids.org/>



Fig. 1.3 E-learning for children

This is a good website which provides various e-learning modules especially suited for children. The modules include health, life skills, Mathematics, English language, etc.

<http://www.harrowmusicservice-elearning.co.uk/site/>

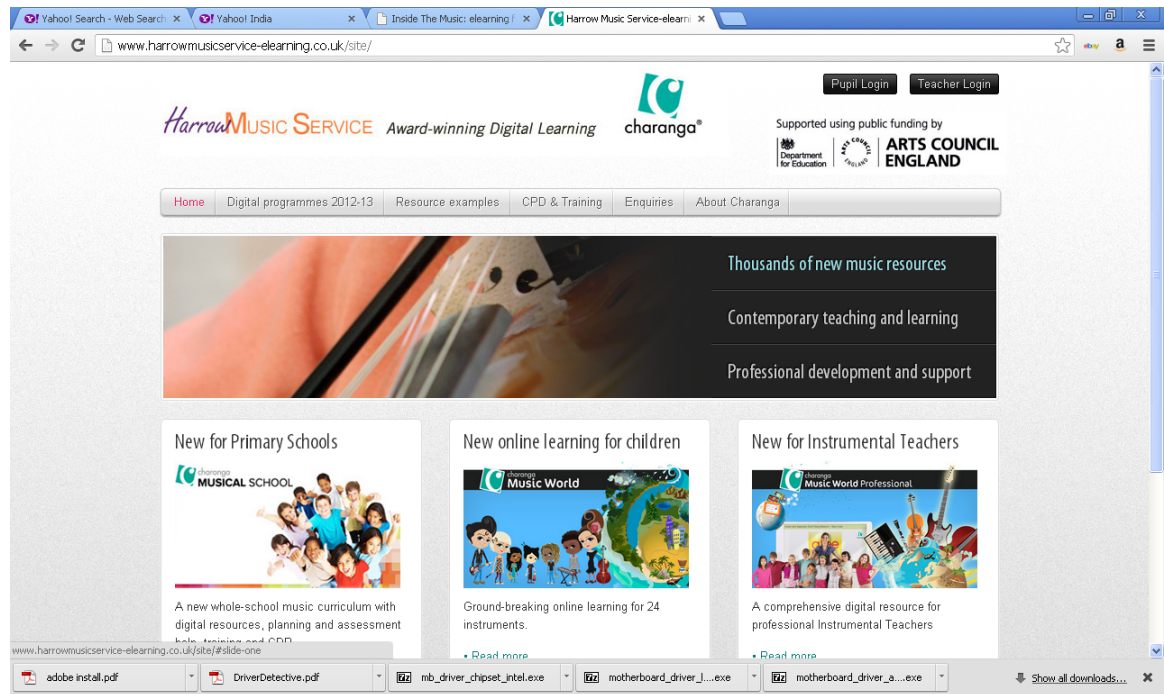


Fig. 1.4 Harrow music service website

A new whole-school music curriculum with digital resources, planning and assessment help, training and CDP, Ground-breaking online learning for 24 instruments. A comprehensive digital resource for professional Instrumental Teachers.

<http://www.emusictheory.com/>

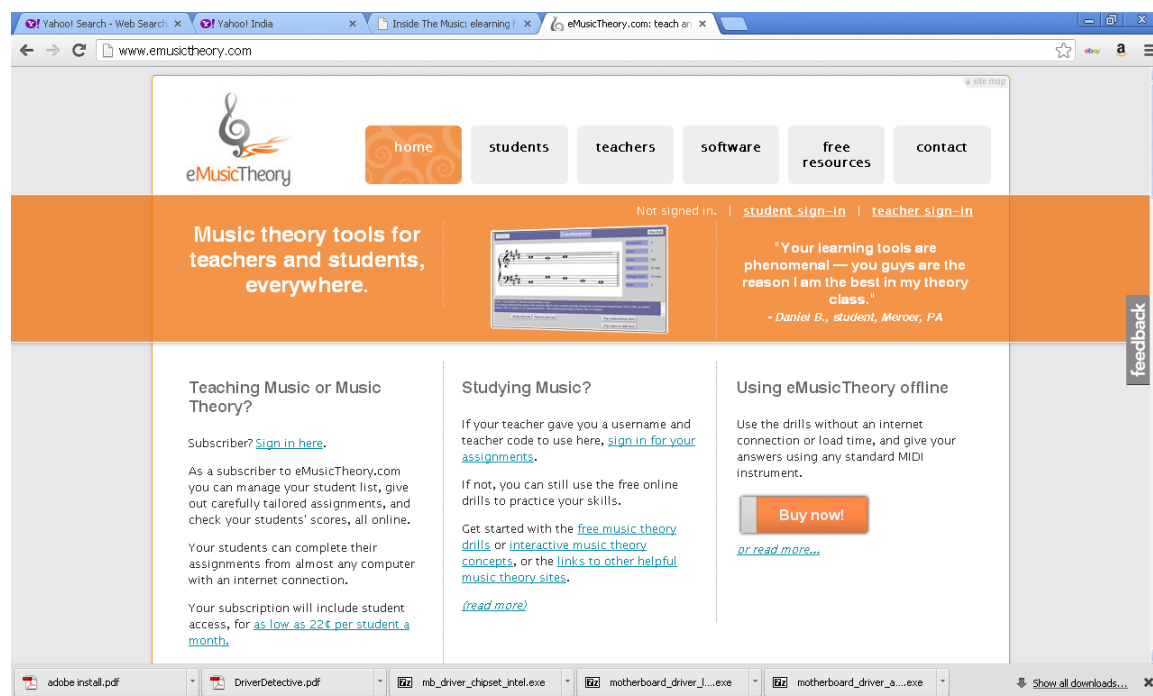


Fig. 1.5 E music theory

As a subscriber to eMusicTheory.com you can manage your student list, give out carefully tailored assignments, and check your students' scores, all online.

Your students can complete their assignments from almost any computer with an internet connection.

<http://www.insidethemusic.co.uk/>

E-learning tools for musicians - tutorials, assessment and learning with digital tools.

Music language, theory, aural and analysis. Provides following links on the website:

- **ABOUT**
- **KEYBOARD SKILLS**
- **MUSIC LANGUAGE**
- **STUDY SONGS**

- **LINKS**
 - **BLOG**
-

Fig. 1.6 Inside the music

<http://www.muelearning.ic.mahidol.ac.th/login/index.php>

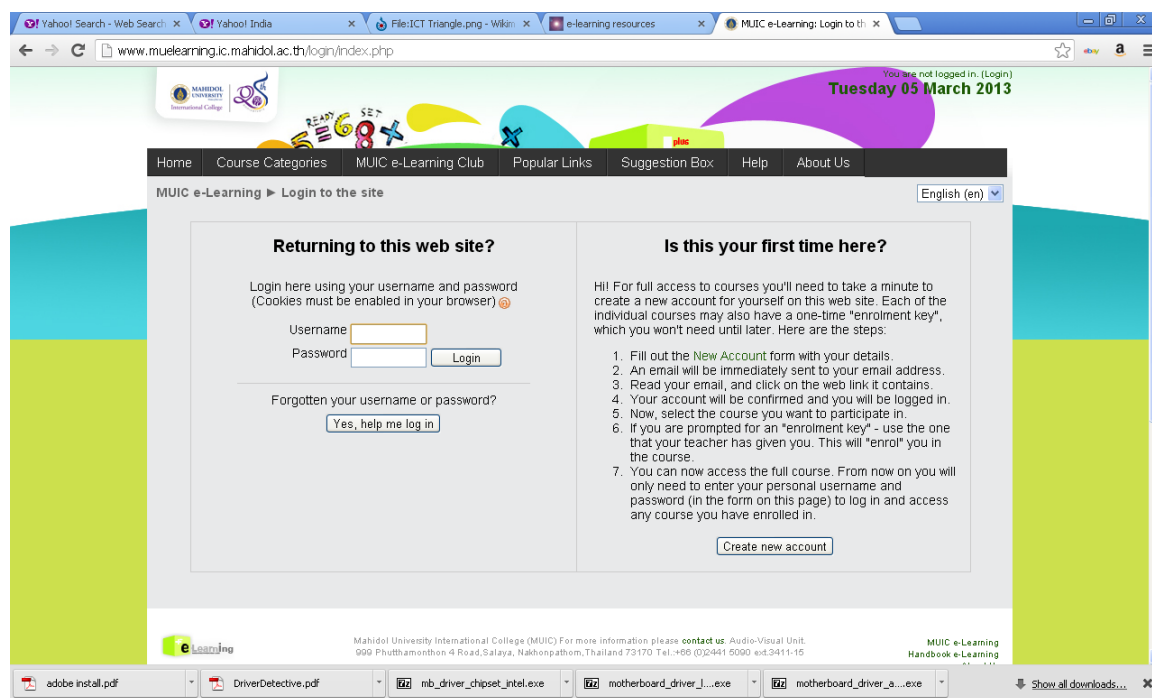


Fig. 1.7 Mahidol university page

<http://www.e-lr.com.au/>

Fig. 1.8 e-learning resources

This is an Australian website which caters to music learning needs of a diverse group of users.

Our research

RESEARCH OBJECTIVES AND SCOPE

In order to understand how computer technology can best serve music education, we need to be clear about the way in which technologies interact with activities and thinking [1]. We have to understand how to effectively utilize computers and electronic media for imparting music education.

Keeping this in mind, we strived to build an electronic platform for music education. It is usable as a standalone application and may also be used as a website if uploaded on a web server. This provides a good tool especially for those not having access to good music teachers for learning the basics of Indian classical music. Anybody having a computer and this software will be able to use its modules for learning music. Ease of use and reach to maximum persons are two compelling reasons for using e-learning approach.

Sur-Sansaar comprises of following Web portals:

1. **Sargam (Music World):** Collection of brief articles on Indian classical music (Vocal, Instrumental, Musicians, etc.) The sample articles will be available both as .pdf and html files. This repository of articles can be updated anytime.
2. **Sur-Taal:** An easy to use interface for playing different swaras, taals, etc. This will be the most important module. We have provided different recorded sounds, e.g. ragas in .wav and/ or.mp3 formats.

Methodology

As our work is inter-disciplinary in nature, our research methodology is based on both the traditional research methodologies plus software development life cycle (SDLC) model of Software Engineering. Therefore we started with gathering requirements (first phase of SDLC) overlapping with pre-questionnaire data collection of traditional methodology. Then we go through design phase and build prototype applications. Finally the design is compared with other state of the e-learning websites. We also got feedback on it which provided us data for statistical analysis of effectiveness of our work: Sur-Taal.

Following is the outline of steps followed in our methodology:

i. Requirements analysis:

In this phase, we performed a detailed requirements analysis, after collecting requirements from our potential students and educators. We served an open ended questionnaire to them, and they were asked to provide their comments on what is needed in Sur-Sansaar.

ii. Design and prototyping:

Afterwards, we modeled the requirements using standard software design methodology, and we prepared a blueprint of modules and screen layouts.

iii. Development of the tool:

In this phase, we got Sur-Sansaar built, and integrated. We are indebted to the gracious support of the project groups of MCA and M.Tech. students of Computer Science department in our university who worked under our supervision to build the web based applications for both the modules. All the sample files and documents were included in the tool.

We have used the state of the art ASP.NET technology to build the web applications.

(These tools are covered in greater detail in Chapter 3 and 4.)

iv. Testing and comparison: A study of effectiveness of Sur-Sansaar

Once Sur-Sansaar was ready it was further subjected to a case study of its effectiveness. We demonstrated Sur-Sansaar to some children and teachers and their response was included. It will serve as a guideline for our future work.

Our Contributions

a. Simplicity

We adopted a simple yet scientific approach for building and assessing our e-learning platform: Sur-Sansaar.

b. Effectiveness

The easy to use interface, rich multimedia content and elaborate coverage make our applications useful for introductory learning of Indian classical music. Even a layman, who does not know anything about it, will greatly benefit from our resources. Music learning is thus just a click away.

Therefore, there is strong need of use of e-learning technology for imparting music education.

Organization of the thesis

Chapter 1 contains Introduction to the background of Indian classical music and musicians. It also introduces concepts of ICT, e-learning and the context of music education.

We further discuss our research objectives, methodology and important contributions.

In chapter 2, we give a detailed critical review of research papers, documents, web resources, books and articles that we have refereed to during the course of this research. We give cited references. We have tried to give due credit to all the sources we have used in our research.

The research works mainly covered are related to e-learning, musical technology and music education.

In chapter 3 we introduce our simple e-learning portal Sur Sansaar and describe its main modules and design methodology.

In chapter 4, we further explore Sur-Sansaar. Here we mainly present the screen layouts of our e-learning web platforms. We also discuss in detail, the functionalities of web pages and forms.

In chapter 5 we mainly present a comparison of our platform with other such resources and give a feedback of some of the users of this platform.

Finally in Chapter 6, we present concluding remarks and discuss the possible directions for future work.

We also give a comprehensive list of references and appendices of questionnaire and other relevant details.

Conclusion:

Music has been an integral part of human culture in the whole world. Music and music education have progressed a lot over last few centuries. In India, there is a very rich tradition of music with a vast array of different gharanas, different

genres, etc. Music education has always been confined mainly to guru-shishya parampara in India. That has given rise to many a great musicians and musical traditions. But that limits the spread of music education to very few privileged ones who can find a suitable guru and are chosen as select disciples. Besides that, so far music education has not fully tapped the potential of computer based systems.

Computers have pervaded all the walks of life. Their use has affected music in general to a great extent. The advantage of using computers is that they facilitate accurate and fast processing, and once programmed, can work indefinitely afterwards. Computers are being used for music composing, mixing, playing and rarely for learning as CALT tools. But there is a dearth of interdisciplinary research in music and computer science.

Though some researchers have devised ways to build music recognition systems (Different approaches from machine learning to neural networks have been suggested for automated recognition of musical patterns), and some software is available for Western music, a lot of work is to be done for Indian classical music. Using computers and electronic media facilitates creating an efficient and effective teaching-learning platform. Therefore there is a need of some e-learning system specially designed for music education, and to see whether it is effective. If yes, then to what extent.

However it is important to see whether classical Indian music is suitable for such e-learning systems or not. Our study seeks to find answer to this question.

CHAPTER–II

Importance of Instrumental Music

Human nature is a complex combination of various instinct, urges, strengths and emotions. From the dawn of civilization and from the very beginning of time, sound and music have been an integral and inseparable part of civilized human life. Basically, music whether in vocal form or in instrumental form is a means of establishing communication for an individual with his creator. Music, therefore in any form is not only stylised but also quite individualistic. When music is performed it at once involves the cultural and aesthetic elevation of not only the artist or performer but also of the listeners, who are listening to the music.

Vocal music, from the very beginning of human civilization, has been the leader and the king pin of all forms of music. Without doubt it has been the greatest single purveyor of the deeper artistic and musical urges of man and the means through, which these urges have found artistic expression.

Vocal music has awakened social consciousness, in different ways both through music and language. But instrumental music has gone even

further. Its only language is sound and music, because instruments cannot speak any language like the human voice. To that extent instrumental music has demonstrated both its strength and capacity to transgress barriers of geography, nations, language, caste and creed. It is thus an artistic language which appeals to all races of mankind and is therefore totally universal in its coverage and appeal. The sound of instrumental music has always cast some sort of a spell over the human mind whether it be an individual or a group of persons.

In musical activity, man has rediscovered himself, found mental peace and solace, given to this rough exterior and struggle for existence a healing touch. It is well known that great musical compositions express the anguish and despair of the human mind and sometimes also its unbounded joy, colour and excitement.

If one listens to raga Alap on an instrument or the rustling sound of the flute or the soft notes of the sitar, the expressive notes of a violin, the bass notes of Veena, the steady beats of tabla, what feeling or sentiments do they create for man? It is obviously a feeling of peace, tranquility and of communication with both Nature and the creator. Music and particularly instrumental music has been one of the greatest promoters of peace and tranquility. It has provided all along an ambling diversion to man from not

only his mundane activities but also from activities injurious to peace and social amity.

Indian classical instrumental music, have been provided a very powerful force of cultural and emotional integration in the midst of the many diversities in the lives of our countrymen. Indian instrumental music brought the people of various countries closer to each other and made them conscious of the great similarities in their moods, cultural heritage, joys, sorrows and aspirations.

Indian classical instrumental music except for its deep musical appeal has no language of its own and no lyrical or poetic exterior. Such however it its sound effect and soothing melodic attraction that even those who have had no initiation in classical music are drawn to it and charmed by it. The reason is quite simple. The quality of note sense of aesthetic fulfillment giving great peace to the human mind.

The Sitar, the Vina, the Sarod, the Sandoor, the Table, the Mridanga and the Flute are now universally accepted instruments in India and abroad Instrumental music has been massive in the field of promotion of instrumental peace, goodwill and understanding. Classical music induces a sense of peace and universal brotherhood. As with individuals so with groups, societies and nations.

Classical music must therefore be seen as an integrating and uniting force not only at the national level but also in the international field. Instrumental music has definitely acted as a tool in creating and moulding social awareness.

Instrumental music has been very closely connected with the development of various art forms. Instrumental music has played an important role in moulding and sharpening collective thinking on various social issues.

In the international arena of music, the Indian music is admired greatly for its mesmerizing musical compositions that involve extensive use of instruments. Indian music has come into prominence primarily due to the excellent use of various instruments, rather than for the vocals.

As we have said that Indian classical instruments are universally accepted. Among the various styles of Indian Classical Music, the western audiences generally prefer Hindustani Instrumental music, particularly that involving sitar, sarod and tabla. This is probably followed by Hindustani Vocal music.

Generally, non-Indians (Westerners) who reside in university towns and in the cities are quite open-minded towards cultures of other lands and it

is not surprising that their attendance is higher at Indian Classical concerts that take place in such venues. The understanding of Indian Classical Music among westerners who attend such concerts is probably not very deep and since language might pose a barrier in enjoying the music.

So they seem to prefer instrumental music. As we have said instruments cannot speak any language like human voice. To that extent instrumental music has demonstrated both its strength and capacity to transgress barriers of geography, nations, language, caste and creed. It is thus an artistic language which appeals to all races of mankind and is therefore, totally universal in its coverage and appeal.

Mr. Yehudi Menuhin, the world famous violinist after listening to a series of Indian instrumental music recitals remarked – "Indian music seeks to release man from the baser emotions. So that his mind and spirit are free to rise to the spheres of meditation and liberation because it represents the divine beauty and grandeur of creation."¹

Can it be denied now that Indian instrumental music does not only would social awareness, but also builds strong bridges of understanding between civilization, between countries and countries and between continents and continents. It has, therefore now been accepted almost as an

¹ Sunil K Bose Lakshya Sangeet, Vol. 4, 1957, pg. 27.

international practice that various countries should have continuous cultural exchange not only in the matter of literature, but also arts and cultural traditions of different countries.

Indian instrumental music has thus been a great force in forging both national and international unity. Instrumental music is basically creative in nature and has already acquired an international and universal character. Indian instrumental music has now taken both the performers and listeners nearer to the supreme creator.

Thus, be it at the global level or the national paralance, Indian classical instrumentalist and Indian classical instruments have always occupied the Vanguard position for their immense contribution in the development and propagation of Indian classical music.

Description of some popular Hindustani Classical Instruments established at international level.

1. Sitar
2. Sarod
3. Flute
4. Santoor
5. Veena
6. Violin
7. Mohan Veena
8. Tabla

SITAR

Sitar—A very important creation during the process of development of string instruments. There are many beliefs regarding the creation of sitar. Some attribute Amir Khusro to be the creator, but Dr. Mohammad Mirza, in his book, 'Life and works of Amir Khusro,' Sitar that although Amir Khusro has talked and detailed various instruments of his time in various journals and books he has nowhere mentioned or talked about 'Sitar' or 'Table'² Some scholars believe that sitar is a changed form of the ancient 'Tri-tantri Veena', mentioned in 'Sangeet-Ratnakar'. Some believe that the word 'Sehtar', meaning 'three string Vina'. As per Saheb Sarmedi, 'Kithara' originating from Greater Persia, after being modified in shape, was named as 'Sita', Sitey and 'Sitar', Nizar Ganzvi, Firdaus, said that 'Sitar in classical Persian literature is also found as Sitar and Sitay, as we know 'ta' or 'tay' in Persian meaning 'Gul' has been taken to denote 'tar' in later times. It could be traced back to 7th Century in the form of 'Kithara'. Dr. Farmer has described 'Kavitra', as an instrument without any frets. The famous Farabi has mentioned this instrument in 10th century. Firdausi has



² Life and works of Amir Khusro by Dr. Mohammad Mirza.

mentioned it too. After a long gap, Sharing Dev, mentioned an instrument which had three strings. According to Saheb Sarmedi, critic Kallinath mentioned this instrument, which known as 'Jantri' and they are commonly used in folk music. Till mid 18th Century, there is no mention of Sitar in any of 'Farsi' literature.

The earliest reference to the Sitar that we get in the text Maraqqa-e-Delhi (1739-41) written by Dargah Quli Khan during the reign of Mohammed Shah Rangeele.³ Sitar and later on 'Been Sitar' acquired an individual status among instruments Captain C.R. Dey has described this instrument as "In appearance it is a look like of a 'Been'. Acharya Brihaspati mentioned that 49 years after the death of Mohammed Shah Rangeeley (1748), description of Sitar has been found in a compiled book known as Nadiratishahi' (tritaotrika).

It is indisputable that with the emerge and progress of 'Khayal' singing, sitar too progressed and started gaining popularity. Sitar is the first instrument which has adopted in different style of playing than that of vocal and which has been followed by the rest of the instruments.

The Sitar can be divided into two parts: the fingerboard and the resonator. The total length of the sitar is approximately four or four and a

³ Dargah Quli Khan, Maraqqa-e-Delhi translated by Chandra Shekhar and Sharma Mitrea Chenoy 1989, pg 76.

quarter feet. There are seven main playing strings are tied with a nail-shaped string holder called longot at the lower end and that pass through the finger board. The main bridge of the sitar called ghurach is one of its vital parts. It is flate in shape, and its length, width and height are about eight centimetre, three and two centimetres respectively. The bridge used for sympathetic strings is rather small in size and fixed just before the main bridge. The point where the strings touch the main bridge is actually responsible for the tonal quality of the sitar. The sitar has nineteen to twenty feets tied with the silk or nylon thread on the finger board. However, the number of frets is not fixed and is variable. To strike the strings of sitar a wire plecturm called mizrab is worn on the right hand forefinger. While playing the player sits on the floor in a position called Ardha Gomukh Aasana.

SAROD

Sarod is one of the most beloved instrument widely prevalent in India from 2nd Century B.C. Musical instruments very similar to the modern sarod can be seen in sculptures and Mural paintings in old caves and temples in various parts in India from about 200 B.C. One can see sarod like instrument in sculpture dating back to the 2nd Century BC from Bharut and Sanchi, is a gandhara stone relief panel from 3rd Century B.C. in Ajanta mural painting (475 A.D.)



The Sarod is one of the leading instruments of Hindustani music today. The Sarod is an adaptation of the Afghan rabab which arrived in India during 16th Century. According to Allyn Miner, one Scholar has suggested that in order to distinguish the Afghani rabab from the Seniya rebab the players of Afghani rebab started calling it Sarod.⁴

Sarod, string musical instrument of the lute family that is common to the art music tradition of northern India, Pakistan and Bangladesh. The modern classical sarod is about 100 cm (39 inches) long and has a slightly

⁴ Allyn Miner, Sitar & Sarod in the 18th and 19th Century, p. 66.

waisted wood body with a skin belly. The board neck has a wide flat surface figure board covered in metal to accommodate characteristic sliding pitches. The modern version has four to six main melodic strings plus two to four other. Some of the strings may be paired in double courses tuned in unison or at the octave.

In addition there are sympathetic and drone strings. The seated player holds the instrument across the lap. The strings of the sarod are plucked with the plectrum held in the right hand, while the fingernail of the left hand presses the strings.

There are three models of sarods prevalent among the sarod players.

1. The sarod, with almost the identical roundish belly of the *seniya rabab*, with eight main and two *chikari* strings and with a longer body, is designed by Allaudin Khan along with his instrument maker brother Ayet Ali Khan. The principal players of this kind of sarod are Ali Akbar Khan, son of Alludin Khan and his disciples.
2. The sarod with six pegs is played, in all the other *gharanas*. The body of this type of sarod is comparatively small and oval-shaped. It has six main plus two *chikari* strings, with a shorter body and eleven to thirteen *tarab* strings. Amaj Ali Khan's sarod is of this type. He

uses three finger of his left hand to play on the sarod with the help of his finger nails.

3. The sarod of Buddhade Dasgupta differs slightly from Amjad Ali's. His drum or resonator is more roundish and has six plus two main strings.⁵

⁵ Classical Musical Instruments Dr. Suneera Kasliwal

FLUTE

Flute is very sensitive instrument, almost all the delicate graces, curves, embellishments and shades of classical music can be performed to perfection upon it. The highest order of music can be played on this instrument, and its resonance in mandra saptak (lower octave) leaves a rare charm in the mind of its listeners. Being a portable instrument it can be carried easily from place to place and climatic changes have very little or no effect on the seasoned bamboo.



In Bharat's Natya Shastra, we get the first and systematic description of Vansh and Venu, vansh or Vanshi were the names used for the same instrument i.e. Flute. Flute is immortalised in Indian methodology because of its inseparable association with Lord Krishna. The flute was the most popular and commonly used instrument for solo performances as well as accompaniment in ancient India.⁶

⁶ Classical Musical Instruments by Dr. Suneera Kusliwal.

In Ajanta Frescoes (Second Century AD) we find two ladies playing the flute. There are long flutes and bear a certain resemblance to the modern flute which is very long.⁷

After Bharat's Natyashastra, we can see the description of flute in many Indian texts i.e. Sangeet Ratnakar, Sangeet Parijaat.

In the eighteenth and the nineteenth centuries music (both vocal and instrumental) passed into the hands of the descendants of Tansen. Since these musicians took only the Veena and rabab into consideration, all other instruments including, the flute, went out of the classical music scenario.⁸

In the beginning of the twentieth century, when it was generally a period of revival, Pannalal Ghosh (1911-59) took a fancy to this neglected instrument and realised its immense potential.⁹ He invented a bamboo flute that was extremely long and wide, with an additional hole to provide one more note, teevra madhyan of lower octave. This experiment resulted in the development of a long flute, which produced a bass tone with the depth and sonorous sound that was required in the Indian music system. There is no denying the fact that it was left to the genius of Pannalal Ghosh to raise the status of the flute.

⁷ M.N. Padmarao, 'Bausuri, the long flute in Hindustani Music.

⁸ Classical musical instruments by Dr. Suneera Kasliwal

⁹ Classical musical instruments by Dr. Suneera Kasliwal

The flute is a simple bamboo tube of uniform bore. The tube must be closed at one end. The closure may be natural, that is by the node of the stem, or if there is no natural closure, one end may be plugged with a cork or stopper. The bamboo chosen to make the flute must be selected very carefully. Once selected the bamboo tube is best dried in the shade for approximately one year. It is then ready to be converted into a flute to have holes of an appropriate size and number pierced into it. The length of the flute is normally between two-and-a-half feet to less than three feet, depending upon the thickness of the wall and density of the bamboo.

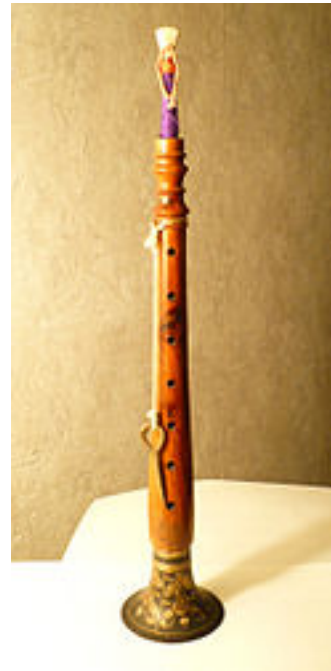
The best bamboo comes from the northeast region, preferably from Assam and Tripura.

While playing, the flute is placed horizontally, a little tilted towards the ground. The artist mostly sits cross-legged on the floor, keeps his trunk straight and head high. This helps him to fill his lungs and provide a continuity and consistency to his blowing for hours together.

SHEHNAI

Shahana, Shahanay and Shahanai all are said to be synonyms of surna, which is described as follows:

It is a wind instrument made of special wood and is accompanied by duhul. The instrument is found in Iran in different shapes, and its size is a half metre.¹⁰ The Shehnai is thought to have been created by improving upon the pung (a wood wind folk instrument used primarily for snake charming).



The presence of shehnai can be traced back to the vedic era and before because of the description of shehnai like instrument can be found in almost all the earlier scriptures, including ancient vedas, murals and sculptures of Ajanta and Flora and also in the Terra-Cotta structures. Over the centuries the instrument was given a different name for example while the Rigveda called it the "Naadi", The Matang in his Britishi calls it "Orafluvari". Sharang Dev described it "Madukari" and "Kahal" and in Ahuwali Sangeet

¹⁰ Classical musical instrument by Suneera Kashimal

Parizaad one comes across the name "Sunadi". However this beautiful wind instrument got its present name "Shehnai" probably in the Mughal era.

The Shehnai is an aerophonic (wind) instrument a double reed conical dooe, common in North India and west India, made out of wood, with a metal flare bell at the end. Its sound is thought to create a maintaining a sense of auspiciousness and sancity and as a result is widely used during marriages, procession and in temples of West India although it is also played in concerts. This tube like instrument gradually brodens towards the lower end. It usually has between six or nine holes. By controlling the breadth various tunes can be played on it.

Talim Hussain, Nandlal and others worked hard to bring this instrument into the mainstream of Indian classical music, the credit for elevating this instrument to the high pedestal of a concert instrument goes to the renowned Shehnai player, Bismillah Khan of Benaras. Ustad Bismillah Khan who introduced the shenai to the concert stage and introduced it to international level, is one of the best known performer on this instrument.

TABLA

The table takes its name for the tabl of Arabic origin. The general meaning of the term tabi is an instrument facing upwards, with a flat surface scholars opine that the term table of the English language has been taken from the term tabl. Some are also of the opinion that the term tabl is not an Arabic word in origin, but is borrowed from the Latin tabula.

Historical facts suggest that with the army of Mohamedaus the tabl and the variants of their other percussion instruments were introduced to india. The words table is the distorted version of tabl. We have sufficient evidence to show that the tabla might have had local and pre-islamic origin. Sculptures of pairs of vertically placed drums appear in abundance as early as in the 6th and 7th century.¹¹



The tabla might have made its presence felt in Hindustani classical music around the early eighteenth century during the reign of Mohammad Shah Rangeele. Sudhar Khan was basically stationed in Delhi. Most table

¹¹ B.C. Deva musical instruments of India p. 69

players credit Sudhar Khan or Sidhar Khan Dhadi of Delhi with table and give him the credit for introducing the table to classical music and for starting a new chapter of precession instrument in Indian Music.¹²

The table is the most commonly played drum sel in Indian music. It is the instrument most frequently used to accompany vocal and instrumental music and dance. Though the tabla is essentially an accompanying instrument, the tabla players we also soloists in their own right. The modern table has a highly developed technique of playing.

The tabla consists of two drums, the began or the left drum and the dayan or the right drum, but the collective name for both the drums is tabla. The left is a small spherical drum mate of day, copper, bronze, or a thin iron sheet. The right handed drum is made of seesam. The goat skin streched across both the drums is made of multiple membrances, one fall and the other on the periphery of the full skin called Kinara or chauti. While the tabla is placed in front of the players, the player sits cross legged to play on it.

Today the tabla has become well known and is extremely popular globally.

¹² Classical Musical instruments by Sumeera Kasliwal.

GLOBALIZATION OF INDIAN INSTRUMENTAL MUSIC THROUGH SOME OF OUR LEGENDS

The creation of beautiful and significant things is art. The production of artistic work is one of men's greatest creative achievements.

Culture refers to the patterns of thought and behaviour of people. It includes values, beliefs, rules of conduct and patterns of social political and economic organization.

Indian culture stands not only for a traditional social code but also for a spiritual foundation of life. One of the major elements of Indian culture is classical or great tradition of the culture.

Globalization has joined different cultures and made it into something different. Globalization is the system of interaction among the countries of the world in order to develop the global economy.

"Music like all cultural manifestation is the expression and mirror image of certain attitude of consciousness. Music like all art is a seismographic manifestation of human thinking and reflect the degree and

character of the consciousness peculiar to the creator or to the cultural sphere from where it springs.¹³

"Music that evolved in Indian soil and the spirit and atmosphere of spiritual India is known as Indian music. It possess a synthetic vision and special character of its own and so it differs from music of other countries in its structure, temperament and method of improvising.¹⁴

In the international arena of music, the Indian music is admired greatly for its mesmerizing musical composition that involve extensive use of instruments.

In 1924, the art historian Aranda Coomar Swamy wrote that:

"As in other arts in life, so here also India presents us to the wonderful, spectacle of the still surviving consciousness of the ancient world, with a range of emotional experience rarely accessible to those who are preoccupied with the activities of over production and intimated by the economic insecurity of a social order based on competition."¹⁵

Indian music has come into prominence primarily due to the excellent use of various instruments rather than for the vocals.

¹³ Powered instrument of Northern India by Prateek Choudhary.

¹⁴ Historical development of Indian music by Prajananda pg. 14

¹⁵ Music in North India by Gorge E. Ruccert

With the growing popularity of instrumental music, many western music followers are keen to learn about Hindustani classical instrumental music.

Many of the followers of western music is now favouring and following Hindustani Classical music and instruments that are being used in it.

Some of our legends enriched the reproductive of Indian classical music with their contribution in popularizing by their multitalented performances.

Our legends have taken Hindustani classical instrumental music to new heights in the international arena.

Some of our regular visiting artists has played a major role in propagating and popularizing Hindustani classical music abroad. These artists are frequently visiting abroad and giving their performances.

BABA ALLAUDDIN KHAN (1862-1972)

Ustad Baba Allaiddin Khan is a legendary figure in Indian music. He developed a thirst for music and musical knowledge from a very young



age that eventually led to one of the most incredible musical journeys of this century. He mastered many instruments including Tabla, violin, sursinger and surbahar but finally turned to the sarod.

Allaiddin Khan was a sarod player and one of the greatest music teacher of the 20th century, father of Ali Akbar Khan and Annapurna Devi and guru to Pt. Ravi Shankar, Nikhil Bannerjee, Vasant Rai, Pannalal Ghosh and other influential musicians.

He himself was a disciple of many great musicians, most importantly the legendary Wazir Khan.¹⁶ His aim was to become a great instrumentalist. He was one of the greatest musician of this world. His epoch making contribution to human civilization through music is unique. Music was his life, his meditation, his prayer. His only aim was music because he dedicated himself to its deepest pursuits.

¹⁶ Allaiddin Khan (The legend of music by Mabarak Hossain Khan)

He became the court musician of Brijnath Singh Maharaj of Maiher estate in central provenance. During his time as a court musician, Khan completely reshaped the Maihar gharana of Indian classical music. This was a period of rapid change for Hindustani instrumental music. He also took classes in European classical violin from Lobo, a bound master from Goa.¹⁷

Allaudin Khan had started on international tour with Uday's Shankar's troupe (Donee troupe). Pt. Ravi Shankar said that "When Uday had heard Allauddin Khan, he was thinking that he would like to have one of India's most eminent musicians join the trope and came to europe as a soloist and Allauddin Khan seemed the perfect artist to ask."¹⁸ He stayed with Uday's troupe for nearly a year (1935-1936). He toured with the troupe in many countries like Europe, Greece, Bulgaria, Paris, France etc. His foreign tour was only a fractional part of his life. He tried to understand the people of Europe and Africa through his own heart. He loves them like his own fellow beings. He was surprised at the scientific progress of the west and overwhelmed at the hospitality of the people there.

¹⁷ Great masters of Hindustani Music (Dr. S.V. Brahaspati)

¹⁸ My music my life (Pt. Ravi Shankar)

Allauddin Khan could taste the inner pleasure of music by moving around in the domain of music. Likewise by traveling from continent to continent he tried to absorb the beauty of world.

Ustad Allauddin Khan wrote to many people while he was on his around the world trip. He wrote to his children, relations, friends and elders.

Mobarak Hossain Khan, the son of baba's younger brother Ayet Ali Khan wrote about some letters. He attempted to project his experiences in his letter written to his father Ayet Ali Khan and uncle Nayeb Ali Khan. In one of his letter he wrote:

"After touring countries in Arabia and Europe, I have now come to Paris in France. Everything, including people and their homes are infinite creation of God. Athens, Vienna, Budapest, Prague and other cities hold the cradles of music. Reputed professors talked to me after listening to my sarod. They all loved my music and local newspaper gave a wide coverage of me. Many people took my photograph.¹⁹

"Each music hall is constructed at huge costs. About four to five thousand people can be accommodated in one. Yet, when I play my sarod in front of such a crowd, I feel so lonely but when the music ends and the clappings start, there seems to be a storm brewing. Clapping and cheering continues for eight to ten minutes. They all listen to the music so attentively

¹⁹ Allauddin Khan (The Legend of music) by Mabarak Hossain Khan.

as if everyone was in meditation. All lights in the hall puts off when I begin my music and only one is focused on my face, so that everyone can see me. The day I perform well petals of flowers are showered on me with wild request to repeat. I really enjoyed myself playing then, with an unimaginable range of excitement. They get stunned to see how such melodies tune can be produced by hand.²⁰

One of his another letter to his brother he wrote:

Here, people write in appreciation of my performances in Newspapers. On 5th May some girls from Paris and America come to the hotel at 3.00 p.m. to listen to my music. They were dancers and singers, I doubted if they generously liked my music. Without much seriousness, I started to play Multani. After playing some time, I looked at them and noticed tears rolling down their cheeks.

I realize that I was not doing justice to them, so I continued playing, this time seriously. Through out the period I played, their tears did not stop. Then I played on Bhimplasee and pilu for three hours. They still wept. I understand they were real music lovers, true disciples of music. While leaving, they paid respect due to an elder and said, you have given life to our dead bodies. We will never forget it.²¹

²⁰ Allauddin Khan (The legend of music) (Mabarak Hossain Khan)

²¹ Allauddin Khan (The legend of music) (Mabarak Hossain Khan)

USTAD ALI AKBAR KHAN

Ustad Ali Akbar Khan (b. 1922), popularly known as the "Indian Johann Sebastian Bach", is considered a "National living Treasure" in India. He is one of the greatest sarod players of the all times. He is also



adopt in other instruments like the pakhawaj and Tabla. He also mastered different forms of music like dhrupad, dhamnar and khayal from his father

Ustad Allauddin Khan. Ali Akbar Khan gave his first performance in Allahabad at age thirteen. In his early twenties, he became the court musician for the Maharaja of Jodhpur. He has composed music for Bengali and Hindi film.

A devoted musician, his aim has been to promote better understanding of Indian music in the western world.

In 1953 Yehudi Menuhin was elected president of the Asian music circle in London, an organization founded in the late 1940s by an Indian

writer named Ayana Agnadi and his English wife Patricia (who would personally introduce George Harrison to Ravi Shankar in her London home in 1966).²² In early 1955, he was to secure financial support from the Ford Foundation in America for an organized presentation of Indian classical music in the West.

In Indian festival in New York Menuhin hosting as the leading Western authority in Indian music Menuhin's first instinct was to invite his friend Ravi Shankar but for certain reasons Pt. Ravi Shankar declined the offer. But he offered Menuhin an alternative, suggesting that his brother-in-law Ali Akbar Khan go in his place.

Ali Akbar Khan arrived in America for the first time in April 1955, Ali Akbar, Chatur Lal and dancer Shanta Rao, then became the first Indian classical artists to appear on television in the United States. Ali Akbar Khan came to America for the living Art of India festival at the Museum of Modern Art (MOMA) in New York.

He performed an unprecedented concert at the Museum of Modern Art in New York. On Tuesday April 19, 1955²³ The concert at MOMA was a two hours performance introduced by Menuhin to the modest sized audience.

²² Bhairavi (The Global impact of Indian Music) by Petter Lavezzoli

²³ Bhairavi (The Global impact of Indian Music) by Petter Lavezzoli

The day after the first concert music critic Howard Taubman wrote in the April 20 New York Times:

"The performance seems to have the flexibility and freedom of the but jazz improvisation. The players respond to each other with amazing sensitivity. Clearly this is music to be relished both for its patters and its performance infact are indivisible. Even if one had no background in Indian music one would have seen last night that these performers were masters of their art. One did not grasp it all, and yet was repeatedly enchanted by rhythus, colours, sonorities and medlodie bits. One was especially unpressed by the power of this modest ensemble speaking an exotic tongue to reach out and say something to another world."²⁴

In the April 23 edition of the New Yorker; "I have never before encountered quite the degree of virtuosity in this idion that was displayed at the museum of Modern Art on Tuesday evening by two superb Indian artists, Ali Akbar Khan and chatur Lal who had come to this country at the invitation of Yehudi Meuhuin apparently something of an expert on these matters-to participate in the museum current series of events entitled, The

²⁴ Bhairavi The Global impact of Indian music Peter Lavaszsole.

living Art of India. I found their music endlessly fascinating from a technical point of view and curiously hypnotic in its emotional effect."²⁵

Ustad Ali Akbar Khan established a colleges of music in Calcutta in 1956.²⁶ Khan was invited in 1961 by Dr. Rosette Rensham to teach Indian music at MC Gill university in Montreal, Canada. In 1965, Khan was invited by Lord Harewood to appear both as solo artists and in duet with Ravi Shankar at the Edinburgh festival, UK's most prestigious music festival next to Bath.

Khan's solo and jugallaudi performance with shankar were well received and would invitiatie the next phase of Khan's career. Meuhuin described Khan as an absolute genius the greatest musician in the as an absolute genius the greatest musician in the world.²⁷

Louis Scripps of the wealthy Scripps news paper family heard Khansahib and invited him to teach at their newly established American society for Estare Arts (SEA) in in Berkely, California.

In 1967 Ali Akbar established a Ali Akbar college of music in California. Ali Akbar college of music opened a comapus in Basel,

²⁵ The global impact of Indian music By Peter Lavazzoli

²⁶ The global impact of Indian music By Peter Lavazzoli

²⁷ Ibid

Switzerland, one of Khan's senior disciples George Ruckert, s senior disciple of Ali Akbar Khab describes his experience with Khan Sahab:

"Khan Sahib in such an amazing teacher in terms of understanding who's sitting in front of him. He has an intuitive sense beyond belief. If the path got rough khan saheb made it easy and if it got too easy, he made it rough. That's why so many students were able to stay with Khansahib. He is a brilliant teacher. He walks into class and sometimes it seems like he is in a different world altogether. When he starts to sing, he gets tuned into whatever is happening and suddenly the raga appears right there in front of you. Khansahib's student drink from a fountain that has never stopped flowing, full with all the charm, magic and depth of understanding.²⁸

In 1971, Ali Akbar Khan would reach his largest audience to date, performing with Ravi Shankar and Alla Rakha at the concert from Bangladesh organized by George Harrison. The concert for Bangladesh became one of the highest selling recordings featuring North India music, bringing renewed exposure to Ali Akbar Khan music and teaching activities.²⁹

Khan Sahab began his collaboration with Jazz saxophonist John Handy and performed in 1971 Monterey Jazz festival and recorded *Karuna*

²⁸ Bhairavi, *The Global Impact of Indian Music* by Peter Lavezzoli

²⁹ Ibid

supreme 1975 featuring Khan Saheb, Handy and Zakir Hussain, on Tabla. In 1980 he again collaborate with Handy and Karnatak violinist L. Subramanyam and recorded 'Rainbow'.

The Indian govt. awarded two to their highest civilian honour to Ali Akbar Khan, beginning with Padma Bhushan in 1988 followed by the Padma Vibhushan in 1990. In June 1991 Khan became the first Indian musician to become a Mac Arthur Fellow, receiving the 'Genius Grant' from the John D. and Catherine T. Mac Arthur Foundation for his achievements in the creation and transmission of North Indian classical music.

In August 1997, the Indian embassy invited Khan to perform at the invited Nations in New York, as well as the Kennedy centre in Washington D.C. On September 25, 1997 Khan was chosen to receive the national Heritage fellowship from the National Endowment for the Arts, presented to Khan by Mrs. Hillary Clinton at the White House.³⁰ He is also conferred with an honorary Doctorate Degree in Arts from the California institute of the Arts, in Valencia, CA.³¹

He has received four Grammy Award nominations in 1970 for Shree Rag, in 1983 for Misra piloo, in 1996 for then and Now and in 1997 for Legacy.

³⁰ Bhairavi, The Global Impact of Indian Music by Peter Lavezzoli

³¹ Cultropedia.com

Some Press views and views about Ali Akbar Khan

According to Yehudi Mehuin: May our western audience privilege to listen to this great artist remain, as so often I have remained, transported beyond dreams and developed with in the magic weave, he spins of sound and time.

San Francisco Chronical: "Khan's Sarod Always astounds. Khan himself is the most sensitive intuitively masterful musician of the age.

West Australian – Ali Akbar Khan – "Stands apart today as one of the most powerful, moving and technically accomplished musician in either the eastern or western world".

Melbourne observer – "Those present could have little doubt that Ali Akbar Khan is indeed one of the world's master musicians".

Paul Loyd. The Advertiser Australia – "One of the most uplifting musical experiences of my life."

Timothy Pfafson Francisco Examiner: A consistent demonstration of the consummate technique and musical imagination that have made him one of the world's greatest living musicians.

James Streker – Arts beat Outario, Canada: "So exquisitely pure, so serene, so painfully human or more than human and so beautiful".

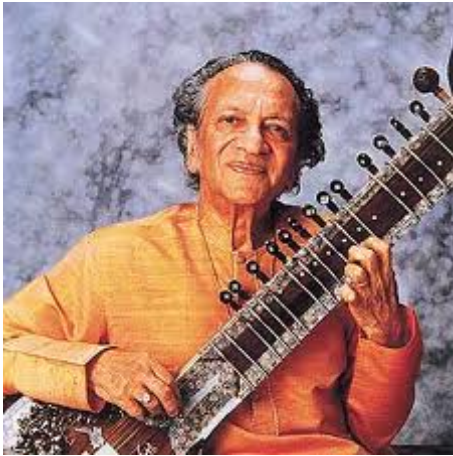
Miami Herald: "Turned the daunting challenges into a sensual feast for the uninitiated."

The London Times : Brilliant virtuoso performer, as rich in artistic imagination as technical mastery."

According to Ali Akbar Khan the language of music is same in all over the world. He says: "It is not a question of Indian music, or American Music, like that; any type of music, in tune and in rhythm, gives you food for your mind, heart and soul."

PANDIT RAVI SHANKAR

Pandit Ravi Shankar (b. 1920), one of the greatest exponent of the sitar, is the most popular Indian musician all over the world. Yehudi Menuhin, the world famous violinist described him as a "a creative genius



comparable only to Mozart."³² Yehudi Menuhin said that "It is a credit to our youth that they have recognized the pure gold in Ravi Shankar and his art. Pandit Ravi Shankar has received widespread acclaim for his creativity and distinct,

pure style of playing the sitar. He is acclaimed around the world for his originality and improvisation.

Pt. Ravi Shankar is a singular Phenomenon in the world of classical music.

"The greatest living force and attraction in the music world, this is how Pt. Ravi Shankar will be mentioned in the history of contemporary music. It is he, who has done more than anyone else, to popularize Indian classical music abroad. His spirit to enterprise, uncanny skills and his

³² Gultropedia.com

intense devotion to the art and his motherland are worthy of his highest commendation.³³

Pt. Ravi Shankar was born in Varansi and spent his youth touring Europe and India with the dance group of his brother Uday Shankar. He gave up dancing in 1938 to study sitar playing under court musician Allaudin Khan. After finishing his studies in 1944, Shankar worked as a composer creating the music for the Apu Trilogy by Satyajit Ray and in February 1949 he joins a two fold job in AIR, New Delhi as the director of music for the External Services Division and as the composer- conductor for their proposed new instrumental ensemble.³⁴

In 1951 Dr. V.K. Narayan Menon, director of AIR Delhi, introduced the western violinist Yehudi Menuhin to Shankar during Menuhin's first visit to India. Yehudi Menuhin experienced Indian music for the first time at Dr. Memon's house and he was deeply moved.

Pt. Ravi Shankar said: "I had never before seen a western classical musician respond so emotionally to our music, not just show interest in its technical aspects."³⁵ This reaction of Yehudi's to Indian classical music was the beginning of a beautiful friendship between them. Later in 1955 Yehudi

³³ The great Shankar Uday and Ravi, Piviyendu Ghosh.

³⁴ My music my life Ravi Shankar, Pg. 82

³⁵ Ibid

Menuhin invited Shankar to perform in a special Indian week celebration at the museum of Modern Art in New York. But Pt. Ravi Shankar declined to attend due to some problems. Then he sent Ali Akbar and the young tabla player chatur Lal in his place. Then in 1956 he resigned from AIR and tour to United Kingdom, Germany and the United States.³⁶ He played for smaller audience and educated them about Indian music, incorporating Ragas from the south Indian music in his performances and recorded his first LP album three ragas in Lond in 1956.³⁷ In 1958, Pt. ji Participated in the celebration of the tenth anniversary of the United nations and UNESCO music festival in Paris. Since 1961, he toured Europe and the United States and Australia and become the first Indian to compose music for non-Indian films.

In 1962, he founded the Kinnara school of music in Mumbai. Pandit Ravi Shankar befriended Richard Bock, founder of world pacific record, on his first American tour and recorded his most albums in the 1950s and 1960s for Bock's Label.

The Byrds recorded at the same studio and heard Shankar's music. He for the first time introducing him to George Harrison of the Beatles.

³⁶ My music my life Ravi Shankar, Pg. 82

³⁷ Ibid

Harrison became interest in Indian classical music and wanted to take some lessons from Ravi Shankarji.

Harrison invited pandiji to his home in Esher to begin their sitar lessons, where Harrison was impressed with his ability to work with a beginner.

He said : "The moment we started, the feeling I got were of his patience, compassion and humility. He could do one of his five hour concerts, but at the same time he could sit down and teach somebody from scratch the very basis. How to boold the sitar, how to sit in the correct position, how to wear the pick on your finger, how to begin playing."

George Harrison for the first time used sitar to record the song "Norwegian Wood (This Bird Has Flawn) on the LP Rubber soul in 1965, which became the first released Western pop song to feature the instrument. It opened the flood gates for Indian instrumentation in rock music, triggering what Ravi Shankar would call "The Great Sitar Explosion of 1966-67."³⁸

Pt. Ravi Shnakr said about George Harrsion in 1968:

³⁸ Bhairavi, the global impact of Indian music by Peter Lavazzoli.

"it is strange to see pop musicians with sitar. It was confused at first. It has so little to do with our classical music. When George Harrison came to me, I did n't know that to think, But I found he really wanted to learn. I never thought our meeting would cause such an explosion or that Indian music would suddenly appear on the pop scene. It's peculiar, but out of this, a real interest is growing'³⁹

George Harrison said that "Ravi had a good audience before I came into his life, but at that time, things just exploded. It became like a fashion; every body was into playing sitar and that sort of thing. I think that the good that came from this is that a lot of people who might not have known about the music go to hear about it and those that it meant something to are now staunch fans (1986).

Eminent Bengali Noveist Shankar wrote that "There is a park in Washington where the hippies meet. To them Ravi Shankara is almost a demigod. There is a class of young people who worship Ravi Shankar. They have postures with his face on them in their rooms and they wear special buttons with his face etched on it. They carry Ravi Shankar's

³⁹ Bhairavi, The global in act of Indian Music by Peter buazzoli

photograph in their pockets and their most cherished desire is to save enough money to buy a sitar."⁴⁰

In 1967 he performed at the Monterey pop festival and won a Grammy award for best chamber music performance for West Meets East, a collaboration with Yehudi Menuhin. Pt. Ravi Shankar opened a Kinnara school of music in West Los Angeles, California in May 1967.

He performed at UNESCO celebration in 1958 and the Commonwealth Festival in 1966 and then at the Bath festival in 1966 where Pt. Ravi Shankar and Yehudi Menuhin played their first duet. Later In December 10, 1967 they played at the United Nations in a celebration of Human Rights Day.

Later he performed at the Woodstock festival in August 1969. In October 1970 Shankar became chair of the department of Indian music of the California Institute of the Arts after previously teaching at the City College of New York the University of California, Los Angeles and being guest lecturer in other colleges and universities, including the Ali Akbar College of Music. During 1970, (Pt. Ji) and Harrison worked together again, recording Shankar family and friends in 1974.

⁴⁰ The Great Shankar's Uday and Ravi.

In 1973 Pandit Ravi Shankar and Harrison won an another Grammy for Best album. For the most of the 1970s he focused more on India. He however returned actively to International work from the 1980s onward.

The history of the Sitar in Jazz, that is the fusion of sounds of Indian classical music with Western Jazz dates back from the Late. 1950s and early 1960s when Pt. Ravi Shankar started collaborating with Jazz musicians such as as Tony Scott and Bud Shank.

The first recorded collaboration between Indian and Jazz musicians occurred in 1961 with Pt. Ravi Shankar and a group led by the west coast American saxophonist and flautist But Shank. Their album entitled improvisations only features one track, "improvisation on the theme music from pather Panchali in which Ravi Shankar and the western musicians play together. However, Pt. Ravi Shankar is an important figure with regards to Jazz because it was primarily through his music that John colltrane and others became aware of Indian music. Tony Scott recorded a track entitled "Portrait of Ravi" on his "Dedications" album, as early as 1957.

In Europe Pt. Ravi Shankar performed at the leeds festoval, the Prague spring festival and the Edinburg music festival in 1963, Pt. Ravi Shankar said-

"The Edinburg festival gave a big boost to Indian music in Britain, since that year special attention was given to India and Indian events. For the first time Manchester Guardian, the observer and The Times all took a newly respectful attitude towards our music, which pleased me very much. Since I began my tours of Europe and the united states, I had seen the audiences charge and improve each years, but after the Edinburgh Festival the general attitude became extremely warm and very very encouraging.

Pandit ji released his second cenerto, Rag mala conducted by Zubin Mehta in 1981. Pt. Ravi Shankar was nominated for an Academy Award for Best original music score for his work on the 1982 movie Gandhi. His music for film Gandhi won him on oscar nomination. He collaborate with contemporary composer phillip Glass with whom he released an album, Passages in 1990. In late 1990s he performed in between 25 and 40 concerts every year.

In the 2000s he won a Grammy Award for Best world music album for full circle: Carnegie Hall 2000.

Pandit Ravi Shankar has received several honours and awards as a sitarist, composer and musician.

Some Honours and Awards

- 1) His music for the film Gandhi won him an Oscar Nominations.
- 2) He is the first Indian to receive the highest award of the Berlin Film Festival, the silver bear, for his music in the Indian film Kabuliwala.
- 3) In 1969, he was cited as "musician of the year" by one of the leading magazines of America's musical industry, Billboard Magazine.
- 4) He is the first Indian musician to be commissioned by a major western orchestra the London philharmonic, to compose a concerto for sitar and Orchestra. This concerto was performed in 1971 and concluded by Andre Previn.
- 5) He received Padma Bhushan in 1967 and Padma Vibhushan in 1981.
- 6) He received Desikottam award.

He received the Roman Magsaysay award, the Fukuoka Grand Prize from Japan, the crystal award from Davos, with the title 'Global Ambassador' Kalidas Samman Award, Rajiv Gandhi Excellence Award (1991), Bhartiya Vidya Bhavan Mahatma Gandhi Award and Premium imperiale Arts Award from the Japan Arts Association, the Presidential Award (1962 and 1980). The international Music Council UNESCO Award (1975).

Pt. Ravi Shankar is an Honorary Member of the United Nation' Rostrum of composers and Honorary member of the Academy of Arts and letters. In 1986 he was nominated as a member of the Rajta Sabha The Highest Civilian award in India, Bharata Ratna in 1999. He also received the prestigious international prize for film and media for 1999 instituted by the German govt's Art and Exhibition centre. In Feb 2000 he was honoured with the highest French civilian award (commandeur de la degion Honneur).

In 2001, Pt. Ravi Shankar was conferred with Honerary Knight commander of the Most excellent order of the British Empire (KBE).

His long list of Awards and honours include fourteen doctorates.

It was Pt. Ravi Shankar, who had the musicianship personality, performance experience and most importantly the drive to put the music across.

According to Pt. V. G. Jog:

Ravi Shankar has proved himself a true cultural ambassador. The standard of professionalism he has set for himself, are amazing. I admire his sincerity to raga purity, to rational analysis of all that has been taught to him. This messiah the world over the other like me to go and present the

richness of our tradition to the alien ear. This kind of service to art is unique in history.⁴¹

However It was panditji who educated western audiences about the intricacies and subtleties of Indian music. With his keen ambassadorial aplomb, Pt. Ravid Shankar laid the foundation for everyone who followed in his footsteps. For yet all his innovations and collaborations with non-Indian musicians and forms, Panditji remains an ardent classicist.

⁴¹ The Great Shankara Uday and Ravi

PT. CHATUR LAL

4th Oct, 1965, India lost a great Tabla Wizard with the untimely death of Pandit Chatur Lal at the young age of 40. The violinist virtuoso,



Late Lord Yehudi Menuhin, once remarked "Pandit Chatur Lal was one of those few supreme pioneer musicians who won for India the great and growing following it now

commands in the West. He stole the hearts of his audiences wherever he went with his art and his enchanting personality".

Pandit Chatur Lal was the first Indian percussionist to take Indian drums 'Tabla' to the West in 1955 with Usatd Ali Akbar Khan then in 1956-57 with Pandit Ravi Shankar and so on.

He was also the first Indian musician who's tabla solo LP was released both in the East & the West. A German disciple then the Director of Max Muller Bhawan, Dr. Heimo Rau, called him 'the incarnation of the god of music' who opened to the listener a fourth dimension of experience beyond time and space.

In 1952, he went to Afghanistan with Pandit Omkarnath Thakur and in 1955, he visited Britain and United States on the invitation of Museum

Of Modern Art and OMNIBUS, the Rockefeller Ford Foundation TV Workshop in performances with Sarod Maestro, Ustad Ali Akbar Khan. In 1956-57, he toured to North America and Europe with one of the greatest sitar maestro Pandit Ravi Shankar and in 1960 he visited the Soviet Union and Mongolia with Indian delegations. In 1961, he went on a World tour with Mrs. Sharan Rani.

His Second tour included the first ever fusion concert between the East & the West where Chatur Lal representing his Indian drums 'Tabla' and greatest drummer Sir Philly Joe Jones representing his Western drums.

His last trip was in 1964 in association with Max Muller Bhawan, he organized a concert for his younger brother , Pt. Ram Narayan to West Germany which included 25 cities. Dr. Heimo Rau commented, "In India and Germany will never forget him since for them he opened that gate to the Indian music." This trip also took two brothers to France and Britain.

Commenting on the performances of Chatur Lal, The famous German Newspaper, Frankfurter Rundschau, said "Our little drums are stuck with sticks. However virtuoso they may be, yet compared to the art of the Indian Tabla player, Chatur Lal they sound barbarian. His playing sometimes sound like rhythmically arranged drops of rain, sometimes the finger flew over the membranes like a family of salamanders."

The "Drums of India" and "Drums On Fire" are some of the important solo recordings of Pandit Chatur Lal in Hollywood's 'World Pacific Recordings'. He also composed and gave music for a short animated Canadian film 'A Chairy Tale', 'A Certain View', 'Now what my Little Man'. A French Television also made a short documentary film on him "Rythmes d'aillenres".

PT. NIKHIL BANERJEE

Nikhil Banerjee frequently toured Europe and the USA, with prominent tabla players including Swapan Chaudhuri and Anindo Chatterjee.

Although he was often resident at the Ali Akbar College of Music in California he taught few pupils on a one-to-one basis, for his stated reason



that he did not feel he had adequate time to devote to his students, as he was still learning and performing. He hoped that developing a proper disciple relationship with students would become possible later in his life, but, sadly, his early demise meant it did not happen.

Nevertheless, a number of prominent sitarists have been influenced by his teaching and distinctive style.

Banerjee recorded only a handful of recordings during his lifetime but a series of live performance recordings continue to be released posthumously making sure that his musical legacy is preserved for posterity. He did not always enjoy recording within the confines of the studio, though his early studio recordings with EMI India such as Lalit,

Purya Kalyan and Malkauns are now considered to be classic renditions of these ragas. The posthumous live albums, many of which were brought out around the turn of the 21st Century by Raga Records in New York, and Chhandadhara of Germany, are widely considered to be the finest documents of his playing. Many of his unpublished concert recordings are available which are testimony to his musical thought.

USTAD VILAYAT KHAN

Vilayat Khan was born in Gauripur, on 28 August, 1928, his family of musicians trace their pedigree back to the court musicians of the



Mughals. As a boy, Vilayat wanted to be a singer, but his mother, herself from a family of vocalists, felt he had a strong responsibility to bear the family torch as a Sitar maestro.

He was one of the India's well known sitar maestros. Vilayat Khan performed at All Bengal Music conference, as his first concert, organized by Bhupen Ghosh in Kolkata with Ahmed Jan Thirakwa on Tabla. His performance made headlines as "Electrifying Sitar" in Bombay. Some ragas he would re-interpret (Bhankar, Jaijaiwanti), other he invented himself (Enayat Khan Kanada, Sanjh Saraveli, Kalwanti, Mand Bhairav), but he was first and foremost a traditional interpreter of grand basic ragas such as Yaman, Shree, Todi, Darbari and Bhairavi. Vilayat Khan had been recording for over 65 years, broadcasting on All Indian Radio since almost as far as back and been seen as a master for 60.

He had been touring outside India off and on for more than 50 years and was probably the first Indian musician to play in England after independence (1951). In the 1990's his recording career reached a climax of sorts with a series of ambitious CDs for Indian archive music in New York.

Toward the end of his life, he also performed and recorded sporadically on the Surbahar. He has performed duet concerts with maestros like Bismillah Khan, Ali Akbar Khan, brother Kurat Khan.

USTAD BISMILLAH KHAN

The legend born on 21st March 1916 in Dumraon, Bihar, Ustad Bismillah Khan is the west outstanding and popular Shenhai player of



contemporary times. His ancestors were court musicians in the princely state of Dumraon in Bihar and he was trained under his uncle, the Late Ali Bush 'Vilayatu' a shehnai player attached to varanasi's Vishwnath Temple. His

first major public appearance was in 1930 at the age of 14, when he played in the All India Music conference in Allahabad. Ustad Bismillah Khan was given the honor of performing during India's first Republic day in 1950, a performance which is skill legendary.

Ustand Bismillah Khan's specialisation lies in his ability to produce intricate sound patterns one the shehnai which was hitherto, considered impossible on this instrument.

Ustadji is the only musician to have won all four civilian awards presented by the govt. of India – The padamshree, the padma Bhushan, the padma Vibhushan and the Bharta Ratan.

He has travelled extensively and performed in almost every port of the world. In 1965, Ustadji went to participate in the Edimburga festival and the common wealth arts festival.⁴² He performed at the Edinburgh festival along with Ustand Vilayat Khan and the album produced, known as Thumri Piloo, is considered as one of the best by the Ustad.⁴³

Ustandji's melodies tunes have entranced audicer in Afghanistan, Pakistan, Nepal, Iran, Iraw, Saudi Arabia, Kuwait, UAE, Syria, Jordan, Mauritius, Trinidad, Shri Lanak, Japan, France, Germany, England, USA Canada, Soviet Union, Luba, Polland and may more countries & continuants.

The ICCR sponsored his first trip aborad, which was the Afghanistan in 1962⁴⁴ King Zair Khan of Afghanistan was so pleased with the maestro that he showered hima a praise and valuable gifts. Ustadji's Shehnai is an international "Mangla Vadya".⁴⁵

⁴² Bismillah Khan (The Shehnai Meastro) by Neerja poddar

⁴³ Culturopedia.com

⁴⁴ Bismillah Khan (The Shehnair Meastro) bby Neerja Poddar

⁴⁵ Ibid

The World exposition in Montreal, Canada in the year 1967 and the world exposition at Osaka, Japan in 1970 are some of the events that Ustadji's has graced.

His efforts to bring honour to Hindustani classical music he loves, have been recognized world wide and he has been recipient of various international awards. He has been bestowed with the most prestigious award from the govt. of Nepal, while in 1992 a newly built auditorium in Tehran, Iran was named after him. The auditorium which was originally known as "Talar-e-Rahman" is now called "Talar-e-Ustad Bismillah Khan". The govt. of USA celebrated his 80th birthday with great pomp and gaiety in New York in 1995. This heart felt tribute was organized by the world music institute.⁴⁶

Ustadji's was the first Indian to get an opportunity to perform at the Lincoln centre, New York City USA. His performance was par excellence and the audience was so over whelmed by his moving melodies that he had to take seven curtain calls. The exuberant audience begged him to say a few words after being enchanted by the language of his Shehnai as they wanted to hear the voice of their Milton.

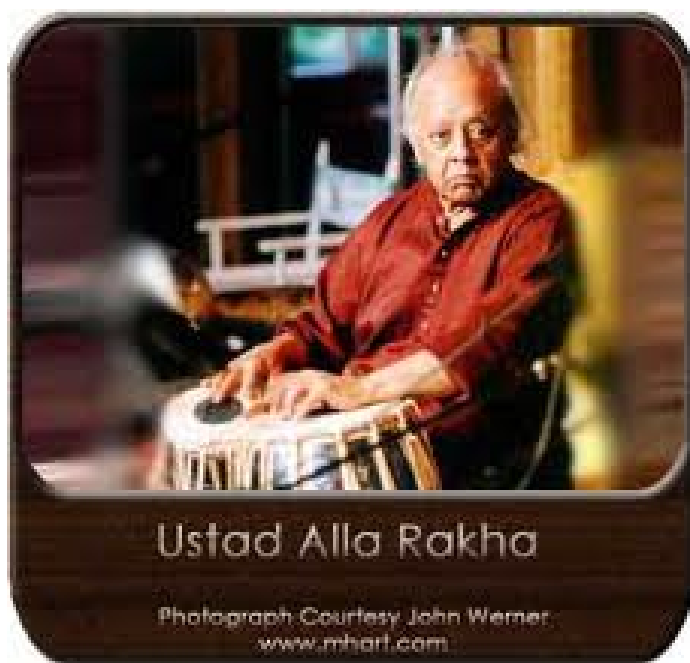
⁴⁶ Ustad Bismillah Khan by Neena jba & Shinnath jha

More so at the time when the entire youth general is going gaga over pop and rap style of music and performing art. However the sense of being the first Indian artiste to be present there inside Lincoln centre to perform to august gathering of highly responsible audience.⁴⁷

⁴⁷ Ustad Bismillah Khan by Neena jba & Shinnath jha

USTAD ALLA RAKHA

Alla Rakha was born in pahwal jammu. He became fascinated with the sound and rhythm of the tabla at the age of 12 while staying with his



uncle at Gurdaspur. He became a disciple of and began studying tabla with Miyan Kader Baksha of the Punjab Gharawa. He studied voice and Raag Vidya under Ashique Ali Khan of the patiyala Gharana.

Alla Rakha began his career as an accompanist in Lahore and then as an All India Radio staffer in Bombay in 1940, playing the station's first ever tabla solo and elevating the instrument's position in the process. His greatest musical contribution was in helping to lift the tabla.. a centuries old instrument that dates from the Mughal Era from its second close role as an accompanying instrument to that of solo instrument.

Alla Rakha shared global eminence with celebrities like Ravi Shankar, Ali Akbar and Vilayat Khan. The venerable master achieved

world renown as Ravi Shankar's chief accompanist during his apex in the 1960's delighting audiences in the west with his percussive wizardry, met only as an uncanny accompanist with flawless timing and sensitivity but also a soloist where he has a master of improvisation a prolific composer and an electric showman.⁴⁸ The patnership was particularly successful and his legendary and spell binding performances with shankar at the Monterey pop festival in 1967 and the wood-stock festival in 1969 served to introduce classical Indian music to general western audiences.

In an interview Alla Rakha said that "When he played outside India, his aim was to teach the western world about the beauty of Indian music."⁴⁹ Pt. Ravi Shankar said that he was a fabulous drummer. His specialty was a very loving personality. He had such happiness in his playing.

Alla Rakha was included in the Indian Cultural delegation to be sent abroad by the government of India. the delegation which went to japan included the sitar maestro Pt. Ravi Shankar. This was the first time when he met the Virtuoso. The comradeship between the two stalwarts meant regular trip to the U.S.A. New York, Los Angeles San Francisco and several other places. He was even offered a facility of a green card.⁵⁰

⁴⁸ Wikipedia. Alla Rakha.

⁴⁹ Ibid

⁵⁰ Great Westerns of Hindustani Instrumental music by Mohan Nandakarni.

Alla Rakha popularized the art of tabla playing across the globe, elevating the status and respect of his instrument.

Leading American percussionists in Rock n' Roll such as the Grateful Dead's (a. American and) Micky Hart, admired him and studied his techniques.

Hart a pulished authority on percussion in world music said "Alla Rakha is the Einstein, the Picasso; he is the highest form of rhythmic development in this planet."⁵¹ Alla Rakha also colaborated with Jazz drummer Buddy Rich on 1968 album "Rich Alla Rakha"⁵²

Raghav Menon, author of many books about Indian classical music said, "There was a sense of commas exclamations and full stops", "He palyed with punctuation".⁵³

He spend many years teaching in the emibed states, rotating between guest instruction at the AACM and private lesson in Los Angles, Among his western disciples were Mary Johson Khan, Ray speigel an orginal member of the Diga Rhythm Band. Spiegel world become the most professionally cutive western disciple of Alla Rakha.⁵⁴

In one of his interviews Alla Rakha said:

⁵¹ wikipedia Alla Rakha

⁵² B.B.C. Music review by (Liz Mundler 20-11-2002)

⁵³ Bombay Journal, A World pays tribute to Udice's drummer by Celiaw, Dagger Feb 14, 2000.

⁵⁴ The Global impact of music Bhairavi by Peter Lavezdli.

Over the last three decades and more there has grown a genuine awareness, understanding and appreciation of Hindustani music among westerners. Raviji and Ali Akhar Saheb should share the credit for this. I must specially mentioned that western connoisseurs understanding of percussion music is amazingly acute. They are able to ask the beat with uncanny precision-even in the case of an intricate tala like jayatala of 13 matras. I have myself taught several foreign disciples percussion music. I feel specially proud of Johny Card, E.d Shansi and Ray spiegel.⁵⁵

He was the recipient of many awards and titles including pamashree, the Sangeet Natak Akademi award, the Indo-American achievement Award, the Maharashtra Gaurav Puraskar and a first even gold disc for a classical recording.

Shortly After his death in Feb 2000 Indian president K.R. Narayanan announced that "an uncommon pulastation has been stilled. His wrists, palms and figures produced from the tabla percussion of magical quality which maintained the tenor and tempo of India's uniquely assimilative musical culture.

⁵⁵ Music to they Ears by Mohan Nandakarni.

ZIA MOHINDDIN KHAN DAGAR

Zia Mohinddin Khan Dagar born in 1929, was a scion of the illustrious family of the dhrupadiyas and beenkurs from the formers



princely state of undaipur in Rajasthan. Dagar received training in Rudra veena from his father Ziyauddin Dagar. His father used to play been in the court of udaipur, in Rajasthan.

Mohiuddin Khan Dagar rendered Rudra veena performances both in India and Abroad. He was the first musician to take the North Indian Veena abroad.⁵⁶

Mohiuddin Dagar said in an interview that:

I must not fail to mention the pioneering work towards popularizing Hindustani music by Ravi Shankar and Ali Akabar Khan. Let me acknowledge, with gratitude that these maestros in their individual way

⁵⁶ Music to the ears by Mohan Nandakarni

prepared the ground for people like me to visit the west. They made my task much easier."⁵⁷

He have performances in several major cities since 1968 eg. Europe, America, Canada. He toured for some teaching assignments.

In one of his interview he said- "Believe it or not, a reverse and welcome trend is increasingly noticeable on the foreign musical scene in the context of our traditional music. It is quite heart warming to find that with each passing year, more and more westerners and also some Indian settled abroad have begun to discover a new significance in our ancient music. There is a marked preference for the old style of singing and playing on their part. I mean the styles of dhrupad singing and veena playing."⁵⁸

The western connoisseurs and students of music gradually came to discover something original and pure in Veena music. Miouddin Dagar abroad in an interview: It was my performance at the Washington square methodist church in New York City. When the curtain rose, I surveyed the auditorium. But there were only five or six Indians in the packed hall. The rest were Americans. It been my common experience that while genuine music-lovers from the west approach and listen to our classical music with

⁵⁷ Ibid

⁵⁸ Music to their ears by Mohan Nanandkarni

reverence and respect. He ground many foreign student most of them have been basically western musician like American disciple from Chicago, Nancy Lesh. She was already a profsional cellist of 15 years standing before she met him.

PANDHIT HINDRAJ DIVEKAR

Among the many maestros of Rudra Veena, the credit to popularize Rudra Veena abroad goes first to Late ustand Zian moiuddin Dagar and Pandi HIndraj Divekar.

Pandit Hindraj Divekar and international musician of Rudra Veena & sitar. He is the only artist in India, who gives concerts of Both Rudra



Veena and sitar. He known as the "master of sound and Science". He has been declared as the magician of Rudraveena by the Madhya Pradesh govt. Sanskriti Vibhag, ustad Allauddin Khan Sangeet Sameeti, Bhopal.

He is an expert player of Rudra Veena. Rudra Veena which is a difficult string instrument of Indian classical music, is handled with brilliance by Pt. Hindraj Divekar. It was in the year 1979 that Pt. Hindraj Divekar rendered his first concert abroad in Australia. He also played Rudra Veena for Australian Radio, at perth.

Concert rendered by Pt. Hindrajn Divekar in various cities of Australia:

- 1) Perth on 22.4.1979 at Octagon theatre
- 2) Adelaide on 28.4.1979 at Edmund wright house
- 3) Adelaide on 1.5.1979 at Town Hall.
- 4) Melborn on 4.5.1979 at Dallas Brooks Hall.
- 5) Sydney on 6.5.1979 at Town Hall

His Concerts in Jermamy

Dr. Hort Rolly organized concerts of Rudra veena and Sitar in Germany in 1983. Pt. Hindraj rendered 22 concerts in major cities like Heidelberg, franckfurst, Berlin, Mainz, Schesswig, Hemburg etc. He stated that playing in the Heidelberg castle for 1500 audience was an unique experience.

His Concerts in Italy

Dr. Iris Scheller and swami Sangeet organized Rudra Veena and sitar concerts of Pt. Hindraj Divekar in Italy in the year 1989. He played in Italy's many cities like Rome, Verize, Viena, Millano, Ferrara, Bologna, Flreng, Livomo and Viterbo.

His concerts in Singapur.

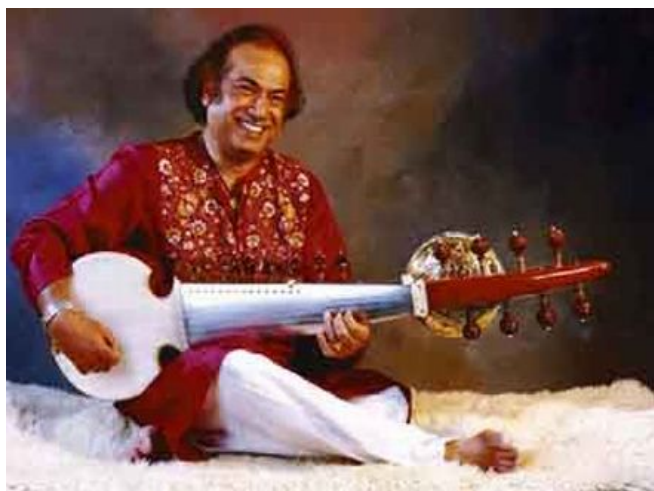
Singapur concert were organized by Mr. ZunZunwala Lal Saheb from April to September 1996.

He was posted as the head of department of music in M.M. Arts and Science College, Sirsi (U.K.) (1963-1980).

AASHISH KHAN

Aashish Khan is considered among the top handful of India's greatest living sarod players. His pedigree of training and lineage is unquestionable having descended from the illustrious family of great musicians.

Aashish Khan was initiated into North Indian classical music at the age of 5 by his grandfather, the legendary Baba Allaudin Khan, exponent of



the "Senia Beenkar" and "Senia Rababiya" Gharana. His training continues under the guidance of his father Ustad Ali Akhtar Khan, and his wife Smt. Annapurna Devi.

He gave his first public performance at the age of 13, with his grandfather on All India Radio "National Program", New Delhi.

Besides his virtuosity as a traditional sarodist, Aashish was a pioneer in the establishment of world music general, as founder of the Indo-American musical group "Shanti" in 1969/70 and Later, fusion group, "The Third Eye"; and composed a Sarod Concerto in 'raga' form.

With Pandit Ravi Shankar, he has worked on many musical products for both film and stage, including Satyajit Ray's "Apar Sangsar", "Parash Pathar" and Sir Richard Atten Brought's film "Gandhi"/

He has also worked with Maurice Jarre on John Houston's film "the Man who would be king", David Leais" A passage to India". Ashish Khan has collaborated with such diverse western musicians as John Barhom, George Harrison, Ringostar, Eric Carpton, Emil Richards, Dollar Smith, Don Pope, Jorge Strange, Ardeshir Frach and the Philadelphia string Quartet.

His recording include the wonder wall, young master of the sarod, California concert, Sarod and piano Jugalbandi, Shavti, live at the Royal festival Hall London, Homage, Inner voyage, Monsoon ragas, The sound of Mughal court, Jugalbandi Sarod and Sarangi Duet with Ustad Sultan Khan.

Ashish Khan is a respected guru and teacher formally on the faculties of the Ali Akbar college of music in San Rafael, California and the University of Washington, Seattle, while passing a busy career as a concert artist and composer, he teacher students through at the U.S. Canada, Europe and Africa as well as in India. Currently he is teaching at the university of Los Angles, California, U.S.A.

HARIPRASAD CHAURASIA

Pandi Hariprasad Chaurasia, born in 1939 is unquestionably the best known Hindustani today. His name means "Blessings of the Lord", a fitting name for a gifted man. His father was a distinguished wrestler and had similar aspiration of his son.

As a musician, chaurasia is a rare combination of innovator and traditionalist and has significantly expanded the expressive possibilities of



classical North Indian flute.

He learnt the techniques of vocal classical music from Pandi Raja Ram of Benaras and the renowned Annapurna Shankar. He switched to flute playing

after hearing pandit Bholanath, a noted flautist from Varanasi. He also secured a job as a staff artiste with AIR with a posting at its Cuttack station. His popularity spread far and wide in the entire state because he was the only classical flutist in Orissa. Panditji gave his first public performance as an flutist at Rang Bhawan in 1964 at a sangeet Sammelan. This maiden

performance brought him tremendous acclaim and offers came pouring in from all over the country.

He is one of the widely travelled musicians, Panditji feels happy and proud to find the growing involvement of westerners in our traditional music. Every where Indian music is at the highest level speaking of his experiences in an Asian country like Japan or a European country like the Netherlands, he says that he feels deeply honoured by the invitations extended to him by the royal families there. There is a kind of international respect Indian music and musicians command.⁵⁹

He is one of the most extensively recorded musician by commercial companies, not only in India but also the world over. He said – "When you leave nothing behind, you cry at the point of death, but I still dream, I dare to dream that through my playing and through my students, my flute will be left behind as the memory of Krishna."⁶⁰

He widely travelled in many countries to promote and propagate Indian classical music like Soviet union, Pakistan, Israel, Korea, Japan, Brazil, Australia, Mexico, South America and Europe. He has collaborated with several western musicians, including John McLaughlin and Jan Garbarek. He has performed throughout the world winning acclaim from

⁵⁹ Music to their ears by Mohan Madkarni

⁶⁰ Hari Prasad Chaurasia and his Romance on Mabaoo flute.

varied audiences and fellow musicians including Yehudi Menuhin and Jean Pierre Rampal. He was honoured by the Dutch Royal family at a glittering ceremony at Amsterdam.⁶¹ He was conferred the title OFFICER IN THE ORDER OF ORANGE-NASSA and was honoured by Princess Maxima herself.⁶²

Pt. Chaurasia has been teaching Indian music at the Rotterdam music conservatory for the past 15 years. He is the Artistic Director of the Indian music department.

After his 71st Birthday he was honoured by the Ministry of culture of the Republic of France. He has been appointed as KNIGHT IN THE ORDER OF ARTS AND LETTERS in appreciation for the significant contribution he has made to spread culture in France and the rest of the world. He heads the world music department at the Rotterdam music conservatory.

⁶¹ Hari prasad.com

⁶² Ibid

ZAKIR HUSSAIN

Ustad Zakir Hussain is a distinguish tabla maestro. The son of the legendary Alla Rakha. He has continued the fine work started by his father



and has consolidate the position of the tabla as a solo instrument. He was born on - A child prodigy he learnt how to play the instrument very early in life and was already doing tour when he was only 12 year old. He has performed all over India and the world and has also been involved in composing music, especially fusion.

Before leaving for the united states in 1970 starting his International career. He has worked with many international bands like the Beatles, Shanti as well as renowned artists across the globe. His first solo release Making Music (1987) was the result of his efforts to fuse western and Indian music. "Making Music" received rave reviews world wide. In 1973 he appeared in George Harrison's living in the Material world album. A prolific composer, he has received wide spread recognition.

In 1992, he hit international head lines, when his album planet Drum, in collaboration with Mickey Hart received a Grammy for the Best world music Album.

In 1992, Ustad Zakir Hussain founded 'Moment Records' which features original collaboration in the field of contemporary world music, as well as live concerts performances by great masters of the classical music of India and with in this label he present his own "World Percussion ensemble – The Rhythmic Experience". In 1996-97 he toured many european countries as a director of his album "Planet Drum".

He has performed with Artists like George Harrison Ali Akbar. Ravi Shankar, Ashish Khan, Vasant Rai, Joe Haderson, Van Morrison, Jack Bruce, Tilo Peute, Pharoach Sanders, the Hong Kong symphony, New Orleans Syphony and many others. He has compsed the music for several movies like Heat and dust, In custody, The Mystic Masseur and others.

He composed the opening music for the Atlanta Olympic Games in 1996. He was commissioned to compose music for san francisco's leading ballet company, lines. In the year 2000 he composed for the "Alvin Ailey American Dance Theater". In Sep 2006 Zakir Hussain, Edgar Meyer and Bela Terek combinedly composed for tabla, Baujo and Bass in Nashville's Sharamahom Shymphony hall.

Moment Records 2006 release "Golden Strings of Sarode" with Ashish Khan and Zakir Hussain was nominated for a Grammy Award for Best Traditional world music Album category for that year.

He got a rave review in his "Global Drum Project" in year 2007-2008.

He was awarded by many prestigious awards. He was awarded the National Heritage fellowship the United States most prestigious awarded for a master in the traditional arts in 1999. He received the Indo American award in 1990. For his contribution of spreading his music to United States.

PT. DEBU CHAUDHUARI

Adorned with the padma Bhushan, one of the highest civilian Govt. Awards, for his contribution in the field of music, from the president of India, Pandit Devabrata Chaudhuri, a legendary figure in the domain of Indian classical music, popularly known as "DEBU", is one of India's most respected, Leading and outstanding musicians of today.



Panditji received his early training from the Late Shri Panchu Gopal Datta for some time and later from the exponent of Sitar, Usatad Mushtaq Ali Khan of the Senia Gharana. Debuji is the

fore most exponent and torch bearer of this Gharana.

His made his public debut at the age of 12 and his first broadcast for All India Radio was in the year 1948. Ever since, the associate with the sitar and through it the music has been increasingly rewarding to himself and to those do have been able to savour it.

Pt. Debuji is a man of many parts. Akin to the seven swaras that are the heart and soul of any musical, creation and composition, how so ever old or new, his personality is seven-fold. India's foremost sitar maestro, respected Guru and teacher composer of numerous mellifluous symphonies, creator of eight new Ragas, author three books and many monographs, eminent musicologist and academic and winner of numerous awards and honours, both national and global.

Panditji's creativity in music and his academic acumen are widely accepted, recognized and known all over the world. As the creator of 8 new Ragas, authoring three books on Indian music, presenting several papers in various seminars all over India and abroad, successfully guiding 33 Ph.D. scholars. Other include having a special project of recording 24 CDs for 24 hours of the day in the U.S.A. delivering 87 lectures in 67 days in Sweden in 1984 for Govt. of India and performing all over the world for more than 70 occasions.

His Zeal for the propagation of music to students has led far and wide. He has lectured at more than 150 universities on Indian classical music and culture around the world: Afghanistan, Australia, Bangkok, Belgium, Bosnia, Brazil, Burma, Canada, Cuba, China, Dubai, France, Fiji, Gharana, Germany, Greece, Hawaii, Hongkong, Hungary, Iran, Italy, Japan,

KOrea, Kuwait, Malasia, Maxico, Mauritiers, Morocco, Netherlands, Singapur, Spain Swedan, Switzerland, Triniland & Tobago, U.K. U.S.R., U.S.a. Venezwela, Yojuslovakia etc.

Many of his students are now propogating his Guru's style all over the world and many foreign students are coming to learn under his guidance under the cultural exchange programme. All these achievement make his position in the field of music a special one which, in addition to being in itself an achievement, is also, as a matter of record, very hard to match.

He has recorded many albums and cassettes with EMI, HMV, ABK (USA), for M.GV. (23 CD's for 24 hours Ragas), TV series, Rhythm House, Archieve music U.S.A. T-series, Krishna Audiois, Washington DC and other companies all over the world.

He has read several papers on music in various seminars in India universities and Abroad. He is the visiting professor at MUM, fairfield, IOWA, USA. His books add another dimensions to his creativity. Sitar enthusiasts in India and Europe and found his writing extremely useful in understanding the art of playing the sitar.

Reviews from some universities and colleges abroad

COE College

Cedar Rapids, Iowa

"Debu chaudhari was the most successful recital this has had on a fine Art Festival, Program for several years. In fact, they brought a standing Ovation from the students, which hasn't happened in a decade for music".

Society for Asian Music

New York City

"Quality of performance was excellent".

University of Missouri

Columbia, MO

Chaudhari's musicianship is of a high quality and his ability to explain his music were lucid and appreciated. He established an immediate rapport with his audience which responded enthusiastically throughout his performance. Several times his playing was interrupted by applause and several dozen members of his audience detained him nearly an hour following his performance seeking information and asking questions.

Oklahoma State University

Stillwater, Oklahoma

Quality of performance was excellent. Tickets were sold out days before the concert. Audience reception was very warm. Getting to know Debu Chaudhari was memorable and an educational experience.

Memphis State University

Memphis, Tennessee

"Excellent performance. Audience reaction was good."

City College of San Francisco

San Francisco, California

A superb concert. It was a full house. Would like to book again.

Alain Danelou, Director, International Institute for comparative music studies and Documentation, Berlin.

"Debu Chaudhari is one of the most brilliant musician of younger generation. His knowledge of classical Indian music is excellent and technique masterly.

Which Mr. Chaudhari elaborated his invention with charm and ease although the structures remained classically defined, a note worthy feat this for the exercise control does not come easily to musicians endowed with the kind of imaginative talent that he undoubtedly has.

Mauritius Times

The exquisite purity of style in his renderings of ragas 'Yaman' and light classical melodies, keeping an attentive audience spell bound, reveals his music as a live cut above class piece which unfortunately comes to our hear but very rarely.

The Daily Telegraph

London and Manchester

"Chaudhari's command of large scale thought and his decorative virtuosity were of the highest order."

Kayhan International Tehran

A master of the sitar. Widely cheered Chaudhari and Fayyaz Khan treated the audience to an encore despite the fact that it was well after 2a.m. It was full of rhythm and almost melodic as polyphonic music is. The gaiety and lightheartedness of this excellent little piece... made us feel

rewarded for having stayed awake till that late and gave us enough enthusiasm to sit and listen to Chaudhari.

Time Magazine, New York

Montreaux- Vevey festival (August 29 Oct 5) offer a varied but traditional program, including Mazart by Yehudi Menhin's festival orchestra. Bach palyed on the organ by Munich's Musici de Roma and even a night of Indian music with sitarist Debarata Chaudhari and Tabla virtoso Sitaram.

Le Mauricien

Un titillement des sens – Debu chaudhari a joue les premieres notes dien Raga Yaman, nous avous ecoute avec attention , et laisse prendre all jeu, Et a quel jeul.

USTAD AMJAD ALI KHAN

Ustad Amjad Ali Khan the 'Monarch of the Sarod'. He is the handsome embodiment of all that's regal and radiant about Indian classical music.

Khan Saheb's musical genius is inherited from a glorious lineage and some of it is directly acquired from Haafiz Ali Khan, his father and ustad who played the sarod with such dexterity and dedication, that he was often revered as the prophet of the sarod.

Amjad Ali Khan also stressed the salience and vitality of rhythm in his performance. He himself has already been honoured with innumerable



titles and awards, including India's padma Vibhushan, Crystal Award by the World Economic forum, UNICEF's national

ambassadorship, inclusion in the international directory of distinguished leadership, honorary doctorate from university of New York, Deshikanttan Shantiniketan and the Gandhi Medal from UNESCO. The Legacy of solo

all-night concerts was initiated and lovingly sustained by Khan Sahab's efforts over several performances in major cities since 1971. In international sphere, one of his most acclaimed collaborations was his music composition titled, "Tribute to Hong Kong", performed by the Hong Kong Philharmonic Orchestra, conducted by FU Ku Mora. (Music Makers by Ashok Raj)

Amjad Ali Khan's dedication towards growing and inspiring young learners and performers of music has been exemplary. He wanted to popularize Indian classical music all over the world. He has many disciples in India and Abroad. This interest in teaching has made Amjad Ali take up honorary professorship at Universities of York, North Eastern, Washington and New Mexico.

PANDIT VISHWA MOHAN BHATT

Pandit Vishwa Mohan Bhatt hails from Jaipur, in the province of Rajasthan. His initial training in classical music was from his brother, Shashi Mohan Bhatt. In 1983 he became a disciple of the great Pandit Ravi



Shankar. Vishwa Mohan Bhatt has made a unique contribution to Indian classical music, by bringing a western instrument into it. He is an instrumentalist who plays a modified version of the western acoustic guitar. He modified the guitar to make it more suitable for Indian classical music. He calls his creation the

Mohan Veena. Hawaiian Guitar and lap Guitar was inspired him to make a 19 string instrument "Mohan Veena".⁶³

Vishwa Mohan Bhatt has performed across India and the world. He has been very successful both within the country as well as in other parts of the world. He has become the cultural ambassador of India carrying the

⁶³ The Penguin Encyclopedia of Music (Encyclopedia.com)

Herculean task of glorifying and popularizing Indian culture and music through out the world.

He said, "it feel good to interact with high claibre players from other musical system. We can talk to each other through the universal language of music and way be that can help the world go better."⁶⁴

Panditji's albums recorded in his homeland had found a very good market in the west and he soon became a darling of a masses there – especially in the U.S. and Europe. In the Late 1980s he started recording discs abroad.

The first solo album which he recorded in 1988 was released under the title of 'Raga Records'. In the same year he recorded 'Chhand Dhara', released by a west Germany-based company. The album was a great success.

Pandit Vishwa Mohan Bhatt won the Grammy Award in 1994 along with Ry Cooder for their world music album "AMEETING BY THE RIVER". This album was recorded in 1992, after which it figured among the top ten of Billboards world music chart for nearly 40 weeks.

⁶⁴ Vishwa Mohan Bhjatt (The Musical Messiah by Kanchal Mathur)

For the first time when Ry Cooder listened Panditji music he said "The best guitar music I have ever heard. Why can't my guitar sound like this."⁶⁵

After recording the album Ry cooder is believed to have said that before pandit Bhatt's music, his muci "sounded like nursery rhymes", and that while playing he felt as if he was being "pulled by a fast horse" which was panditji's music.⁶⁶ Panditji on the other hand, calles him an excellent Jazz guitarist.

Besides the Grammy, the composition also received many other awards from different part of the world. The Grammy award not only catapulted pandit Bhatt to the position of a celebrity, but also marked a trunning point for Indian classical music in the west.

Panditji's said "I have been playing on this Mohan veena for so long, but after the Grammy may audience have doubled not only in India but even abroad. Guitar player – an American magazine – interviewed me. Folk Roots a magazine of U.K., Put me on their cover page. But what makes me happy in that I am reaching audiences of all ages and regions."⁶⁷

⁶⁵ V.M.B (The Musical Messiah by Kanchan Mathur)

⁶⁶ V.M.B (The Musical Messiah by Kanchan Mathur)

⁶⁷ Ibid

In 1995, he recorded an album called "Explorations" with a company called Mantra music of New York. In this he palyed Bhairavi and Desh. In the same year, the waterlily acoustic recorded 'Gathering Rain clouds'. In this album panditji palyed Miya Malhar and Gavati.

In 1995, he recorded another fusion with an American music singer who named himself 'Taj mahal' Their album was called "mumtaz Mahal".

In 1996, Bhattji played a jugalbandi called 'Bourbon and Rosewater' with American Dobro Guitar player Jerry Douglas.

After listening to the album Geoge Harrison is believed to have commented "an exceptional recording by my favourite musicians.

In 1996, the waterlily Acoustics recorded another fusion in which panditji combined with an American Benjo player, Bela Fleek and a Chinese artist Jie Beng chen on her Erhu. The album was named Tabula Rasa", which literally means 'a clean state' which was nominated for the Grammy in 1997.

He was the first artist in thousands of years of Indo-Chinese history to have created a jugalbandi with a renowned Chinese artist. He recorded another album with jie Beng Chen called 'Silk Jade and the beggin Bowl'. It was also released by the waterlity Acoustics.

Pandit Bhatt had the distinction of being the first Indian artist to record an album with an Arabian artist-thus giving a new dimension the Indo-Arab relations. Siman Shaheen; the New York based Arab musician who played the Ud-a rare Arabian instrument similar to the lute and the rabab. The album was called the "Sultanah" recorded by Waterlily Acoustics.

The album was not just a harmonious blend of two completely different cultural and musical streams but was also a meeting of the old and the new. The two artists later performed together in Israel and at the Merkin Concert Hall in New York.

Late in 1996, Waterlily Acoustics recorded another album in which Vishwa Mohan Bhatt played with the Mexican guitar player David Hidalgo. The music was based mainly on Mexican folk tunes with a great emphasis on the rhythm-provided by the Indian percussion instrument suridangam.

In 2002, Sense World, an English recording company, recorded 'Indian Delta', Virgin Records recorded 'Swear Sikhar'.

In 2003, Sense World again recorded another jugalbandi with him and his son Salil called "Mohan Veena".

His most eminent performance are:

- 1) Concert at "Madison Square Garden" (New York) on the 50th anniversary of the United States (NO) 1995.
- 2) Performance at "Royal Albert Hall" (London) on the celebration of "BBC PROMs 100 Years" 1994.
- 3) Performance at Lincoln center (New York) on the 125th anniversary of Mahatma Gnadhi.
- 4) Concert in the festival of "International Guitar Stars". (Toronto) 1995.
- 5) Performance at Jazz festival (ooawar) 1995.

Vishwa Mohan Bhatt has performed extensily in the USA, USSR, Canada, the Great Britain, Germany, spain, France, Italy, Netherlands Belgium, Scotland, Switzerland, Denmark, Dubai, Al-Sharjahn, Bahrain, Muscat, Abu-Dhati etc.

He was render4ed by many awards e.g. Vayda Ratnkar in 202 Austin-Tx-USA, Honarary citizenship of Canada in 1990, Hanrary citizenship of U.S.A. in 1989 and many more.

Some Press Comments:

- 1) One of the greatest and most expressive slide players in the world – Elijah Wald, Acousti Guitar magazine (U.S.A.).

- 2) Vishwa Mohan Bhatt invented "Mohan Veena" to put his stamp on classical Indian music-Brain Man (Columbia Daily Tribune, USA).
- 3) Vishwa Mohan Bhatt is an inspiration even to the western Guitarist. Royger Leveque (Edmonton journal, Canada)
- 4) Creator of New sounds – Gulf News (UAE)
- 5) Bhatt is the world music hero-Texas Express News (USA)
- 6) Bhatt is a king of slide guitar-Boston Globe (USA)
- 7) Bhatt is a guitar man-errol Nazareth, The Toronto Sun (Canada)

Pandit Bhatt is often referred to as the "King of Fusion Music" for he has very successfully combined with so many musician from all over the world to create beautiful musical albums.

Speaking about his fusion recorded with foreign artists panditji observers, "I have found that these spirited ventures have enriched me as a musician. Having opened my mind to experiment with all these world music streams, I have opened up new horizons for Indian classical music, where it can develop further and hence forth bring out some unique intricacies. I have tried to redefine classical music for the next millennium".

PT. SHIV KUMAR SHARMA

Pandit Shiv Kumar Sharma is a master Santoor players. Santoor, a folk instrument of the Kashmir valley. Pandit Shivkumar Sharma is a very famous classical musician who has acquired international fame by playing the classical instrument Santoor.

Shiv Kumar was born on 13th January 1938 in Jammu. He was introduced to the Santoor by his father and teacher, Pandit Uma Dutt



Sharma. Pt. Uma Dutt Sharma gave the responsibility of taking the Santoor on the world stage to his son Shivkumar after extensive research on its possibilities.

Today, Shivkumar Sharma and the Santoor are synonymous. Shivkumar Sharma has truly been successful in giving the Santoor the position of a popular classical instrument. Shivkumar Sharma modified the folk instrument in order to make it more suitable for classical music. Shivkumar Sharma also created a new way of playing it so that the notes and sound continuity could be maintained for a long time.

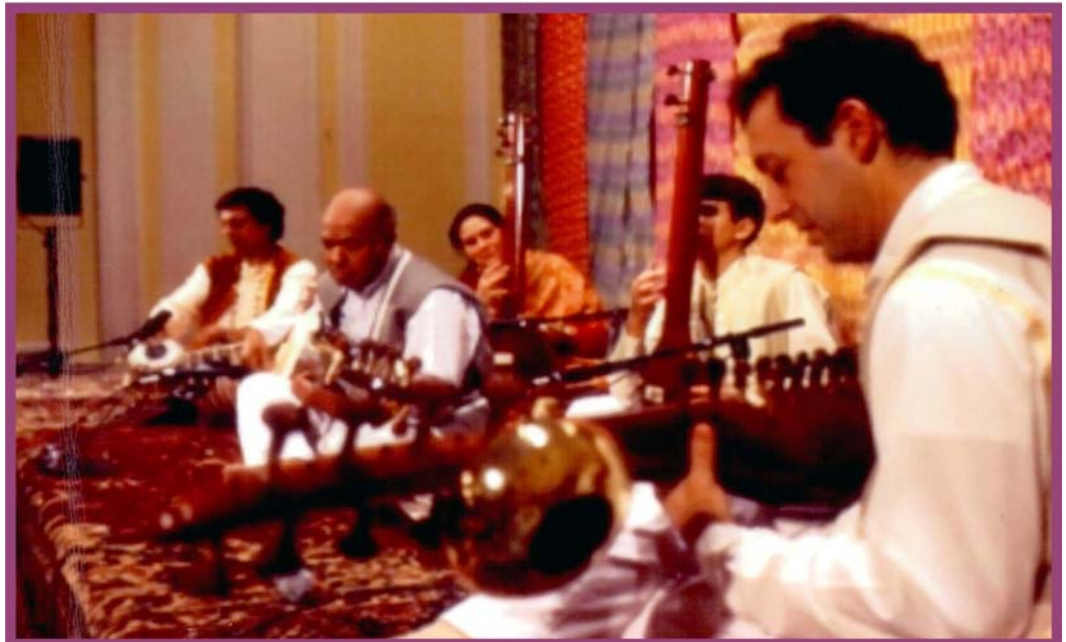
Shiv Kumar Sharma has collaborated with many musicians like Zakir Hussain and Hariprasad Chaurasia. Shiv Kumar is the recipient of many

pretigious awards like Padmashree, Padmavibhushan, Sangeet Natak Academy Award. Honorary Doctorate from the University of Jammu. He also has an honorary citizenship of the city of Baltimore, U.S.A.

Pt. Shiv Kumar is recognized abroad as the most accomplished exponent of Santoor. He propogated the little. Known Kashmiri folk instrument world wide by giving a full-fledged solo concerts. He has also given performance before the house of lords in Britain and in front of the Queen of Holland.



Pt. Ravi Shankar & Yehudi Menuhin



*Ustad Ali Akbar Khan, Pt. Swapan Chaudhari and
Ken Zukerman at Geneva, Switzerland*



Pt. Ravi Shankar, Yehudi Menuhin & Ustad Alla Rakha Khan



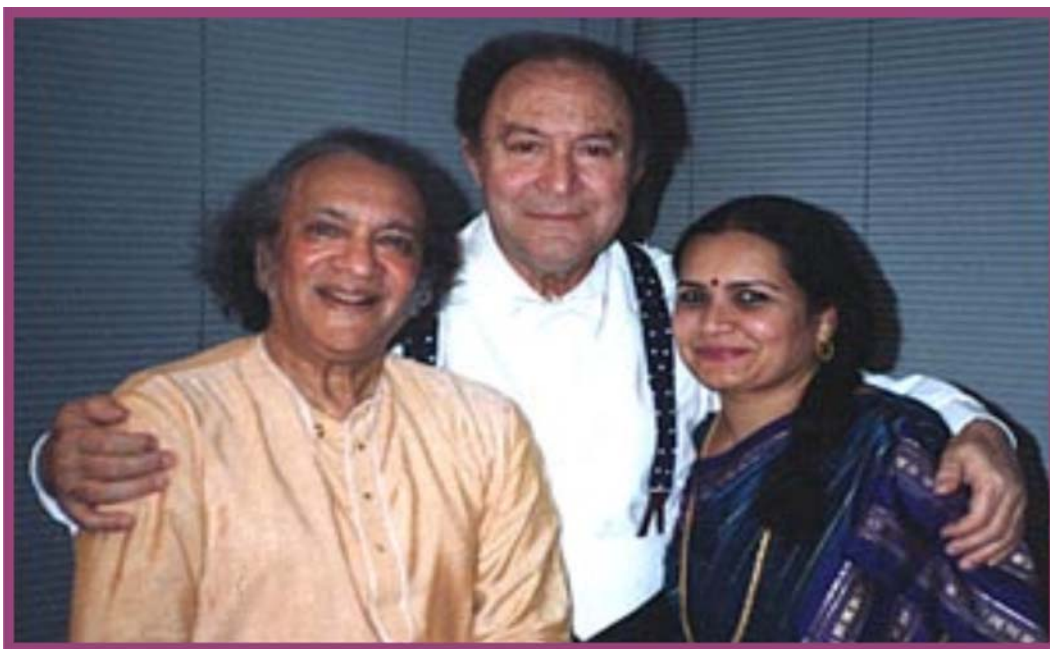
Pt. Ravi Shankar with George Harrison (Beatles)



Collaborating with composer Phillip Glass



*Arranging a composition featuring Tabla and Drums
for Jazz legend Buddy Rich*



Pt. Ravi Shankar with the Late Jean Pierre Rampal



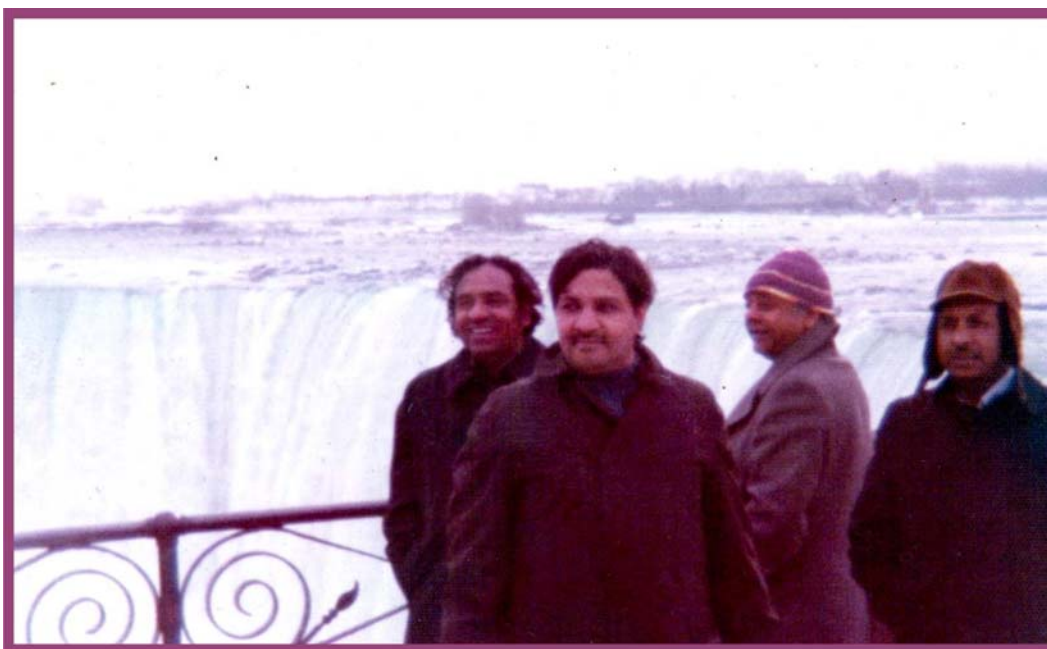
Ustad Ali Akbar Khan, at Ali Akbar College of Music



*Teachers at Ali Akbar College of Music, Sal Rafael, California
Pt. Chitresh Das, Pt. Satya Dev Pawar, U. Zakir Hussain,
U. Ashish Khan, U. Pranesh Khan*



Ustad Ali Akbar Khan with his foreigner Students



*Pt. Hari Prasad Chaurasia, Pt. Satya Dev Pawar, U. Alla Rakha,
Pt. Gopal Krishan, at Niagara Fall, During Tour of U.S.A. & Europe with
of Pt. Ravi Shankar in 1974*



*Pt. Satya Dev Pawar, Vinod Pawar
at Shivananda Ashram Sanfransisco, U.S.A.*

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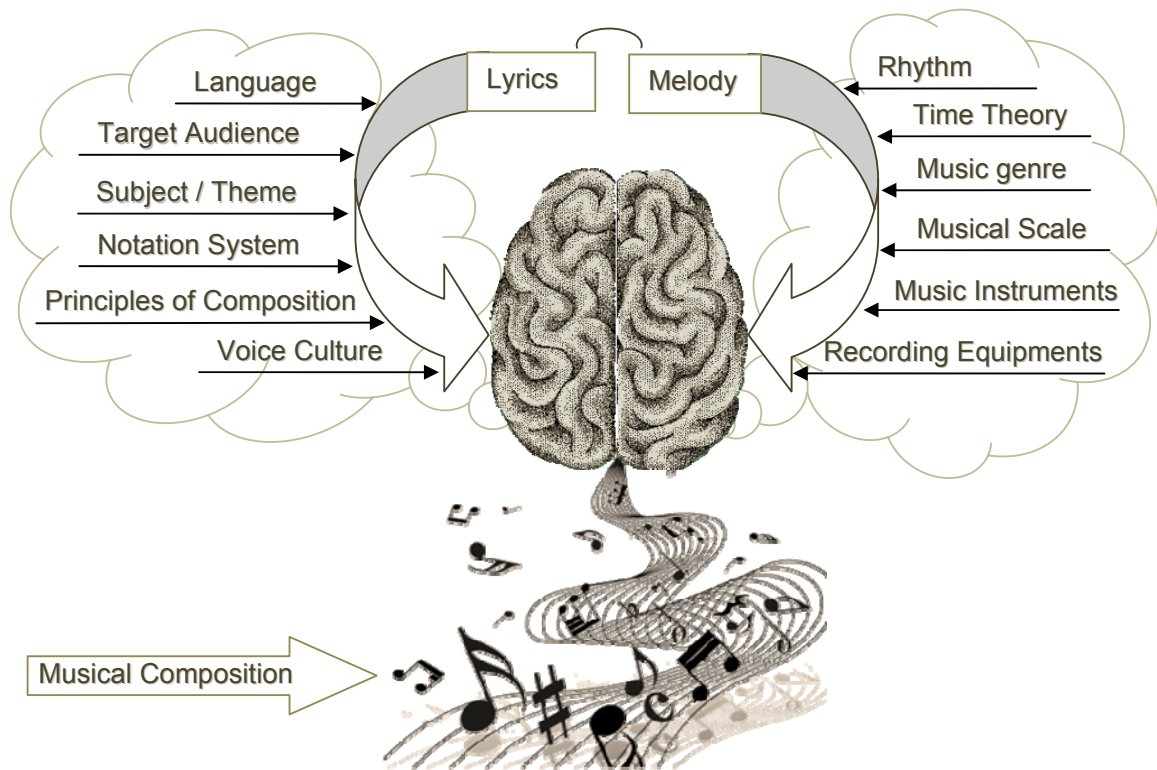
CHAPTER 2

Information in Indian Music

- I. Chronological and Historical Evidences
- II. Various Musical Forms
- III. Indian musical instruments
- IV. Artists, Scholars and Musicologists
- V. Technical Advancements and Researches
- VI. Events and Happenings

Information in Indian Music

Indian music is a kind of information matrix where the artists deal with 3 dimensional information while every moment of their performance and learning. This chapter tries to put some light on a small, in-fact very small leap of subject matters that can be informative for any research work. An artist while recording and composing a small piece of music with lyrics has to control more than one thread of information at a time. For him it's not a complex job because of the training and practice of the subject and knowledge of all the required information threads. Let us understand by the illustration drawn below.⁴



1. *Drawing on the Artist within: Betty Edwards, pp. 20-25*

When all the information threads from both the left and right hemispheres of the brain work parallel or sequentially for the same idea, with a common objective, are used by the artist, the composition may be created successfully.

This illustration was made to make the idea clear about the importance of relevant information for any research work. As artist has to gather information on all the listed subjects while composing and recording any composition. There are 12 such focus areas shown in the illustration. All these are equally important for recording any composition. Let us understand how.

- **Language:** *Command on the language is necessary to write the lyrics for any composition, it is the most important ingredient of any composition as it brings out the meaning of the composition in the most explicable manner.*
- **Target Audience:** *The composer should be aware of the target audience. This information is important as it will help to choose the level of lyrics.*
- **Subject / Theme:** *this is also a very important stream of information required to decide two things, (i) words for the lyrics and (ii) selection of raga to match the mood of the theme.*
- **Notation System:** *Knowledge about is necessary to pen down the song on paper to make the composition clear and utilizable by helping musicians for recording.*

- **Principles of composition** help determine a major part of the lyrics and its composition, it's a principle a composer follows by keeping all the points in mind, we are discussing here before composing music.
- **Voice Culture** : Knowledge of Voice culture helps the composer to chose the words for male and female voices with intelligence along with the need of chorus in any song
- **Rhythm:** Selection of Taal and its speed is important as the mood of the composition changes as the Taal is changed. Energetic mood created by "drut ektaal" can never be matched with "vilambit ektaal"
- **Time theory:** Time theory gives knowledge about selection of ragas in any particular season over the year or if we go more minutely, it also helps to choose the raga for any period of a day. Selecting forms of Malhar for rainy season is preferred over selecting any other raga, basant is best suited for basant season. Seasonal ragas can be practiced any time in that particular season. Otherwise, there are certain sets of Raga-s that observably reflect the feel and time of day. For example, Jogia is played at the break of dawn and then come Bhairav, Kalingra and Bhairavi. With young sun gradually maturing, the sets of Asavari, Jaunpuri, Gandhari, Deogandhar etc. follow, displaying strength of notes by changing of Komal Rishabh into Shuddha Rishabh. By noon, softness of Komal Nishad and Komal Dhaivat is also driven away; the notes become plain (Shuddha) in the group of Sarang. With the arrival of evening, sharp (Teevra) Madhyam is

introduced which gradually attains prominence in Raga-s like Yaman, Shree, Marwa and Purvi etc. Komal Gandhar brings joy, happiness and lively feeling until and unless it is manipulated from a different angle to produce the feeling of pathos. After a full day's labour, the later evening is a time for revelry and rejoicing. This mood is sincerely created by the group of Kafi, Bageshri, Sindura etc. so this information can make the composition more beautiful and authentic according to time theory.

- **Music Genre:** *it is a class or category of artistic endeavor having a particular form, content, or technique. You may have heard of the basic genres that exist, like rock, blues, country, jazz, hip-hop, house, and pop. this information will again help the composer to select the set of instruments, rhythmic patterns and of-course the musical scale for composing music.*
- **Music Scale (Raga):** *A raga is the most important concept that any composer of Indian music should understand. It is linked to the Sanskrit word "ranj" which means "to colour". Therefore rag may be thought of as an acoustic method of colouring the mind of the listener with an emotion. It is a combination of tune, melody, scale, mode, or any concept A Raga provokes various emotions and has the ability to change the mood of the listener and performer both. Each Raga has a specific name. It also has a character, which can be devotional, erotic, bold and valorous, or even tragic.*

1. This topic and illustration is guided by Prf. Smt. Manjusree Tyagi ji.

- **Music Instruments:** *knowledge about the sound and effect of music instruments let the composer select the appropriate and necessary instruments both for live performance as well as for recording purposes.*
- **Recording Techniques:** *A composer should be having the knowledge about selecting the appropriate equipment for recording the composition. Recording can be done at a computer as well as in a studio. The difference is of the acoustical part. This has to be decided by the composer.*

Sources of data and information for research in Indian music

For any research work there may be a lot of threads of information required in accordance to each other. This chapter throws light on some such threads of information that can be retrieved from the electronic sources. The information in Indian music can be related to:

1. Chronological and Historical Evidences
2. Various Musical Forms
3. Indian Musical Instruments
4. Artists, Scholars and Musicologists
5. Technical Advancements and Researches
6. Events and Happenings

Chronological and Historical Evidences

The earliest evidence of music activity is found on the walls of cave paintings at Bhimbetka and in several parts of Madhya Pradesh, which were occupied by man approximately 10,000 years ago. Much

later, in the excavations of the Harappan Civilization also, evidence is available of dance and music activity. The information from these evidences can be very skillfully used by the researcher for reasoning, comparison and interpretation of facts and findings for their research work. A lot of relevant information related to Indian music obtained by these chronological and historical evidences, some of these evidences are discussed below in brief.

Ancient Paintings

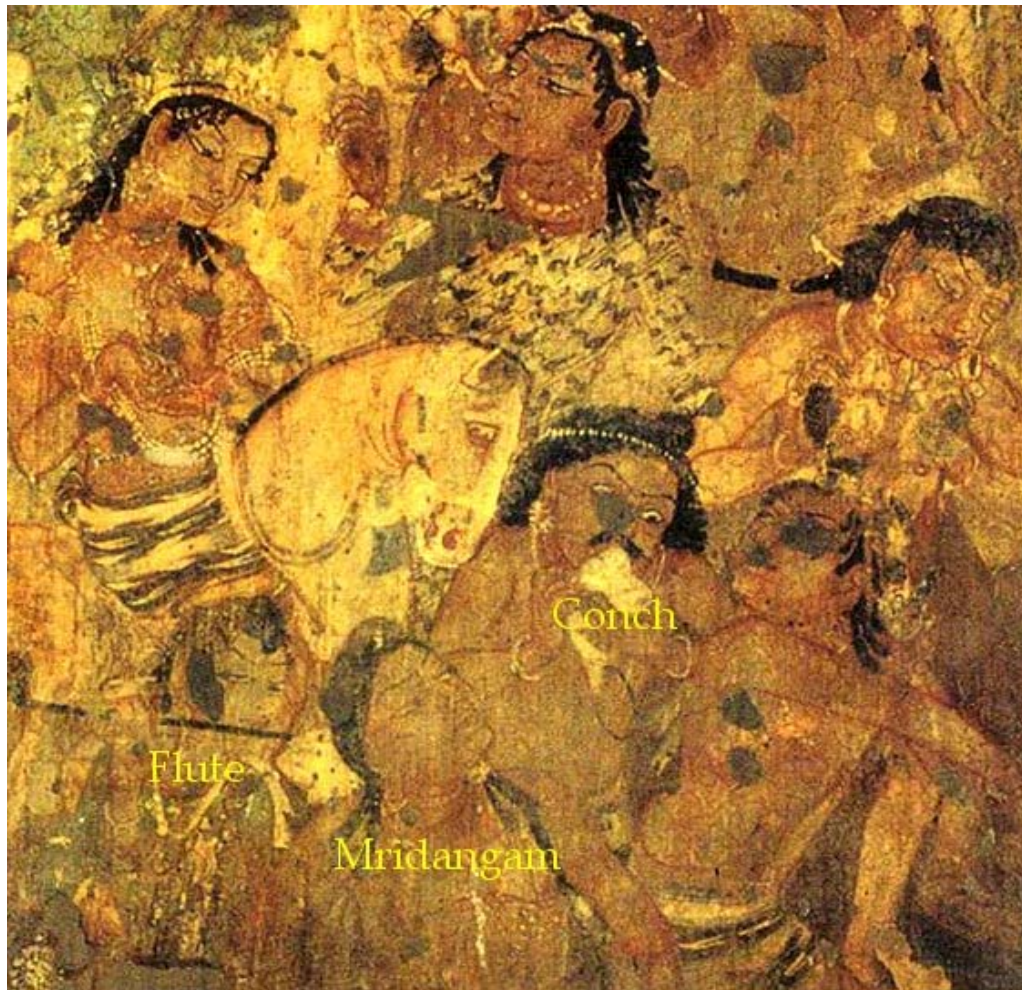
The tradition of painting has been carried on in the Indian subcontinent since the ancient times^[1]. Standing as a testimony to this fact are the exquisite murals of Ajanta and Ellora, Buddhist palm manuscripts, Mughal and Kangra schools of miniature Indian paintings, etc. These paintings also provide evidences of history of Indian music and have helped a lot of historians and research scholars researching Indian music to give effective conclusion to their respective research subjects. Various important and popular types of paintings are briefly described below

Cave Paintings

Cave paintings of India date back to the prehistoric times. The finest examples of these paintings comprise of the murals of Ajanta, Ellora, Bagh, Sittanavasal, etc, Ancient cave paintings of India serve as a window to our ancestors, who used to inhabit these caves. The cave temples at Ellora were excavated between the sixth and tenth centuries AD, are a fascinating showcase of the evolution of Indian sculpture art, dedicated to three religions - Hinduism, Buddhism and Jainism. Their paintings made by them are a glimpse of their culture.

1. *Ellora*, M. K. Dhavalikar, pp 1-7

2. *Madhubani Paintings*, Mulk Raj Anand, pp 4-5, 23



*Ajanta Cave paintings - Musical Heritage
King abdicating, Maha-janaka Jataka, Cave*

Madhubani Paintings

Madhubani painting originated in a small village, known as Maithili, of the Bihar state of India. Initially, the womenfolk of the village drew the paintings on the walls of their home, as an illustration of their thoughts, hopes and dreams. With time, the paintings started becoming a part of festivities and special events, like marriage.



*Eighteen-Armed Durga Killing Mahishasura
- Madhubani Painting on Hand Made Paper*

Miniature Painting

Miniatures paintings^[1] are beautiful handmade paintings, which are quite colorful but small in size. The highlight of these paintings is the intricate and delicate brushwork, which lends them a unique identity. This painting personifies Ragini Gujar, wife of Raga Deepak mesmerizing a pair of gazelles with the music of her veena



Ragini Gujar-Miniature Painting

Mughal Painting

Mughal painting reflects an exclusive combination of Indian, Persian and Islamic styles^[2]. As the name suggests, these paintings evolved as well as developed during the rule of Mughal Emperors in India, between 16th century and 19th century. The paintings of that period include events, portraits and scenes of life of the courts, hunting scenes and wild life and instances of battles.



Mughal Painting reflecting Emperor Akbar

Mysore Painting

Mysore Painting^[3] is a form of classical South Indian painting, which evolved in the Mysore city of Karnataka. During that time, Mysore was under the reign of the Wodeyars and it was under their patronage that this school of painting reached its zenith.



Goddess Durga in Mysore Painting

These paintings generally depict the images of Hindu gods and goddesses and scenes from the Ramayana and the Mahabharata

Pahari Painting

Pahari painting is the name given to Rajput paintings, made in the in the Himachal Pradesh and Jammu & Kashmir states^[1] of India. These painting developed as well as flourished during the period of 17th to 19th century. Indian Pahadi paintings have been done mostly in miniature forms.



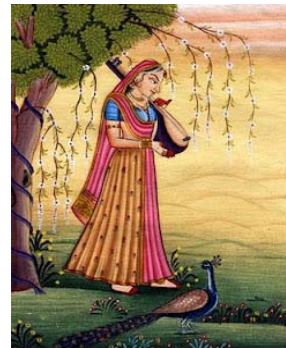
Radha & Krishna in Pahari Painting

Pahari paintings of India can be divided into two distinct categories, on the basis of their geographical range, namely:

- Basohli and Kulu Style (Influenced by Chaurpanchasika style)
- Guler and Kangra Style (Based on cooler colors and refinement)

Rajput Painting

Rajput painting^[2] originated in the royal states of Rajasthan, somewhere around the late 16th and early 17th century. The Mughals ruled almost all the princely states of Rajasthan at that time and because of this; most of the schools of Rajput painting in India reflect strong Mughal influence.



Rajput Painting showing Meera



Goddess Saraswati in Tanjore Painting

Tanjore Painting

Tanjore Painting is one of the most popular forms of classical South Indian painting. It is the native art form of Thanjavur (also known as Tanjore) city of Tamil Nadu.^[3] The dense composition, surface richness and vibrant colors of Indian Thanjavur Paintings distinguish them from the other types of paintings.

1. *Indian Miniature Paintings*, Anjan Chakraverty, pp 13-14
2. *Indian Painting*, Joan Cummings, pp 21-24, 33-34
3. <http://www.metmuseum.org/information/terms-and-conditions>
4. <http://ccrtindia.gov.in/musicalinstruments.htm>

Manuscripts

Indian Manuscripts are the richest collection of written documents, texts and scripts. These written documents provide information on the existence of different civilisations and emphasise the importance of their survival. India possesses over five million manuscripts and is considered to own probably the largest collection in the world. The manuscripts are vital Sources of History of India. The manuscripts are available in different types. They comprise various themes, textures and aesthetics, scripts, languages, calligraphies, illuminations and illustrations. The manuscripts are considered precious as a source of history in the recent times.



A Manuscript in Sanskrit Language

A manuscript is a handwritten composition on paper, bark, cloth, metal, palm leaf or any other material. They reflect the magnificence of the Indian civilisation including languages, philosophy, art, music and architecture. Indian Manuscripts were written in various languages and the scripts for the historical records. The major manuscripts are written in Sanskrit language.

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1. *Manuscripts from the Himalayas And the Indian Subcontinent: Catalogue 17, Sam Fogg, pp 2-5*
 2. http://www.indianetzone.com/39/indian_manuscripts.htm

The heritage, history and culture of the country are aptly depicted in the manuscripts of India. Indian Manuscripts have an affluent history too; these scripts have always been a source of admiration for the rest of the world.

Archaeological Excavations & Findings

Archaeological findings are those distinctively dateable features which have been identified through research and field observation or through fortuitous discovery. Such archaeological remains can provide evidence, sometimes the only evidence, of thousands of years of human culture. The Indus Valley civilization left sculptures which show dance and musical instruments (some no longer in use), like the seven holed flute. Various types of stringed instruments and drums have been recovered from Harrappa and Mohenjo Daro while excavations. Here are a few photographs showing various excavation sites in India



Excavations by the ASI at Bhirrana, Haryana since 2003



Excavations at Dholavira, Harappan Period (2500-1900 BC)

The archaeological resources for study of Indian history consist of coins, inscriptions (pictures), sculptures (pictures) and other artifacts (pictures). The inscriptions have helped the most; they have provided dates, names of kings, and have recorded important events. The monuments spread all over India are undying witnesses of the artistic skill of ancient Indians and testify to their wealth and grandeur at various epochs of history. They also give us an illustrated view of the period cultures than it is possible to cull from works of text. They also give the information about the culture, practice of that time.

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1. *Archaeology of India* , Amar Nath Khanna
 2. http://asi.nic.in/asi_faq_archaeological_excavation.asp

Sculpture and Monuments

The first known sculptures can be traced back from the Indus Valley civilization (3300–1700 BC). Different forms of sculpture with the religious art based Hindu deities are found in sites at Mohenjo-Daro and Harappa civilization. With the spreading of Hinduism, Buddhism and Jainism across India, sculptures and stone carvings were made. Tiny terra-cotta seals discovered from the valley reveal carvings of peepal leaves, deities and animals. These elemental shapes of stones or seals were enshrined and worshipped by the people of the civilization. Two other objects that were excavated from the ruins of the Indus valley indicate the level of achievement that Indian art had attained in those days. The bust of a priest in limestone and a bronze dancing girl show tremendous sophistication and artistry.



Sculptures from Ajanta caves

1. Img source: <http://listverse.com/2011/08/25/top-10-ancient-religious-sites/>

Buddhist Sculptures - Mauryan Emperor Ashoka adopted Buddhism and set out on a mission to spread the teachings of the faith as far and wide as possible. He had 85,000 stupas or dome-shaped monuments constructed with the teachings of Buddhism engraved on rocks and pillars. The Great Stupa at Sanchi is perhaps the finest surviving relic of the Mauryan Empire and is a renowned Buddhist monument. Its finely carved gateways depict Buddhist legends and lifestyles of two thousand years ago.

During the 4th century AD. in a remote valley, work began on the Ajanta caves to create a complex of Buddhist monasteries and prayer halls. They depicted the story of Buddhism, spanning the period from 200 BC to 650 AD. The paintings and sculpture in these caves throw light on the culture and use of music in that period and are a great source for information for the researchers in Indian music.

As per the information received from the archeological survey of india^[1], New Delhi, few of the most important archeological monuments in india are

- Ajanta Caves ,
- Ellora Caves
- Agra - Fort
- Agra - Taj Mahal
- Konark - Sun Temple
- Mahabalipuram
- Churches of Old Goa
- Khajuraho
- Hampi
- Fatehpur Sikri
- Pattadakkal
- Elephanta Caves
- Great Living Chola Temples
- Sanchi
- Humayun's Tomb
- Qutb Minar
- Mahabodhi Temple
- Rock Shelters of Bhimbetka

1 Archeological survey of india, New Delhi (asi.nic.in)

Oral tradition

Learning Indian Classical Music is an oral tradition that's passed on through patience, obedience, and riyazat (Spiritual Perseverance). Today the Guru-Shishya Parampara (The very soul of the oral tradition of India, which embodies the living and learning relationship between master and pupil) approach is not practical, so finding a knowledgeable guru whose teaching style is effective is imperative. A lot of new comers to the world of Indian Classical Music make the mistake of limiting themselves by only wanting to learn from well established performers. Constantine D'Amato who trained former world heavy weight boxing champion Mike Tyson never had a professional fight himself, but he produced world champions at almost every weight category ^[1]. The key is to find a knowledgeable guru who can effectively teach both the theoretical and practical aspects of the art in a systematic way. All though there are different approaches to learning, one way is this systematic approach:

As described by Sh. Gaurav Majumdar^[2] (Sitar Maestro and disciple of Pt. Ravi Shakar) in a discussion about oral tradition, oral tradition remains a unique testament to the capacity of the human brain to absorb, remember and reproduce structures of great complexity and sophistication without a system of written notation. This is considered as the best system of teaching in Indian classical music since the Vedic period, and is a great source of information related to practical ingredient of the Indian music.

1. http://www.soundofindia.com/showarticle.asp?in_article_id=1166070162

2. Gaurav Majumdar, Interviewd online, discussion done related to oral tradition

Various Musical Forms

The music of India includes multiple varieties of classical music, semi classical, folk music, religious music ,fusion music etc. India's classical music tradition, including Hindustani music and Carnatic has a history spanning millennia and, developed over several eras, it remains fundamental to the lives of Indians today as sources of religious inspiration, cultural expression and pure entertainment. India is made up of several dozen ethnic groups, speaking their own languages and dialects, having very distinct cultural traditions.

Indian Classical Music

The two main traditions of classical music which have been “Carnatic music”, found predominantly in the peninsular regions and “Hindustani music”, found in the northern and central parts. While both traditions claim Vedic origin, history indicates that the two traditions diverged from a common musical root since 13th century.

Carnatic Music

Carnatic music is a system of music commonly associated with the southern part of the Indian subcontinent, with its area roughly confined to four modern states of India: Andhra Pradesh, Karnataka, Kerala, and Tamil Nadu. In contrast to Hindustani music, the main emphasis in Carnatic music is on vocal music; most compositions are written to be sung, and even when played on instruments, they are meant to be performed in gāyaki (singing) style.

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1. *Indian Music*, pp 67
 2. *Elements of Hindustani Classical Music*

Carnatic music is usually performed by a small ensemble of musicians, consisting of a principal performer (usually a vocalist), a melodic accompaniment (usually a violin), a rhythm accompaniment (usually a mridangam), and a tambura, which acts as a drone throughout the performance. Other typical instruments used in performances may include the ghatam, kanjira, morsing, venu flute, veena, and chitraveena.

Hindustani music

Hindustani music is an Indian classical music tradition that goes back to Vedic times, and further developed circa the 13th and 14th centuries AD with Persian influences and from existing religious and folk music. The practice of singing based on notes was popular even from the Vedic times where the hymns in Sama Veda, a sacred text, was sung as Samagana and not chanted. Developing a strong and diverse tradition over several centuries, it has contemporary traditions established primarily in India but also in Pakistan and Bangladesh.

Hindustani Music comprises a magnificent assortment of musical type that cannot be just comprehended in few readings. And when it comes to classical or Hindustani music, the stature even gets elevated to sublime heights. Rooted in the ancient centuries of evolution, the major vocal forms or styles associated with Hindustani classical music are dhrupad, khayal, and tarana. Other forms include dhamar, trivat, chaiti, kajari, tappa, ashtapadis, thumri, and dadra; Each of these forms are legendary in their historical germination,

A lot of information is related to various Indian Musical Forms. A same raga when performed in different forms produces different effect on the audience. Even in the same form like “khayal gayaki” when the bandish is performed in two different tempos, it changes the effect of the raga and also the mood of the audience. These musical forms are accounted below in brief

Dhrupad & Dhamar

According to Faquirullah, the author of Raga Darpan, "Dhrupad is a form composed by Raj Man Singh Tomer of Gwalior. He composed this style with the help of Nayak Bakshoo, Bhanno, Mahmood, Lohang and karna^[1]. Dhrupad is an old style of singing, traditionally performed by male singers. It is performed with a Tambura and a Pakhawaj as instrumental accompaniments. The lyrics, some of which were written in Sanskrit centuries ago, are presently often sung in Brajbhasha, a medieval form of North and East Indian languages that was spoken in Eastern India.

The rudra veena, an ancient string instrument, is used in instrumental music in dhrupad. Dhrupad music is primarily devotional in theme and content. The great Indian musician Tansen sang in the dhrupad style. It contains recitals in praise of particular deities. Dhrupad compositions begin with a relatively long and acyclic nom-tom alap, A lighter form of dhrupad, to the 14-beat “Dhamar taal” is called a ***Dhamar***. It is sung primarily during the festival of Holi.

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1. *Significance of compositional forms in Hindustani classical music, pp 18,21*
 2. *The Music of India*
 3. *Elements of Hindustani Classical Music, pp 20*

Khayal

Khayal literally means imagination, thought or fancy. Khayal is that vocal genre of all North Indian vocal styles which gives its performers the greatest opportunity and also the greatest challenge to display the depth and breadth of their musical knowledge and skills. Khayal has dominated the performing art for past 150 years. Khayal is the genre of improvisational music, and hence it is the study of artist's creative individuality and ability to render a unique khayal at each performance. Despite the presumed freedom in khayal singing,

it is structured upon three main characteristics: (i) the Raga (melodic mode), the Taal (meter) and the cheez (composition), (ii) the types of improvisation which are acceptable for Khayal such as alap, taan, boltaan and sargam, and (iii) the placement of these material for creation of aesthetically and technically balanced performance. Khayal is not only a distinguished, richly evolved improvisational music genre, but also a study of cultural history of India since thirteenth century onwards. In Khayal form of gayaki, there are three variations of bandish:

Vilambit bandish: A slow and steady melodic composition, usually in largo to adagio speeds.

Madhyalaya bandish: A medium tempo melodic competition, usually set in andante to allegretto speeds.

Drut bandish: A fast tempo melodic composition, usually set to allegretto speed or faster.

1. *Form in Indian Music*, pp 58

2. *The Music of India*: pp. 10

3. *ibid*, pp 36-37

Tarana

In the words of Thakur Jaidev Singh, an influential commentator on Indian music: Tarana was entirely an invention of Khusrau. Tarana is a Persian word meaning a song. Tillana is a corrupt form of this word. True, Khusrau had before him the example of Nirgit songs using “suskakshar” (meaningless words) and “patakshar” (mnemonic syllables of the mridang). Such songs were in vogue at least from the time of Bharat. But generally speaking, the Nirgit used hard consonants. Khusrau introduced two innovations in this form of vocal music. Firstly, he introduced mostly Persian words with soft consonants. Secondly, he so arranged these words that they bore some sense. He also introduced a few Hindi words to complete the sense. It was only Khusrau’s genius that could arrange these words in such a way to yield some meaning. Composers after him could not succeed in doing so, and the tarana became as meaningless as the ancient Nirgit

Thumri

The Hindi word Thumri is said to be derived from the term “Thumakna” meaning an attractive gait. So, literary meaning is the song having attractive - rather sensuous, gait of melody and rhythm. *Thumri* is usually sung at the end of *khayal* concerts. It is said to have begun in Uttar Pradesh with the court of Nawab Wajid Ali Shah. There are three types of thumri: poorab ang, Lucknavi and Punjabi thumri. The lyrics are typically in a proto-Hindi language called Brij Bhasha and are usually romantic.

1. *ibid*, pp 37-38

Tappa

Tappa is a form of Indian semi-classical vocal music whose specialty is its rolling pace based on fast, subtle, knotty construction. It originated from the folk songs of the camel riders of Punjab and was developed as a form of classical music by Mian Ghulam Nabi Shori or Shori Mian, a court singer for Asaf-Ud-Dowlah, the Nawab of Awadh

Chaiti

Chaiti are a semi-classical songs sung in the Hindu calendar month of Chait. These songs are rendered during the Holy month of Sri Rama Navami in March/April. It falls under light classical form of Hindustani classical music. The songs typically has the name of Lord Rama. Some of the popular singers of Chaiti are Girija Devi etc.

Kajari

Kajari derived from the Hindi word Kajra, or Kohl, is a genre of semi-classical singing, popular in Uttar Pradesh and Bihar. It is often used to describe the longing of a maiden for her lover as the black monsoon cloud come hanging in the summer skies, and the style is notably sung during the rainy season

Ashtapadi

Ashtapadis or Ashtapadi are Indian hymns where the music has eight lines (steps) within each composition. Each ashtapadi song is set in a special raga (an Indian musical mode) and tala. It is a rhyme of eternal love and supreme devotion. The literal meaning of "ashtapadi" is "eight steps."

1. http://en.wikipedia.org/wiki/Religious_music#Hindu_music

2. *ibid*, pp 23

Devotional forms of music

Devotional or religious songs are a prominent feature in the Indian system of music and include a variety of traditions. Bhajans or kirtans are Hindu devotional songs or music compositions used for worship or offering prayers.

Bhajans

Bhajans have evolved with times and include devotees like Mirabai, a mystic famous for her songs of worship for Lord Krishna. Bhajans are not just a form of worship or prayer but are meant to incite 'bhakti' or devotion and 'bhav' or feeling in both the singer and listener. While bhajans can be sung individually,

Kirtans

kirtans are usually a group performance and are also referred to as sankirtans to refer to the congregational element. This form in itself contains a lot of information for various research subjects. They include chanting of hymns or mantras and are the major form of devotional in the *Vaishnava* or *Bhakti* tradition of the saint-reformer of Sri Chaitanya Mahaprabhu of Bengal and the Sikh tradition of Gurmat Sangeet in devotion of the mystic Guru Nanak of Punjab. The *Chaitanya* style of *kirtan* involves fervent singing, dancing, and lyrical story-telling of the Lord with rhythmic drumming patterns using the *dhol*, while the *Gurmat* style involves singing and playing the hymns of the Sikh scripture *Guru Granth Sahib* with unique instruments like *rabaab*, *sarangi*, and *dilruba*.

Devotional music is not confined to the realms of temples or gurudwaras but is also performed openly, even in trains as done by

the wandering minstrels known as Bauls in Bengal. The Bauls claim to carry the music tradition of the *Bhakti* movement as well as the mystic discipline of the Sufis and are believers in simplicity of religion, celebrating celestial love. The Bauls are easily identified by their trademark saffron robes and instruments like the *ektara*,

Folk Music

India's tradition and culture to a great extent revolves round music and spirituality. And in the ancient times, it was combined to achieve a better purpose in life. Folk music and dance however were an exception to this because here the purpose was to celebrate life for various reasons. As vast is the Indian culture, caste and communities, equally variant are the folk music present in India.

There are more than fifty types of Folk music in India that has something different to offer to the audience. Folk music for Bhangra, Dandiya have fast pace tunes whereas Gharba, Koli have medium paced melody. The music set up for Lavani, moves from slow to fast. Similarly, with other folk music also there is lot of variety observed.

The musical instrument used for folk music also varies from region to region. However, the common ones are Dhol (Drums), Bansuri (Flute), Pungi (Blow Pipe), Manjeera (Hand cymbals). These are the basic instruments used for folk music but the usage of each instrument may be more or less depending upon the folk dance. For instance, if it's a Bhangra more of Dhol can be heard, if its Tera talli more of Manjeera is used and so on.

1. *Encyclopaedia Of Indian Folk Music*, Amrita Priyamvada, pp 22-40

2. www.swarganga.org/folk-music/

Folk music has even given musical instruments to Indian music. A popular Indian musical instrument Sarangi is said to be developed from a Rajasthan folk music instrument. The acceptability rate of Folk music is so high that even after all these years of existence; its popularity has not reduced. On the contrary, it has gained more popularity and spread out of its regional boundaries.

Bihu

Bihu is the festival of New Year of Assam falling on mid April. This is a festival of nature and mother earth where the first day is for the cows and buffalos. Second day is for the man. Bihu dances and songs accompanied by traditional drums and wind instruments are essential part of this festival.

Uttarakhandi Music

Uttarakhandi folk music had its root in the lap of nature. The pure and blessed music have the feel and the touch of nature and subjects related to nature. The folk music primarily is related to the various festivals, religious traditions, folk stories and simple life of the people of Uttarakhand. Thus the songs of Uttarakhand are a true reflection of the Cultural Heritage and the way people lives their lives in the Himalayas. Musical instruments used in Uttarakhand music include the dhol, damoun, turri, ransingha, dholki, daur, thali, bhankora and masakbhaja. Tabla and harmonium are also used, but to a lesser extent. The main languages are Kumaoni and Garhwali.

1. *ibid*, pp 42-60

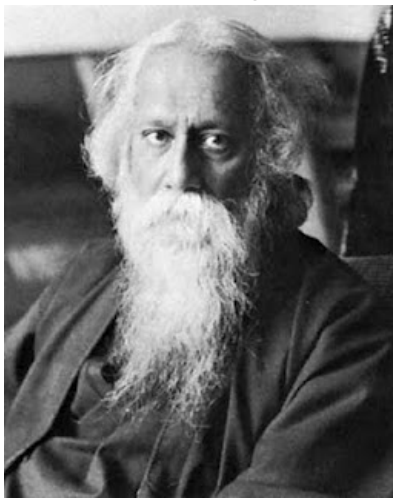
2. www.swarganga.org/folk-music/

Lavani

Lavani comes from the word Lavanya which means beauty. This is one of the most popular forms of dance and music that is practiced all over Maharashtra. It has in fact become a necessary part of the Maharashtrian folk dance performances. Traditionally, the songs are sung by female artistes, but male artistes may occasionally sing Lavanis. The dance format associated with Lavani is known as Tamasha. Lavani is a combination of traditional song and dance, which particularly performed to the enchanting beats of 'Dholak', an drum like instrument. Dance performed by attractive women wearing nine-yard saris. They are sung in a quick tempo. Lavani originated in the arid region of Maharashtra and Madhya Pradesh

Rabindra Sangeet

Rabindranath Tagore was a towering figure in Indian music. Writing



in Bengali, he created a library of over 2,000 songs now known by Bengalis as 'rabindra sangeet' whose form is primarily influenced by Hindustani classical, sub-classicals, Karnatic, western, bauls, bhatiyali and different folk songs of India. Many singers in West Bengal and Bangladesh base their entire careers on the singing of

Tagore musical masterpieces. The national anthem of India and national anthem of Bangladesh are Rabindra Sangeets.

1. *ibid*, pp 92

2. www.swarganga.org/folk-music/

Information about various Music forms.

A detail about various musical forms, in itself, is information about the diversity in our Indian music. But for any research subject what all could a researcher need to elaborate his research, other than books and text available on the internet. For doing research on any of the musical forms, a researcher needs to study a lot of related things to reach a conclusion, it may include the information about artists and their gharanas associated with that musical form, its technical aspects, chronological information about that form of music and lot more.

The recorded material i.e. various audio recordings too are required for continuing the research work on these musical forms. These audio recordings can be;

- Purchased from market
- Recorded live from a concert of sitting
- Recorded from a radio Broadcast
- Obtained from radio Archives
- Fetched out of Gramophone Records or Audio Cassettes
- Borrowed from Audio Libraries
- Downloaded from the internet

There are 'n' numbers of methods to obtain these recordings. Information related to these sources may also be required for the research purposes. The 3 dimensional research work is required for obtaining the maximum amount of relevant results.

Indian Musical Instruments

Human beings often express their feelings with body movements. After getting control over their body actions, humans started an articulated use of body gestures for expressing specific emotions such as joy, distress, grievance, etc. The rhythmic body movements such as clapping of hands, foot stomping, etc. made man to think of making percussion instruments. In the primary stage, man started making rudimentary percussion instruments, such as child's rattle. A burrow in the ground covered with skin made the elementary 'Dundubhi'. In the due process of advancement, man started making percussion instruments with wood, bamboo, animal skins, and metal.

According to NatyaShastra by Bharat Muni, the musical instruments are classified in four groups –

Tat Vadya: String instruments

Sushir Vadya: Blowing instruments

Awanadhha Vadya: Percussion instruments made with animal skin

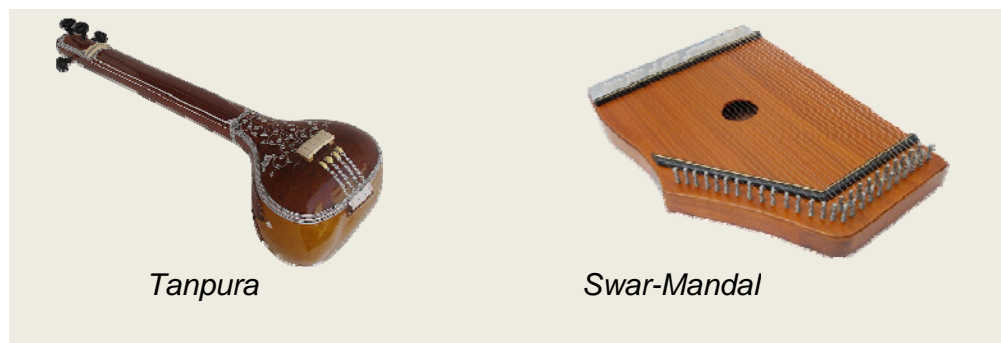
Ghan Vadya: Solid instruments or Cymbals ('A-tonal' instruments) made by hard surfaces such as metal, wood, etc.

Tat Vadya (String instruments)

In the earlier stage, the strings were made up with weeds, animal skins, hair, etc. After the technique of making metal strings was invented, it made great advancement. Ancient mythology states that string instruments were formed by the bow of Shiva. One can interpret it as when the ancient man got to know the sound of bow string while releasing the arrow out of it, the idea of making a musical instrument might have struck in his head and then he made such

bow shaped string instrument. The frequency depends upon the length of the string and also on the distance of the string from the sound bridge. After a lot of experimentation, man started making the ancient Veena. The instruments such as Tanpura, Veena, Sitar, Sarod, Sarangi, israj, Dilruba are string instruments. These string instruments are further divided into 4 categories –

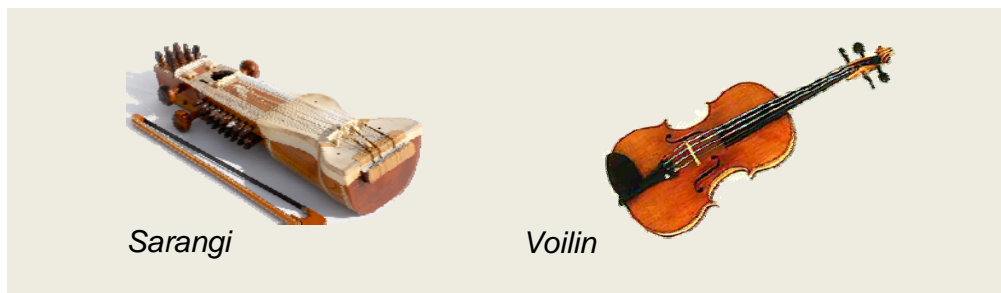
Plucked instruments such as Tanpura, Swar-Mandal, etc.



Stroking instruments such as Sitar and Sarod



Bowed instruments such as Sarangi, Voilin etc.



1. <http://www.culturalindia.net/indian-music/music-instruments.html>

Hammered instruments such as Santoor.



Sushir Vadya (Blown instruments)

‘Sushir’ means a hole, so the instruments having holes from which air is blown for sound production are called ‘Sudhir Wadya’. These instruments have an air column made up with bamboo, wood or metal, to which there are holes for producing notes. The blown instruments are further divided into two categories –

Simple blown instruments such as flute, Tutaari.



Blown instruments with reeds such as Shehnai, Sundari.



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1. *Indian Musical Instruments*, pp 45
 2. Image source : www.google.com, www.daviantart.com, www.flickr.com
 3. <http://www.culturalindia.net/indian-music/music-instruments.html>

Awanadhha Vadya (Percussion instruments) – ‘Awanadhha’ means ‘to cover over or conceal’, so these instruments have a sound box with covering of skin. The ‘Bhoomi Dundudhi’ is the most ancient instrument of such kind. According to the making procedure and playing technique, the percussion instruments are divided such as –

Played with stroke of fingers such as Khanjira, Duff etc.

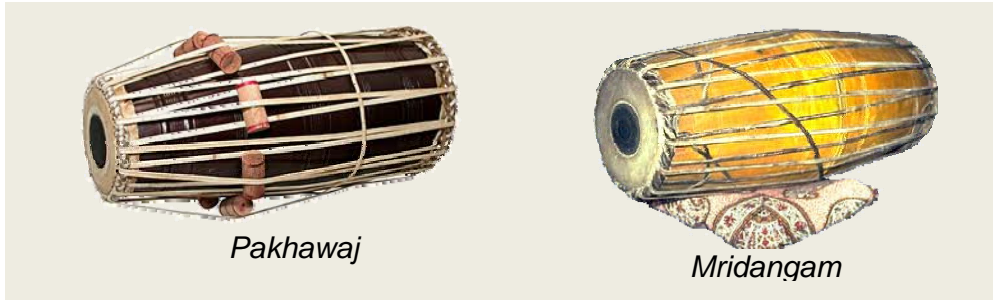


Played with stroke of a stick such as Dhol, Sambal, Nagada



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1. *Indian Musical Instruments, pp 45*
 2. *Image source : www.google.com*
 3. *<http://www.culturalindia.net/indian-music/music-instruments.html>*

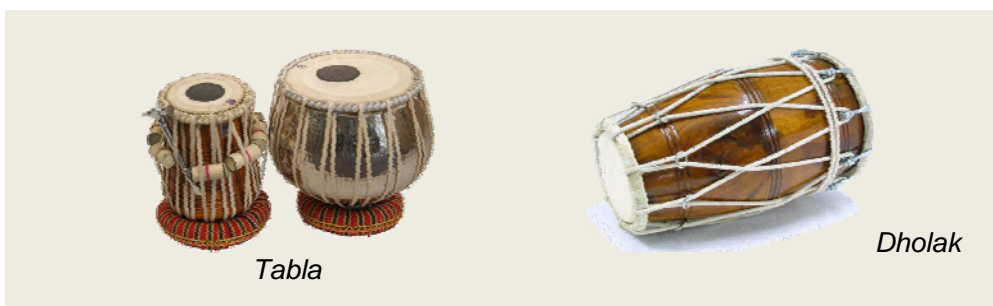
Played with the palms of both the hands, such as Pakhawaj, Mridangam



Played with a thread attached at the middle portion with holding at centre point, such as Damroo.



Played with palms as well as fingers, such as Tabla, Dholak etc.



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1. *ibid*, pp 45-46
 2. *Image source* : www.google.com
 3. <http://www.swarganga.org/articles/details.php?id=6>

Ghan Vadya (Solid instruments)

‘Ghan’ means solid, so these instruments are solid in state, not hollow in shape. These instruments are made with a variety of materials such as stone, bones, horns, wood, metals, etc. These instruments are further classified in 3 groups. They are as follows –

Played with contact, such as Chipli, Taal



Played with a stick or hammer, such as JalTarang, KaashthaTarang, Ghanta



Played with rotation or free movement, such as Ghunghroo, Ghantika, Rattle etc.



Though they have attractive tonal quality, these solid instruments are basically a-tonal, i.e. they cannot produce various note on the same instruments, so they are used for maintaining the tempo or rhythm. So, one can find the use of solid instruments in other genres such as folk, film music, applied music rather than in classical music.

Information Related to Indian Musical Instruments

The classification of instruments given above is in itself is a brief information about Indian musical instruments, which are a result of constant research by musicologists and scholars. Most of the musical forms are incomplete without the use of these instruments. Information about any Indian musical Instrument may be related to:

- Its origin and invention and types
- Material used for making it
- Its manufacturers
- Its playing technicalities and style
- Its traditional value
- Artists popular for playing that instruments
- Modifications since its origin
- Comparative study between two instruments

There are several other minute subjects related to that instrument, so there is a vast scope research on any instrument from several aspects. This information may be a subject of research for any research scholar.

1. *ibid*, pp 76

2. <http://www.swarganga.org/articles/details.php?id=6>

Artists, Scholars and Musicologists

Indian music is a form of fine art and is always blessed with performing artists in every form of Indian music, scholars who gave new dimensions to Indian music and musicologists who at each step of advancement kept control over the precision and purity of Indian music.

As a person is known by the name of his father, an artist is known by the name of his teacher (Guru). Role of Guru in North Indian Classical Music is of utmost importance. He is a central figure in the system of classical music in India and has the most important role to play in the growth and development of the musician as an artist. A musician's Guru is arranged early on in one's formative years and he continues to be a decisive figure throughout his lifetime. The student's connection itself is from the Guru. The Guru conducts the daily regimen of practice and learning, and regulating all facets of the musical growth of the disciple (Shishya)

Earlier, the contact between the Guru and the disciple was even more intimate. The student lived with or near the guru and attended to the needs of the rhythm of his/her household- shopping, cleaning, cooking, and serving whenever called upon. In a ceremony early in the relationship, a thread was tied around the wrist of the student, symbolically binding him or her into a permanent relationship. The student was usually financially dependent on the Guru as well, so the student was not free to come and go at will. The music, of course, was the bond, and assumed a role as language of communication, devotion, and profession. The guru taught the music

directly through oral repetition- hear, repeat, practice, repeat, hear again, practice. An entire body of knowledge of Ragaa and Taal was accumulated slowly along with the technical abilities which had to be executed with greater and greater refinement and discernment of ear.

The student was continually required to prove that he or she was ready for the next step. The Guru's knowledge was a highly guarded treasure and not just given out at the student's request. The years of slowly measured progress and refinement developed attitudes of patience, respect, and humility in the student. This is readily apparent in the music.

The teacher is of a musical family implied by the guru-as-the-father (or mother) and is called a Gharana (from ghar, 'house'). Another word, Khandan (family) is also heard, but it refers more to the bloodlines and inter-marriages of musical families. The Gharana system also includes the inherited musical style of a teacher including the selection of Ragaas, and compositions within them, as well as the choices of how to expand the Ragaa in performance. The Gharana system was especially powerful in the old days of aristocratic patronage, where geographic centrality in a Gharana was implicit. Many such Gharanas are known by their court names:

There is a rich tradition of Gharanas in classical Hindustani music. The music Gharanas are also called styles. These schools or Gharanas have their basis in the traditional mode of musical training and education. Every Gharana has its own distinct features. The main area of difference between Gharanas is the manner in which the notes are sung. The concept of a Guru- Shishya leads to the

development of Gharanas. The Gharanas emerge from the creative style of a genius, who gives existing structures a totally new approach, form and interpretation. The new approach, form and interpretation apply to include the tone of the voice, the pitch, the inflexions and the intonations, and the specific application of the various nuances. Let's have a quick look at popular Gharanas of Hindustani classical music.

Gwalior Gharana - This is the oldest among all the Khayal Gayaki (vocal) styles. The distinctive feature of this style of singing has been noted as its lucidity and simplicity.

Founders - Ustad Hassu Khan, Ustad Haddu Khan, Ustad Nathu Khan

Exponents - Bal Krishna Bua Ichalkaranjkar, Vishnu Digambar Paluskar, Pandit Omkarnath Thakur, Krishnarao Shankar rao Pandit, Veena Sahasrabuddhe and Malini Rajurkar, Yashwant bua Joshi, L.K. Pandit

Agra Gharana-The Agra Gharana places great importance on developing forcefulness and deepness in the voice so that the notes are powerful and resonant.

Founders- Haji Sujan Khan, Ustad Ghagghe Khuda Baksh

Exponents-The important singers of this Gharana are Faiyyaz Khan (Prem Piya), Vilayat Hussaiin khan (Pran Piya) Latafat Hussein Khan and Dinkar Kakini. Jitendra Abhisheki,

Kirana Gharana - It derives its name from the birthplace of Abdul Kharim Khan of Kirana near Kurukshetra. In the Kirana style of

singing, the swara is used to create an emotional mood by means of elongation and use of Kana-s.

Founders - Abdul Karim Khan and Abdul Wahid Khan

Exponents - Hirabhai Barodekar, Begum Akhtar, Bhimsen Joshi, Gangubai Hangal and Prabha Atre.

Jaipur - Atrauli Gharana- The most distinctive feature of the Jaipur Gharana can be best described as its complex and melodic form which arises out of the involutedly and undulating phrases that comprise the piece.

Founders - Ustad Alladiya Khan

Exponents - Alladiya Khan, Mallikarjun Mansur, Kesarbhai Kerkar, Kishori Amonkar, Shruti Sadolikar, Padma Talwalkar and Ashwini Bhide Deshpande.

Rampur Sahaswan Gharana- The Rampur Sahaswan Gharana there is a stress on the clarity of swara in this style and the development and elaboration of the raga is done through a stepwise progression.

Founders - Ustad Inayat Khan

Exponents - Ghulam Mustafa Khan, Ustad Nissar Hussain Khan, Ustad Rashid Khan, Sulochana and Brihaspati.

Patiala Gharana - Patiala Gharana is regarded as an offshoot of the Delhi Gharana. The Patiala Gharana is characterized by the use of greater rhythm play and by Layakari with the abundant use of Bols, particularly Bol-tans.

Founders - Ustad Fateh Ali Khan and Ustad Ali Baksh

Exponents - The major singers of the Patiala Gharana are Bade Ghulam Ali Khan, Ajoy Chakravarti, Raza Ali Khan, Beghum Akhtar, Nirmala Deni, Naina Devi, Parveen Sultana and others.

Delhi Gharana - The Delhi Gharana was represented by Tanras Khan and Shabbu Khan. The highlights of Delhi Gharana are pleasing vistaar and exquisite compositions.

Founders - Ustad Mamman Khan

Exponents - Some of the notable exponents of Delhi Gharana are Chand Khan, Nasir Ahmed Khan, Usman Khan, Iqbal Ahmed Khan and Krishna Bisht.

Bhendi Bazaar Gharana - The most distinctive feature of the Bhendi Bazaar Gharana is the presentation of Khayal, which is open voice, using Akar. There is a stress on breath-control and singing of long passages in one breath is highly regarded in this Gharana

Founders - Ustad Chajju Khan

Exponents - The important singers of this Gharana are Ustad Aman Ali Khan, Shashikala Koratkar and Anjanibai Malpekar.

Benaras Gharana - The Benaras Gharana evolved as a result of great lilting style of khayal singing known by Thumri singers of Benaras and Gaya.

Founders - Pt Gopal Mishra

Exponents - The chief exponents of the Benaras Gharana are Rajan Mishra, Sajan Mishra, Girija Devi and others.

Mewati Gharana - The Mewati Gharana gives importance to developing the mood of the raga through the notes forming it and its

style is Bhava Pradhan. It also gives equal importance to the meaning of the text.

Founders - Ghagge Nazir Khan.

Exponents - The exponents of the Mewati Gharana are Pandit Jasraj, Moti Ram, Mani Ram, Sanjeev Abhyankar and others.

There are also gharanas for thumris. In the Benaras thumri, the words in the text of a song are musically embellished to bring out their meaning. The Lucknow gharana presents intricately embellished and delicate thumris that are explicit in their eroticism. The principal feature of the thumri of the Patiala gharana is its incorporation of the tappa from the Punjab region. It is with this tappa element that the gharana makes its impact, departing from the khayal-dominated Benaras thumris and the dance-oriented Lucknow thumris.

Although vocal music has always been the mainstay of Hindustani classical music, one of the most spectacular features of India's rich musical tradition is the evolution of a wide range of musical instruments - percussion, wind and string instruments. As in its vocal counterpart, in the context of Indian classical instruments, the characteristics of a gharana for each instrument would include the structure, tuning system and the tonality of the instruments together with specific application of "tantrakari baaz" or the vocabulary of the instrument. The concept of hereditary musicians was not confined to vocal music alone. Hence there are also gharanas in instrumental music.

1. *Indian Classical Music and Gharana Tradition*, Ramanlal C. Mehta

2. *ibid*, pp 34-35

The gharans for various wind and string instruments like sitar are Imdadkhani (Etawah) Gharana, (Sitar, Surbahar), Maihar gharana, Bishnupur gharana, Sufiana Gharana of Kashmir (Santoor), Senia Gharana, Indore Gharana, , Jaipur Gharana and Bishanpur Gharana

The gharanas of the tabla are Lucknow, Delhi, Ajrada, Punjab, Benaras and Farukkabad, among others. The gharanas of the pakhawaj, an instrument established earlier than the tabla, are not named after places but after their main protagonists like Kudau Singh and Panse.

Like Vocal and Instrumental Music, Dance forms, too have gharana system. Kathak performers today generally draw their lineage from three major schools of Kathak: Jaipur ,Lucknow and the Banaras gharana (born in the courts of the Kachwaha Rajput kings, the Nawab of Oudh, and Varanasi respectively); there is also a less prominent (and later) Raigarh gharana which became famous for its own distinctive compositions.

Information about artists, scholars and musicologists

A topic related to any artist may require the information about the gharana, the artist belongs too, but there is a lot more information required to be worked on. That information may include their personal details, photographs, contact information, future concerts, live or studio recordings, press releases, tour guides, awards received and so on. Some artists publish their biographies and experiences. Some artists who are aware of the power of internet and networking, mark their presence on the internet by making their website or associating themselves with some social networking websites^[1]

Technical Advancements and Researches

Let us categorise the topic in two parts for understanding it with ease

- Technical advancements in Indian music
- Researches in new dimensions of Indian music

Technical advancements in Indian music

Indian music is more of an oral traditional music. Since thousands of years, new advancements took place to making it more and more popular and interesting, the first and most important technical advancement occurred with the invention of gramophone. That helped musicians to listen and learn from others. However a lot of experimentation has been done at times. Some major of these advances include;

- Electronic instruments
- Advancements in Recording
- Emergence of internet as a source of information

Electronic Instruments: An electronic musical instrument is a musical instrument that produces its sounds using electronics. Such an instrument sounds by outputting an electrical audio signal that ultimately drives a loudspeaker. Electronic musical instruments are now widely used in most styles of music. Instruments like electronic tanpura^[2], is the most basic electronic instrument that is seen commonly among musicians nowadays.

An electronic tanpura is an electronic instrument that replicates the sound of an Indian string instrument known as the tanpura. For many musicians the electronic tanpura is a practical commodity. It delivers

a passable substitute for a real, live tanpura. Certainly, it is much easier and less expensive than maintaining a live tanpura player. However, the electronic tanpura is a poor substitute when compared to a good tanpura in expert hands as the tones it creates lack the dynamics of a live musician, producing a mechanical, repetitive sound. Another such important electronic instrument is electronic Tabla, Just like electronic tanpura, it is electronic version of table and has pre recorded set of talas in various forms. It is very helpful for artists for the purpose of practice.

Such basic electronic instruments proved their importance and are now indispensable part of Indian music

Advancements in Recording: Recording is not a new thing in Indian music, but the advancement and application of recording has advanced a lot in recent days. A lot of digital musical formats have been introduced. A lot of small gadgets including mobile phone are capable of recording; this is a very important advancement for Indian music. Students and artists can now record whatever they want and wherever they want.

Emergence of internet as a source of information: Internet with its many uses is mostly used as a source of information. The internet has become the best source of information as there is nothing on which you cannot find information by browsing the internet, whether about Indian music, musical instruments, musicians, history, country music, sociology, chronology, sound engineering, recordings, religious music, movie, jobs or education related to music. What with

online encyclopedias and different sites on various subjects to gather information about a topic is no longer a hard task to do.

Internet is not just a source of information. It is the BEST source of information for any field of study and research.

Researches in Indian music

Indian Music is a result of immense research and improvisation since thousands of years. Several stories are associated with the power of Indian music, happening of rains by singing Raga Malhar, lightening of lamps by singing of raga Deepak by “Tansen”.

Few of such topics are as follows

- Music Therapy
- Biomusicology
- Music and Architecture
- Effect of Indian music in agriculture
- Indian music and animal breeding.

There are several other topics too, but it is not possible to discuss them here. These research studies of these topics are very informative and at the same time, these topics requires a lot of information related to the strong technical background of Indian music, those technicalities have already been discussed previously in this research work. I brief is given about these topics to explain the role of information both as input and output, for these topics.

Music Therapy

Music therapy^[1] is an allied health profession and one of the expressive therapies, consisting of an interpersonal process in which a trained music therapist uses music and all of its facets—physical, emotional, mental, social, aesthetic, and spiritual—to help clients to improve or maintain their health. Music therapists primarily help clients improve their health across various domains (e.g., cognitive functioning, motor skills, emotional and affective development, behavior and social skills, and quality of life) by using music experiences (e.g., free improvisation, singing, songwriting, listening to and discussing music, moving to music) to achieve treatment goals and objectives. It is considered both an art and a science

The original ragas of the Indian classical music are created according to the deep knowledge of harmonious consonance between the seven swaras and chakras. This is why Indian classical musical compositions are found to have significant positive effect on the mind-body system and also have the potential to awaken the otherwise dormant faculties. There are several historical examples of the immense remedial power of the Indian classical music. For instance, in 1933, when the Italian dictator Mussolini was terribly suffering from insomnia, no medicine or therapeutic mode could help him get sleep. Pt. Omkarnath Thakur^[1] was visiting Europe^[2] around that time. When he heard of Mussolini's affliction, he agreed to perform remedial musical program to allay the latter's sufferings.

1. <http://www.worldwidewords.org/turnsofphrase/tp-bio1.htm>

2. As told by Sh. R.S.Rajan, while a discussion on the topic

3. http://mysterious-dimensions.blogspot.in/2008_07_01_archive.html

His performance of the raga puriya indeed worked magically and Mussolini went into deep sleep within half-an-hour. This and similar incidents attracted the attention of many contemporary musicians, scientists and physicians and triggered research in music therapy.

Music Therapy^[1] is just an emerging discipline in India that warrants more research in this area to make it evidence based. The existence of Music Therapy as a belief system and the integrated approach in treatment of diseases advocated by medical professionals in the clinical arena has made them turn favourably towards Music as a promising therapy. The potentials of the ancient healing roots of Indian Music like Nada Yoga, Vedic chanting and Ragachikitsa have been recognized by various medical professionals, psychologists and musicologists and music therapists, making them engage in more and more of experimental studies which might strengthen and vouch for the efficacy of Indian music and to make music therapy an evidence based practice

Biomusicology

Most of us are involved daily with music in some form, whether we make it ourselves, hear others making it, or are invigorated or oppressed according to taste by its mechanical reproduction in public places. But nobody knows why the human species is in general so attached to music or why it should be such a powerful invoker of mood and memory.

1. <http://www.wfmt.info/Musictherapyworld/showarticle.php?articleto show=167>

2. <http://www.worldwidewords.org/turnsofphrase/tp-bio1.htm>

Researchers have in various ways been searching for answers to these questions for many years, but it is only recently that they have begun to regard their work as a sub-discipline within the study of music which they have named biomusicology.

Music and Architecture

There has been a tremendous development in architectural concepts. In the past, we had obtained a complete symphony through the architectural works. Presently, we invent flexible, dynamic architectural models by integrating music wave frequencies using computer simulation programs or by de-constructing forms into free separate pixels.

The branches of arts are unified in one connected chain. Each branch is affected by the others, thus the branches of music and architecture. Similarly, in both fields, we shall find an amazing symmetry between their elements. In the past, the architectural work was considered as a huge existence containing many signs and meanings. If we stress upon the architectural forms and their outlines of plans and elevations, we will find by chance that these forms represent a beautiful portrait of art, which provides the same feelings when we listen to an enjoyable music symphony.

First of all, let us explain that the art of music shows an interaction between the taste and sensitive affections of both the composer and the listener. Therefore, music can be defined as: an emotion case affecting one person who uses his talent to translate it to a musical art. The success of this work whether that emotion case will convey the listener or not...

Art of music consists of:

- A- Composer: is a person who produces a valuable work as specified by his sense, type of dominating emotion and his natural talent.
- B- Listener: is a person who listens to the musical work and receives the composer's message. Each listener has a different aural sense, thus the sound tone, its purity, its instrument type and the musical hall...etc .
- C- Musical work: is a sonic existence that comes out through a single instrument or more. It contains melodies and wave frequencies carrying the composer's sentimental feelings. This work contains a mixture relating to rhythm, harmony, unity and variety. The successful work depends on simplicity, true expression, sonic purity, quality of instruments and creation of charming melodies and freedom from boring & repeating rhythms.

The comparison between architecture & music will reveal that, the architectural design process has the same components & elements, which are consisting of:

- A- Designer
- B- User
- C- Architectural work

If we recognize the literal meaning of architecture, we will find that, the same emotion case as in music- affect a person who uses his talents to translate this emotion producing sketches or creating 3D models. The success of the architectural works depends on many factors including Depth of study, Full analysis, Cultural grade and

reaching top aesthetics of formation through designer's ability of creation & innovation.

The architectural work is similar to the musical work as both contain the same mixture of rhythm, unity, variety and harmony. If we watch the outlines of the successful high formative architecture from the outside view, we will find high artistic value and will be surprised with musical sentences. Usually, we were obtaining most pure musical symphonies through the outlines of architecture as follows:-

- Arches and colonnades (Fig. A) will be transformed to music pieces
- Columns (Fig. B) to drums hits or organs of church (Fig. C)
- Transparency of glass curtain walls to the most pure voice (Fig. D)
- The closed forms to (Opera Soprano tunes).
- The spaces between forms to music pauses.
- The floors and slabs will be changed to musical notes.



A – Colonnades

B - Columns



C - Organs

D - Curtain wall

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1. *Mutual realtion role between music and architecture In design, ,Khaled Mohamed Dewidar, E-hournal dated*
 2. *Http://Shams.Academia.Edu/*

The Piano House, Music And Architecture Combined



Located in the city of Huainan, An Hui Province, this Piano House is an example of how music and architecture can merge into an exquisite piece of art, whose functionality is only surpassed by its beauty.

The purpose of the building is to increase tourism to the newly developed area and, at the same time, it serves as a place where music students from the local college can practice and perform. The lustrous piano and the transparent violin leaning against it, are the two components of this building. The entrance to the piano house upstairs goes through the glass violin, on a multi level staircase constructed from steel.

1. <http://inthralld.com/2012/03/beautiful-piano-house-in-china/>

Effect of Indian music on plants and animals

This is a question that has been studied and debated for decades. Studies have shown that vegetation can grow quicker, taller, and germinate sooner when consistently exposed to music.

In Dorothy Retallack's book "The Sound of Music and Plants," Retallack lists the effects that classical and rock music had on plants.^[2] In her experiments, the plants that were exposed to classical and Indian sitar music leaned toward the speakers and began to grow and flourish.

Retallack's experiments on tones showed that plants exposed to the same tone continuously, died, while plants exposed three hours a day flourished, even more so than plants not subjected to any tone. This experiment proved that too much music, no matter the type, can harm plants more than no music at all.

We all have heard in stories about gathering of cows around Iskr. Krishna whenever he used to play his flute. It has been a topic of research. Researchers have proved that cows are happier to be milked if classical music is played. There is research from Belfast Queens University that suggests classical music relaxes Asian elephants. Cows gather round musicians. When the music stops the cows drift away.

1. *The Sound of Music and Plants* , pp 23,45

2. <http://www.helium.com/items/989723-how-music-can-help-plant-growth>

3. <http://www.indiavision.com/news/article/featured/237152/>

An article by MIT-Harvard students in Science 2007 concludes that animals are indifferent to music and new world monkeys such as the marmoset and the cotton-top tamarinds dislike music, but if they are forced to hear music, they prefer slow tempos rather than fast ones.

Events and Happenings

The information under this header contains the day-to-day information that is required by research scholars, students of Indian music, artists, musicians and music lovers. This information helps the research scholars to gather information for their respective research topics. Though any of the following information too, can be a topic for research too. Information areas that come under this category are as follows.

Musical concerts & sittings

Live Indian music is generally performed in concerts and private sittings, most of the concerts are free for audience as the expenses are bear by organizers but some of the concerts on large scale are paid too. Private sittings are organized by music lovers and information about music concerts is circulated by invitation cards and newspapers. Now days internet and social networking sites are also a great medium to get the information about such events. Music promoting websites put the information about such events on their respective websites.

Organizations promoting Indian music

One of the most important information for Indian musicians is about music promoting organizations that give chance to upcoming artists

and provide them a stage to show their skills. There are a lot of organizations promoting Indian music at large scale. It is not possible to talk about all of them but still a few important and popular music organizations are as below

Indian Council for Cultural Relations(ICCR)

The ICCR was founded in 1950 by Maulana Abul Kalam Azad, independent India's first Education Minister. The Council helps formulate and implement policies pertaining to India's external cultural relations, to foster



mutual understanding between India and other countries and to promote cultural exchanges with other peoples. ICCR's programmes include foreign cultural festivals in India, Indian festivals abroad, the sending and receiving of cultural troupes, the holding of exhibitions and of conferences and seminars both in India and abroad, inviting distinguished world personalities to India, sponsoring the visits of Indian scholars and artistes abroad, and providing a platform for upcoming artistes to present their talent globally.



Sahitya Kala Parishad

Sahitya Kala Parishad, the Cultural wing of the Govt. of NCT of Delhi for music, dance, drama & fine arts which has been engaged in the task of nurturing and fostering these arts and creating a cultural and artistic awareness in the Capital ever since its inception in 1968. It was registered under

-
1. www.iccrindia.net
 2. www.artandculture.delhigovt.nic.in/sahitya/default.htm

the Society's Registration Act, 1860 on July 31st, 1975. The Parishad has been pursuing multifarious activities in order to enrich the cultural ethos of the Capital and inculcate an artistic awareness.

Sangeet Natak academy

The Sangeet Natak Akademi^[1] - India's national academy for music, dance and drama - is the



first National Academy of the arts set-up by the Republic of India. It was created on 31st of May 1952. As the apex body specializing in the performing arts of the country, the Akademi also renders advice and assistance to the Government of India in the task of formulating and implementing policies and programmes in the field. Additionally, the Akademi carries a part of the responsibilities of the state for fostering cultural contacts between various regions in India, and between India and the world.



Spic Macay

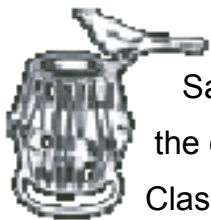
The Society for the Promotion of Indian Classical Music And Culture Amongst Youth, often known by its initials (SPIC MACAY)^{[2][3]}, is a voluntary youth movement which promotes Indian classical music, Indian classical dance, and other aspects of Indian culture; it is also a movement with chapters in over 300 towns and cities all over the world. SPIC MACAY was established by Dr. Kiran Seth in 1977 at IIT Delhi.

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1. <http://www.sangeetnatak.org/index.html>
 2. <http://spicmacay.com/>
 3. http://en.wikipedia.org/wiki/SPIC_MACAY

It seeks to foster the exchange of traditional Indian values and to generate awareness of the cultural traditions and heritage of India. In order to achieve its goals, SPICMACAY organizes concerts, lectures, demonstrations, informal discussions, and seminars

There are few other organizations working in the same direction. These organizations provide opportunities for artists all over the country to perform in various programs and seminars. Let us see some popular conferences and seminars in Indian music.

ITC-Sangeet Research Academy



ITC Limited established the prestigious ITC Sangeet Research Academy (ITC-SRA) in 1977 with the objective of preserving and promoting Hindustani Classical Music. ITC-SRA has played a major role to revive and nurture India's rich heritage of Hindustani Classical Music. This rich musical tradition, a national treasure trove, would have otherwise worn out with the passage of time and become a part of history.

ITC-SRA enshrines the principles that nurture the past to build the future. More importantly, it embodies the underlying philosophy and spirit of this art form.

Among its many features are a glossary of terms, summaries of musical concepts, annotated audio clips of the recitals of prominent musicians from the principal gharana, and a short history of ITC-SRA. are there on the website of ITC Sangeet Research Academy.

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1. <http://www.webindia123.com/music/festival/guni.htm>
 2. http://www.itcsra.org/sra_index/sra_index.asp

Music Conferences & Seminars

Various organizations organize 1-3 day music conferences where artists from all over the country perform. Some of them also organize seminars, these organizations help in promoting Indian music and give a platform to eminent as well as new artists and performers. Few of these annual conferences are listed below

Gunidas Sangeet Sammelan

An internationally known music festival Gunidas Sangit Sammelan was first presented under the aegis of Maharashtra Lalit Kala Nidhi way back in 1977 by the legendary Hindustani classical vocalist Pandit C. R. Vyas in memory of the famed classical music doyen of the Agra gharana, Pandit Jagganathbuwa Purohit. Top classical musicians of India, both vocalists and instrumentalists perform in this festival. One of the most patronized and popular sangeeta sammelans, it started in Mumbai and now is held in Mumbai, Kolkata (in December) and Delhi (in February) every year.

Harivallabh Sangeet Mahasabha

Shree Baba Harivallabh Sangeet Sammelan, the oldest festival of Indian



Classical Music in the world, is organized in the last weekend of December every year at the sacred seat of music, the Samadhi of Baba Harivallabh – a saint and an exponent of Hindustani Classical Music.

The first Sammelan was held in 1875 at the sacred Samadhi situated at Shri Devi Talab, in Jalandhar. Since then it has been held every year. The Sangeet Sammelan which has grown from strength to

1. <http://harballabh.org/aboutharballabh.htm>

strength in the last 136 years has been attracting audiences and artists from all across the country and abroad. All prominent artists of Hindustani Classical Music from India and Pakistan have come and performed at the Harivallabh Sangeet Sammelan at one time or the other during the last 136 years.

Saptak (Ahmadabad)

A group of performers and music connoisseurs in Ahmedabad started on a journey in 1980. The quest was to connect with all those who were



associated with Indian classical music^[1] – as a performer, as a student or as a rasika (listener). The initiative had the blessings of two legends of Indian Classical Music – Pt. Ravishankar and Pt. Kishan Maharaj. Nearly 30 years later, the spark of inspiration continues to burn bright, lighting up the path for newer initiatives that continue to evolve.

Scholarships for music students

Some organizations like ICCR, Spic-Macay etc. provide scholarships to deserving students and scholars in Indian music.

The ICCR annually offers about 2325 scholarships under 21 scholarship schemes. Of these scholarships, 675 are exclusively for Afghanistan and 500 for African countries. There are students in India under these schemes from about 80 countries. Most of the scholarship holders come from developing countries in Asia, Africa, South and Central America. However, there are quite a few students from the developed countries as well. Around 3550 foreign students are currently studying in India under the various scholarship

1. <http://www.saptak.org>

schemes. The students are in graduate, post graduate and doctoral programmes as well as in professional courses such as engineering, pharmacy, accountancy, business administration and management. Scholarships are also given for learning Indian dance, music, painting, sculpture, etc.

Other than these organizations 400 Scholarships each of value 5000 are awarded each year to Young Artistes by Govt. Of India for the period of two years in different cultural fields as listed

(i) Indian Classical Music, (ii) Indian Classical Dance, (iii) Theatre, (iv) Visual Arts and (v) Folk, Traditional and Indigenous Arts.

There are several other organizations that provide scholarships to Indian music students.

As we have seen that there is no limit of information related to Indian music and the discussions on each topic is endless. The aim of this chapter was to make clear the type and form of information necessary and essential for research in Indian Music.

One information is deeply related to another information and to use the relevant information one should be present to what is being searched and used for research work. In the Next chapter we would see the various data formats capable of storing and managing information related to Indian music.

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1. <http://www.iccrindia.net/scholarshipschemes.html>
 2. <http://indiaculture.nic.in/indiaculture/pdf/sf0809.pdf>

Chapter 2



Physics of Carnatic Music

Indian Music is based on the Raga system. In Classical Carnatic Music, we have 72 Melakarta Ragas, which are the mother Ragas

Indian Music is based on the Raga system. In Classical Carnatic Music, we have 72 Melakarta Ragas, which are the mother Ragas. Each of these Ragas can generate a number of Janya Ragas. Mathematically, this system has a potential of producing about 35,000 Ragas. But only about 150 to 200 Ragas are extant in actual practice [8]. The reason for the limited number is that only these Ragas have combinations of Notes which are musical in sound and are capable of creating an artistic air.

When we go through the literature related to acoustics and Carnatic Music, very little is available about the physics of Raga. In Acoustics we come across terms like frequency, amplitude, loudness, pitch, velocity, timbre, quality etc. In Carnatic Music we always come across the terms like Sraati, Swara, Gamaka, and Raga etc.

Musical Sound has three identifying characteristics: loudness, pitch and timbre (or quality). Loudness is power, as it depends on the amplitude or the intensity of the corresponding wave, and is measured in decibels. The pitch of a musical sound is determined mainly by its frequency [9] and is a measure of how "high" or "low" a tone is, and is measured in hertz (Hz). The third identifying feature, timbre, stems from the fact that musical sounds are made up of many different sine waves. Each instrument has a characteristic pattern of sine waves. Timbre (quality) essentially depends on the number, intensity and distribution of the harmonic components of a tone. The Notes of the same pitch from a Guitar, Sitar, Violin and a Flute are entirely different in quality and are instantly

recognizable. We have used a program: **Sruti**, developed by us for studying the performance of musical instruments. The details of **Sruti** are available in later chapters.

The eminent scientist Ohm stated that the ear recognises music only in terms of pure tones, and that it resolves any other complex vibrations into its harmonic components, perceiving them as a summation of pure tones [10]. It means that the ear is capable of converting a complex tone into a Fourier harmonic series of simple tones. This is achieved by the complex structure of Cochlea in the ears.

2.1 Cochlea

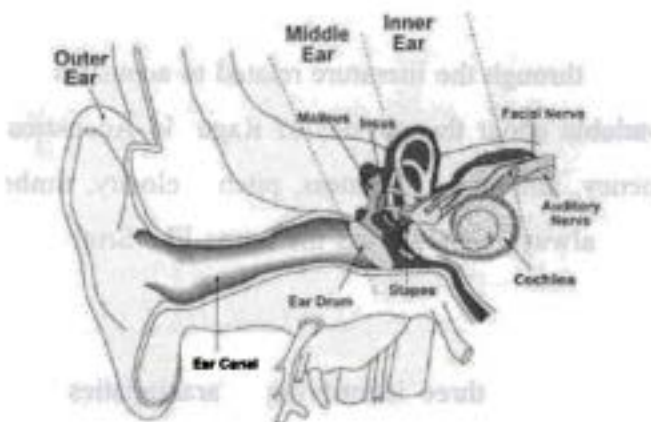


Fig 2.1 Human ear

In our inner ears, the Cochlea enables us to hear subtle differences in the sounds coming to our ears. The Cochlea consists of a spiral of tissue filled with liquid and thousands of tiny hairs which gradually become smaller from the outside of the spiral to the inside. Each hair is connected to a nerve which feeds into the auditory nerve bundle going to the brain. The longer hairs resonate with lower frequency sounds, and the shorter hairs with higher frequencies. Thus the Cochlea serves to

transform the air pressure signal experienced by the ear drum into frequency information which can be interpreted by the brain as tonality and texture.

2.2 Sruti

The frequencies of Notes used in music lie between 30 Hz and 5000 Hz. This frequency range is divided into many octaves. In western music we have the Notes C, C#, D, D#, E, F, F#, G, G#, A, A#, and B [11]. The Frequency of these Notes is fixed. The frequency of the middle octave C4 is 261.63, C#4 is 277.18, etc. The frequency of C5 in the next octave is 2×261.63 . Sruti ordinarily refers to frequency. It can be said as a group of frequencies with varying amplitudes. But the one with maximum amplitude will represent a Sruti.

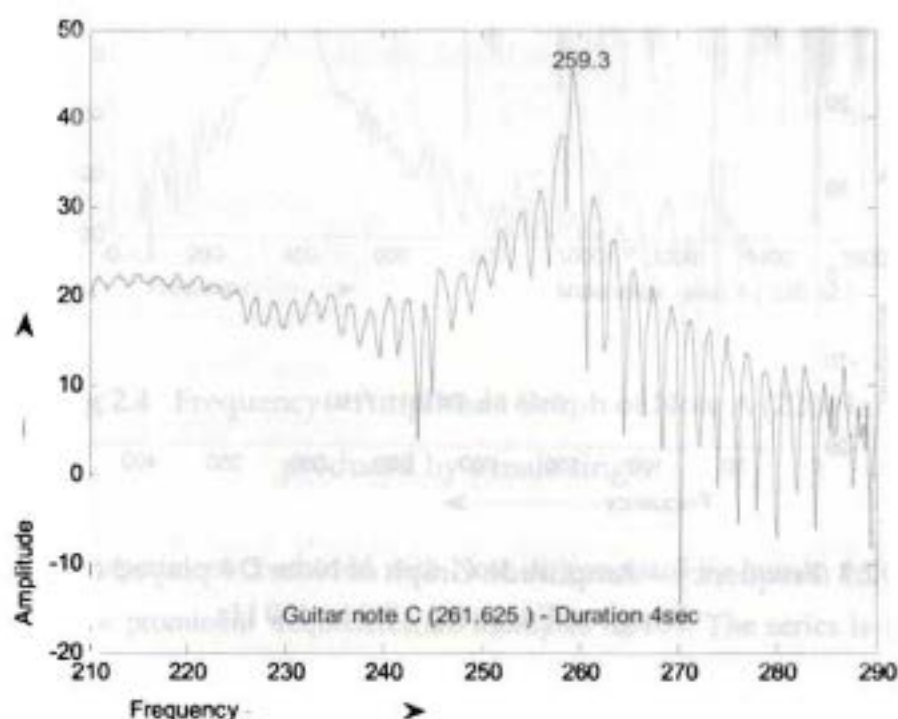


Fig 2.2 Frequency - Amplitude graph of Guitar Note C

The experiments conducted using Guitar and Violin, explain how we can find out the frequency of a Swara with the help of **Sruti**.

Fig 2.2 refers to the C Note produced by the second string of a Guitar. The frequencies generated were found out using the program **Sruti** and a graph was plotted with frequency on the x-axis and amplitude on the y-axis. The frequency corresponding to maximum amplitude was found to be 260, which is the frequency of the C Note (261.625). The error accounts for the lack of fine tuning of the strings of the guitar used. The program is capable of detecting frequency at any level of accuracy, with the appropriate hardware. However, fractions of frequency can be neglected for the purpose of this study.

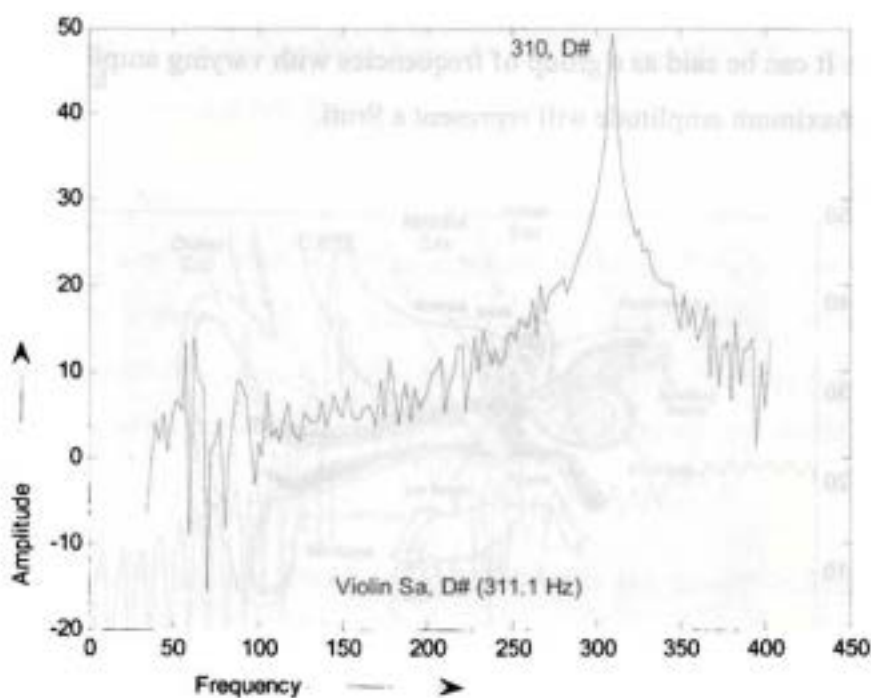


Fig 2.3 Frequency - Amplitude Graph of Note D# played on Violin
Range of Frequency 0.0 to 450 Hz

Fig 2.3 shows the D# Note played with Violin was identified almost correctly by the program **Sruti**. The detected value is 310 Hz and the standard value of D# is 311.1 Hz.

2.3 Fundamental frequency and overtones

When a string fixed at both ends is plucked or bowed at the centre, it generates a fundamental frequency and its overtones, which are integral multiples of the fundamental frequency.

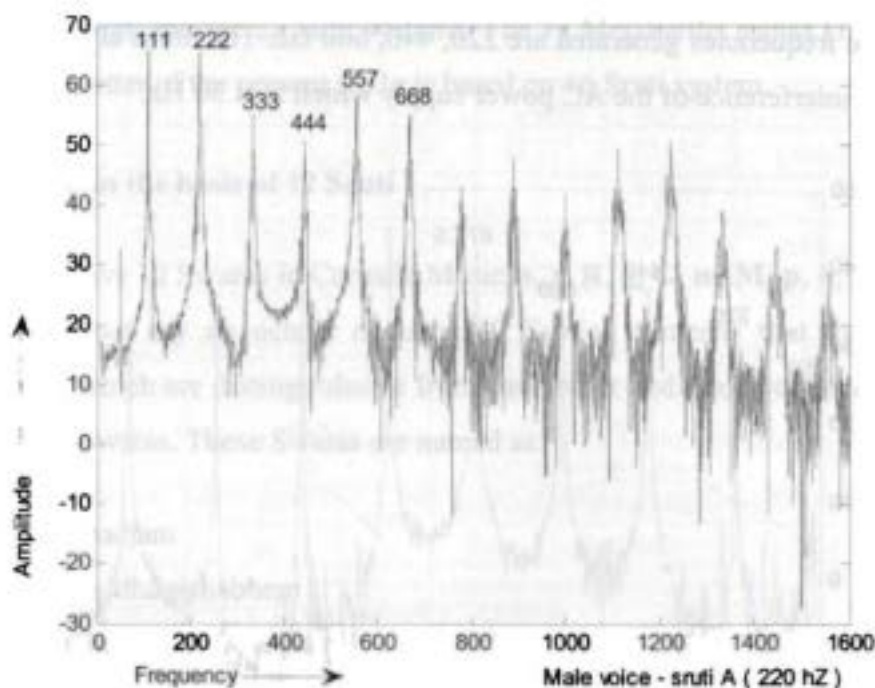


Fig 2.4 Frequency - Amplitude Graph of Note A (220 Hz)
produced by a male singer

The experiment conducted with Note A, generated by human voice (male) found that the prominent frequencies are multiples of 111. The series is 111, 222, 333, 444 etc. as seen in Fig 2.4. Practically this may not be exactly as estimated. For example the next frequency observed is 557 instead of 555. The slight variation may be because of the limitation of the sample rate. It is also noted that it contains not only the above frequencies, but many other frequencies as well, with less amplitude. The frequency allotted to Note A3 is 220. The difference of 2 Hz (222-

220) is only an error in the singing. But when A (here 222Hz) is sounded, another lower frequency 111 Hz is also generated, which is the fundamental frequency. But when the same Note A is played with Violin on the 2nd string, it doesn't generate a lower frequency of 111 Hz, Fig 2.5. In other words, there is a mismatch in the fundamental frequencies generated by a male vocalist and a Violin in a music concert, even though they are using the same base Sruti A. In the case of the Violin, the frequencies generated are 220, 440, 660 etc. The noise at 50 Hz may be due to the interference of the AC power supply which is at 50 Hz.

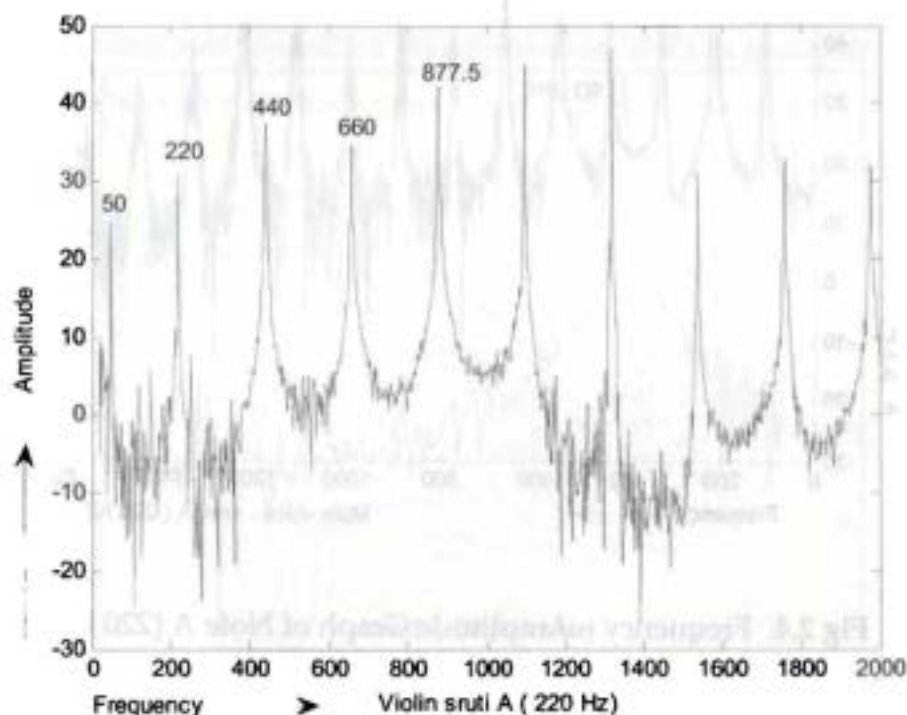


Fig.2.5 Frequency- Amplitude Graph of Note A generated by Violin

Now consider the octave starting from 220 to 440. Since Note A is the Sruti, when the vocalist sings **sa**, frequencies 220, 330 and 440 will be present, where 220 is **sa**, 330 is **pa** and 440 is the top **Sa** (thara shadjam). For each Swara sung by the vocalist, its **pa** is automatically generated. For **sa**, **pa** is generated, for **ri**, **da** and for **ga**, **ni** etc. But Violin generates only **sa** (220) and top **Sa** (440) in this

octave. Notes played by Violin don't generate **pa**, **da**, **ni** etc. corresponding to **sa**, **ri**, **ga** in this range.

2.4 Sruti systems

In Carnatic Music, three types of Sruti systems are discussed. They are the 12 Sruti, 16 Sruti and the 22 Sruti systems. The 72 Melakarta Ragas [12] which is the subject matter of the present study is based on 16 Sruti system.

2.4.1 Ragas on the basis of 12 Sruti

We have 12 Swaras in Carnatic Music, **s**, **r**, **R**, **g**, **G**, **m**, **M**, **p**, **d**, **D**, **n** and **N** [13]. When we say an octave contains 12 Srutis, it means that there are 12 frequencies which are distinguishable from each other and which can represent the 12 Srutis or Swaras. These Swaras are named as:

1. Shadjam
2. Sudha rishabham
3. Chatusruti rishabham
4. Sadharana gandharom
5. Atthara gandharom
6. Suddha madhyamam
7. Prathi madhyamam
8. Panchamam
9. Suddha dhaivatham
10. Chatusruti dhaivatham
11. Kaishiki nishadam
12. Kakali nishadam

Here the frequency assigned to each Swara is not fixed, but is relative. The frequency of all Swaras depends on the frequency of the basic Swara **sa**, and other

Swaras have a fixed ratio with **sa**. That is, we have 12 Swaras having 12 different frequencies depending on the frequency of **sa**. In Western Music we have 12 Notes C, D, D^b, E, E^b, F, F[#], G, A, A^b, B, B^b. The notation '^b' is spelled as 'flat'. frequencies of the western Notes are fixed. They are equally divided in an octave [14]. The middle octave frequencies are shown in table 2.1. The frequency of C is 261.63 and that of other Notes are given by $C * 2^{(n-1)/12}$, $n=1,2,3 \dots 11$.

Note	C	C ^b =D ^b	D	D ^b =E ^b	E	F
Frequency	261.63	237.18	293.66	311.13	329.63	349.23
Note	F [#] =G [#]	G	G ^b =A ^b	A	A ^b =B ^b	B
Frequency	369.99	331.99	415.3	440	466.16	495.88

Table 2.1 Western Music Notes and their corresponding frequencies

The frequency ratio of 12 Swaras in Carnatic Music [15] and the frequencies of Swaras corresponding to **sa** with 261.6 and 220 are given in the table 2.2 below:

Swaras	Ratio	Frequency1	Frequency2
s	1	220	261.6
r	16/15	234.70	270.1
R	9/8	247.5	294.3
g	6/5	264	314.9
G	5/4	275	327.0
m	4/3	293.3	348.8
M	45/32	312.9	372.1
p	3/2	330	392.5
d	8/5	352	418.6
D	27/16	371.3	441.5
n	9/5	396	470.9
N	15/8	412.5	490.1

Table 2.2 Carnatic Music Swaras, their frequency ratios & frequency

We can see that there are two **ri** (**r** and **R**), two **ga** (**g** and **G**), two **ma** (**m** and **M**), two **dha** (**d** and **D**) and two **ni** (**n** and **N**). To form a Raga, we take only one Swara each from the pair. That is from the 12 Srutis we choose 7 Swaras (saptha Swaras) and we name it **sa, ri, ga, ma, pa, dha, ni**. From the above we get 32 combinations and 32 Ragas.

2.4.2 Ragas on the basis of 16 Sruti

Venkatamakhin classified Ragas according to the Melakarta scheme. In this scheme there are 72 Melakarta Ragas. Each Melakarta Raga is given a Melakarta number. In a Melakarta Raga we use 7 Swaras from the available 16 Swara positions, **sa, ra, ri, ru, ga, gi, gu, ma, mi, pa, da, di, du, na, ni, nu** [16].

Semitone step	Swara name	Technical name	Swara positions
1	sa	Shadjam	1
2	ra	Sudha Rishabharni	2
3	r	OR	Chakrusruti Rishabharni
	ga		Sudha Gandharani
4	ru	OR	Shadusruti Rishabharni
	gi		Sudharana Gandharani
5	gu		Antara Gandharani
6	ma	Sudha Madhyamam	8
7	mi	Prathi Madhyamam	9
8	pa	Panchamam	10
9	cha	Sudha Dhaivatam	11
10	dhi	OR	Chakrusruti Dhaivatam
	na		Sudha Nishadam
11	dhu	OR	Shadusruti Dhaivatam
	n		Kaisiki Nishadam
12	du		Kakali Nishadam

Table 2.3 16 Srutis of Carnatic Music and their Swara names

Here Swaras **sa** and **pa** are one each only. Swara **Ma** has two positions, **ma** and **mi**. But **Ri, Ga, Dha** and **Ni** have three positions each. The frequency of **ri**

and **ga** are the same. Frequency of **ru** and **gi** are the same. Frequency of **di** and **na** are the same. Similarly frequency of **du** and **ni** are the same. Considering the above fact, we have only 12 frequencies available for 16 Swara positions. We name these 12 frequencies as **s**, **r**, **R** (**r** or **ga**), **g**, **G** (**ru** or **gi**), **m**, **M**, **p**, **d**, **D** (**di** or **na**), **n** (**du** or **ni**), and **N**. The frequency of **s** can be chosen according to the convenience of the singer. The other frequencies depend on **s**. The different Swara names and their technical names on the basis of sixteen Srutis are given in Table 2.3.

2.4.3 Ragas on the basis of 22 Sruti

No.	Name of the sruti	Sym- bol	Sruti ratio	Raga which uses the sruti
1	Shadjam	sa	-	All
2	Ekasruti Rishabham	r1	256/243	Gaula
3	Dvysruti Rishabham	r2	16/15	Mayamalavagaula
4	Trisruti Rishabham	r3	10/9	Bhairavi
5	Chatusruti Rishabham	r4	9/8	Sankarabharana
6	Suddha Gandharvam	g1	32/27	Bhairavi
7	Sadharana Gandharvam	g2	6/5	Kharaharapriya
8	Antara Gandharvam	g3	5/4	Sankarabharana
9	Chyuta Madhyama Gandharvam	g4	51/64	Osvagandhan
10	Suddha Madhyama	m1	4/3	Kunthalavaram
11	Iva suddha Madhyamam	m2	27/20	Bogada, Gaulipanthu
12	Prati Madhyamam	m3	45/32	Kalyani
13	Chyuta Fanchama Madhyama	m4	64/45	Vargal
14	Panchamam	pa	3/2	All
15	Ekasruti Dhaivatam	d1	128/81	Saaveri
16	Dvysruti Dhaivatam	d2	8/5	Mayamalavagaula
17	Trisruti Dhaivatam	d3	5/3	Kamboji
18	Chatusruti Dhaivatam	d4	27/16	Kalyani
19	Suddha Nishadam	n1	16/9	Bhairavi
20	Kaishiki Nishadam	n2	9/5	Kharaharapriya
21	Kakali Nishadam	n3	15/8	Sankarabharana
22	Chyuta Shadja Nishadam	n4	243/128	Kurani

Table 2.4 Names of the 22 Srutis of the Carnatic Music & frequency ratios

Carnatic Music uses micro tones. It is the use of micro tones that give a peculiar charm to the Ragas. In the 22 Sruti system, each Swara **ri**, **ga**, **ma**, **dha** and **ni** has four Srutis. **sa** and **pa** has only one Sruti, to a total of 22. We can arrive at these Srutis, by taking the cycles of fourth and fifths in progression. In the cycle of fifths, the frequency of **sa** is multiplied with $3/2$ giving **pa**. Again when **pa** is multiplied with $3/2$ we get **ri** (chatur sruti rishabhani) of the next octave. In the cycle of fourths, the frequency of **sa** is multiplied with $4/3$ giving **sudha madhyama** **ma**. When **ma** is multiplied with $4/3$, we get **suddha nishada**. We can repeat this cyclic operation to get the other Swaras in the 22 Sruti. The names of the 22 Sruti and their frequency ratio are given in the table 2.4. This method of finding the 22 Srutis was put forward by Bharatha [17].

Another method of generating 22 Srutis and its frequencies are explained in The mystic citadel of 22 Srutis music [18]. But the present day teachings are based on Bharatha's theory.

2.5 Gamaka

Gamaka shakes the Notes (Swaras) resulting in a musical effect. The individual shade and colour of a Raga becomes clear only with the proper usage of the Gamakas. Gamaka plays a vital part in Indian Music, and they determine the melodic part of a Raga. It has been classified mainly into ten [19].

Dr. P.T. Chelladurai, speaks about Dasavidha (ten) Gamakas in his book, "The Splendour of South Indian Music" [20], as follows:

1. **Arohana Gamaka**: This is employed when we sing or play a Raga in the ascending order properly. Eg. **s r g m p d n S**
2. **Avarohana Gamaka**: This occurs when we sing in the descending order. Eg. **S n d p m g r s**

3. **Ahatha Gamaka:** This is noticed when we sing the musical phrases like **sr rg gm mp pd dn nS**.
4. **Pratyahatha Gamaka:** The same as the above, but in the descending order. Eg **So nd dp pm mg gr rs**
5. **Sphuritta Gamaka:** This occurs when we sing Janta varsha like **ss rr gg mm pp dd nn SS**.
6. **Tripacha Gamaka:** This is obtained when we sing the Swaras in triplets. Eg **sss rrr ggg mmm etc**
7. **Dhala Gamaka:** This is produced when a person starting on a basic Swara reaches the higher Swara in conformity with the Raga bhavam. Eg. **ss sg sm sp etc.**
8. **Andolita Gamaka:** When played Swaras in the following manner - **srs dd, srs pp, srs mm**
9. **Kampitha Gamaka:** This is produced when we lengthen the duration of the Swaras and sing them with stress like in **s r g m** in Hanumathodi Raga.
10. **Murchhana Gamaka:** Start on shadjam, proceed regularly in the Arohana Kramam and finish on the Dirgha Nishadam; then start on Rishabhani and finish on Dirgha Nishadam and so on. Eg. **s r g m p d n r g m p d n S**.

By applying Gamaka to a Swara, the Sruti position of the Swara changes momentarily. The frequency may go up or down. It depends on what type of Gamaka has been used. But whatever be the type of Gamaka, the actual frequency of the Swara will be the one having maximum amplitude within a range. It is found that after applying Gamaka, the identified Swara using the program **Sruti.m** is the same as the original Swara in almost all the cases except in the case of Kampitha Gamaka. This can be seen from the figures - Fig 2.6 to 2.15 given below. The various Gamakas were played on a Violin and was tested using **Sruti.m**.

Figure 2.6 given below shows the frequency detected when Arohana Gamaka is played. Swaras **sa**, **ri**, **ga**, **ma**, **pa**, **da** and **ni** of Sankarabharana Raga, with base Sruti C# (280 Hz) are played in the ascending order with Gamaka. The frequency of Swara **ga** was measured using the program. The measured frequency is 352 Hz. The calculated value of **ga** is 350 Hz, and will be identified as **ga**.

Fig 2.7 shows the frequency detected when avarohana Gamaka is played. Swara tested is tara shadjam **Sa**. The calculated frequency is 360 Hz and the measured frequency is 364 Hz. Swara detected will be **Sa**

For testing Abaha Gamaka, phrases like **sr rg gm mp pd dn nS** in Sankarabharana Raga were tested. The Swara detected was any one in the Sankarabharana Raga. In the test it is **Ri**, Fig 2.8. In Pratyahata Gamaka also a Swara of Sankarabharana was detected.

In Sphurita Gamaka phrases like **ss rr gg mm pp dd nn SS** were tested. When frequency of **rr** was measured, it was found to be 314 Hz, while the calculated value was 315 Hz.. See Fig 2.9

In Tripucha Gamaka, phrases like **sss rrr ggg mmm ppp ddd nnn SSS** were used. Gamaka in **Ni** was tested and the experimental value found was 530 Hz which was identified as **Ni** of Sankarabharana Raga. See Fig 2.10.

In Dhalu Gamaka, phrases like **sS, sg, sm** and **sp** were tested. When **sp** was tested for detection, frequency measured was 420 Hz which is **pa** while the calculated frequency is 418 Hz. See Fig 2.11.

Ankshitha Gamaka uses phrases like **srsmm, srsp and srstd**. When the phrase **srsmm** was tested, the detected frequency was 374Hz, while the calculated was 373 Hz, which is **ma** of Sankarabharana Raga. See Fig 2.12.

Kampitha Gamaka uses phrases like **s r g m** played as in Hanumathodi (Thodi) Raga. For testing, Thodi Raga in popular form was played on a Violin. This Gamaka is seen in **ga** and **ni** of Thodi Raga. First the Gamaka in **ga** was tested. The expected frequency was 336 Hz (**ga**), but the detected was 294 Hz (**ri**), fig 2.13. Similarly the Kampitha Gamaka was tested for Swara **ni**. The expected frequency was 504 Hz (**ni**), but the detected was 440 Hz (**da**), fig 2.14.

In Murchchanai Gamaka, phrases like **s r g m p d n – r g m p d n S** etc. are used. When **s r g m p d n** phrase of Sankarabharana Raga was used for testing, and for five repetitions, frequencies 416 Hz, 538 Hz, 416 Hz, 278 Hz and 314 Hz were obtained. These are the Swaras **pa**, **ni**, **pa**, **sa** and **ri** of Sankarabharana Raga. That is in all cases the Swara detected was one of the Swaras of Sankarabharana Raga. Figure 2.15 shows the result of the last testing, where **ri** was obtained.

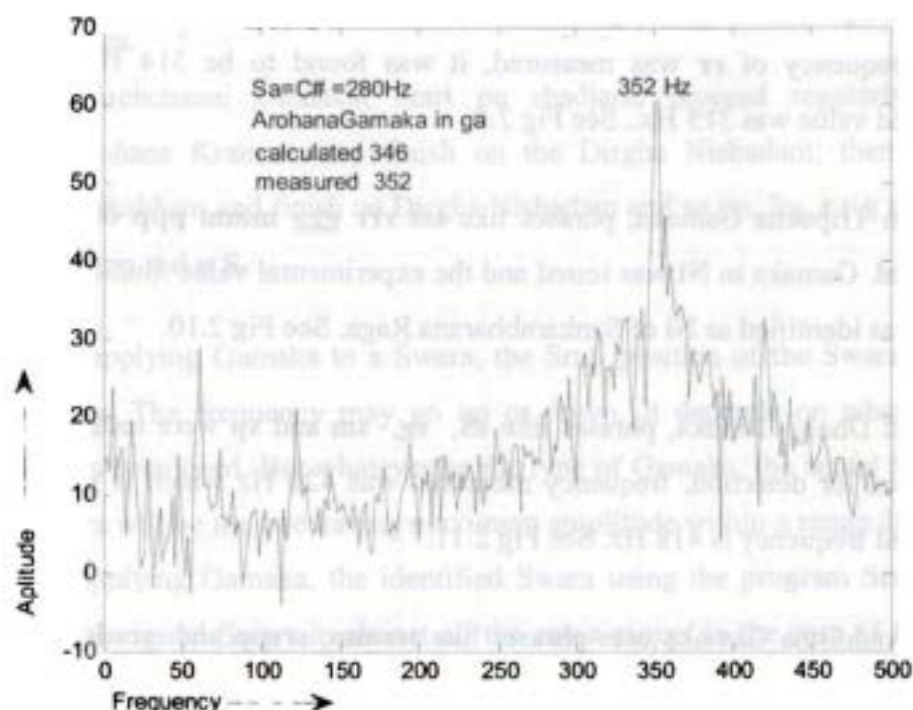


Fig 2.6 Frequency - Amplitude Graph of Swara **ga** after applying Arohana Gamaka

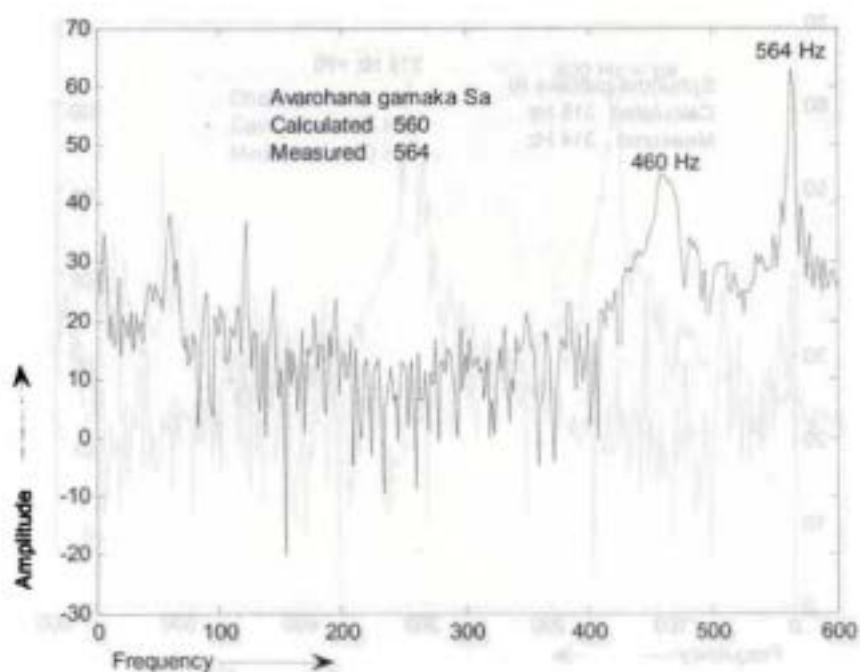


Fig 2.7 Graph shows Avarohana Gamaka

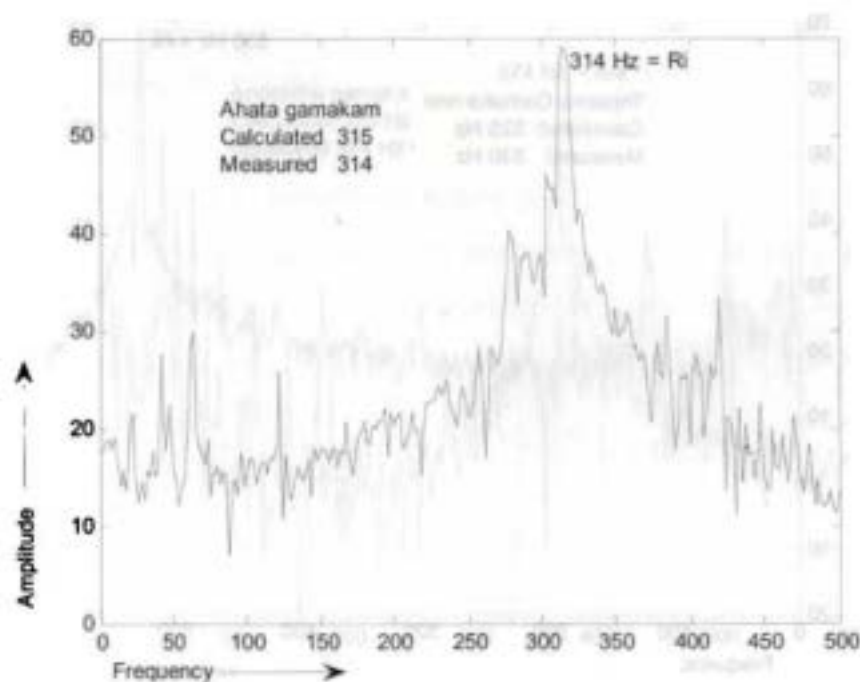


Fig 2.8 Graph shows Ahata Gamaka

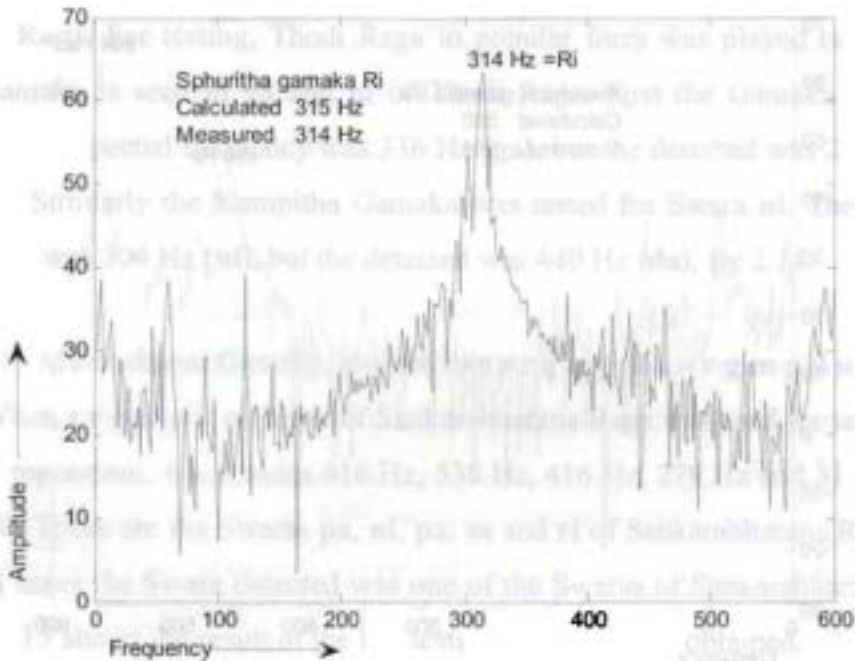


Fig 2.9 Graph shows Sphuritha Gamaka

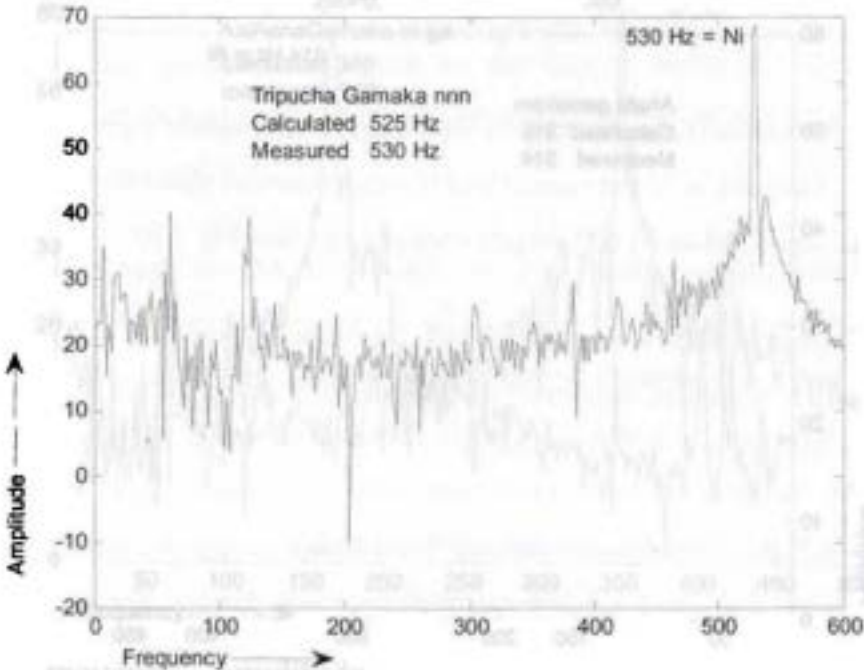


Fig 2.10 Graph showing Tripucha Gamaka

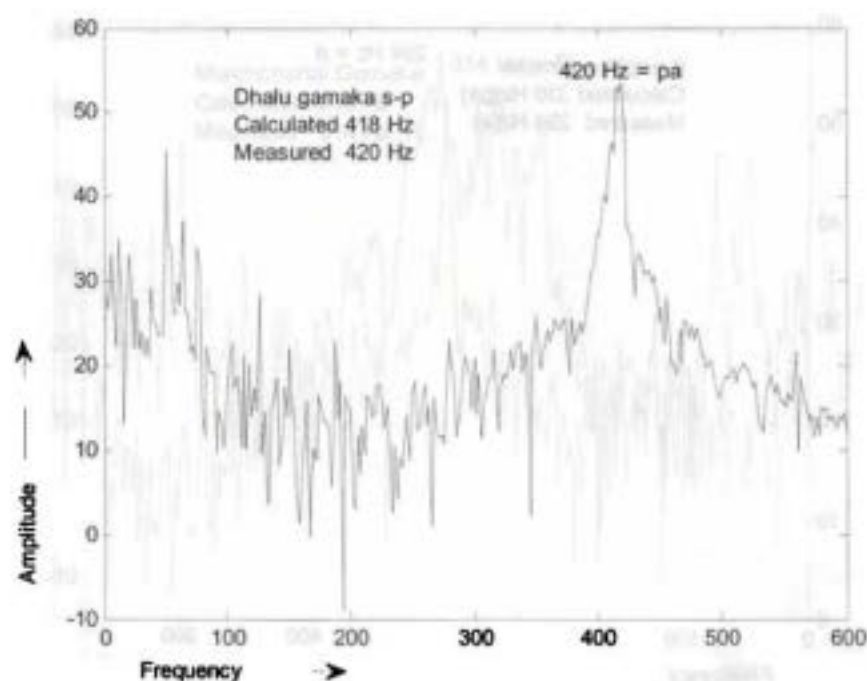


Fig 2.11 Graph showing Dhalu Gamaka

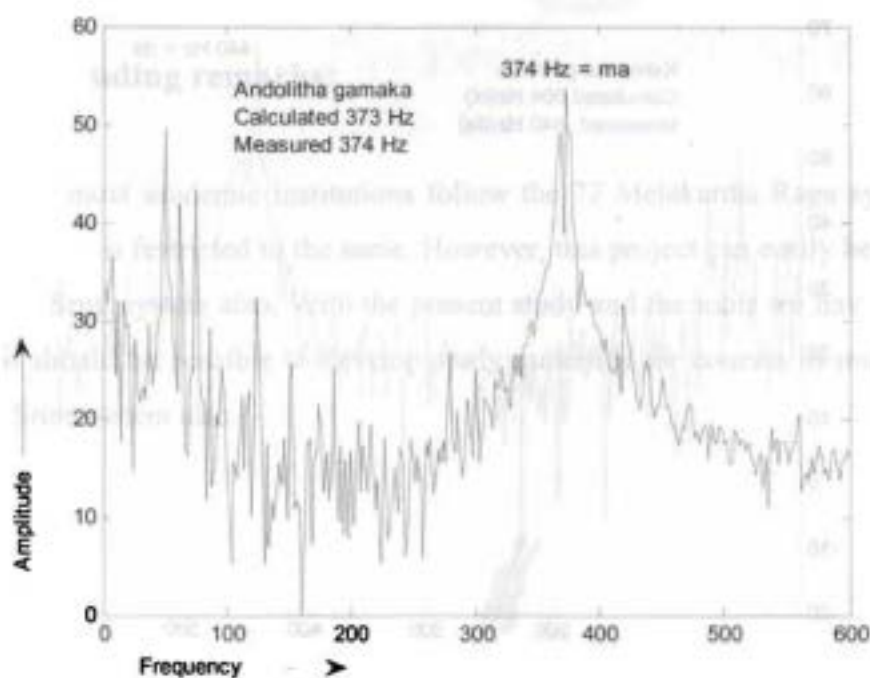


Fig 2.12 Graph shows Andoliltha Gamaka

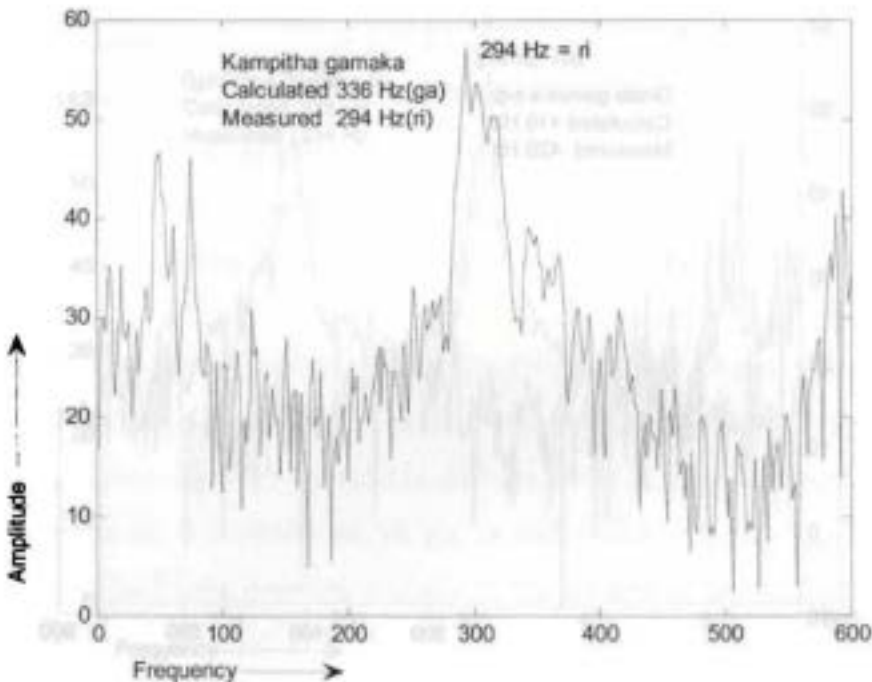


Fig 2.13 Graph shows Kampitha Gamaka applied to Swara ga

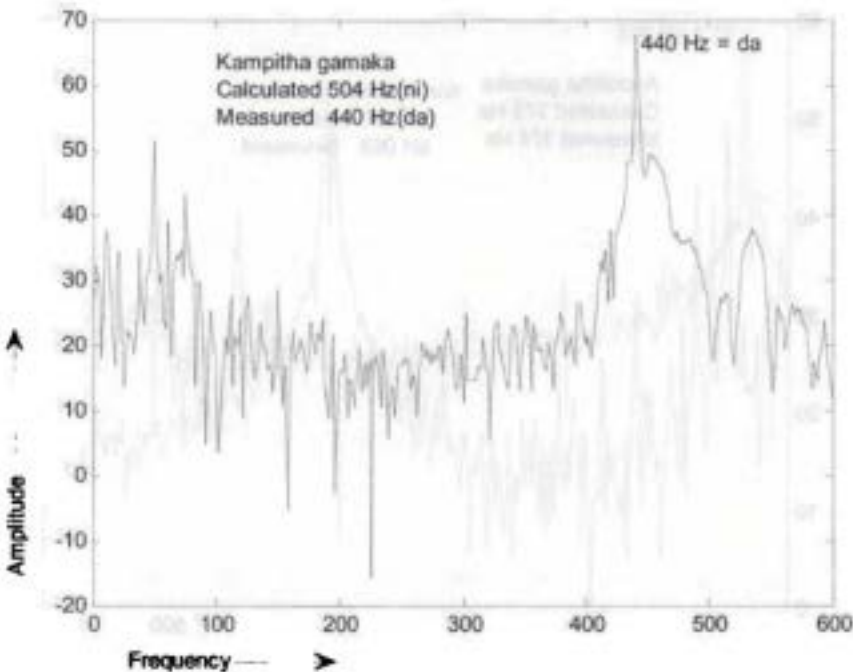


Fig 2.14 Graph shows Kampitha Gamaka applied to Swara ni

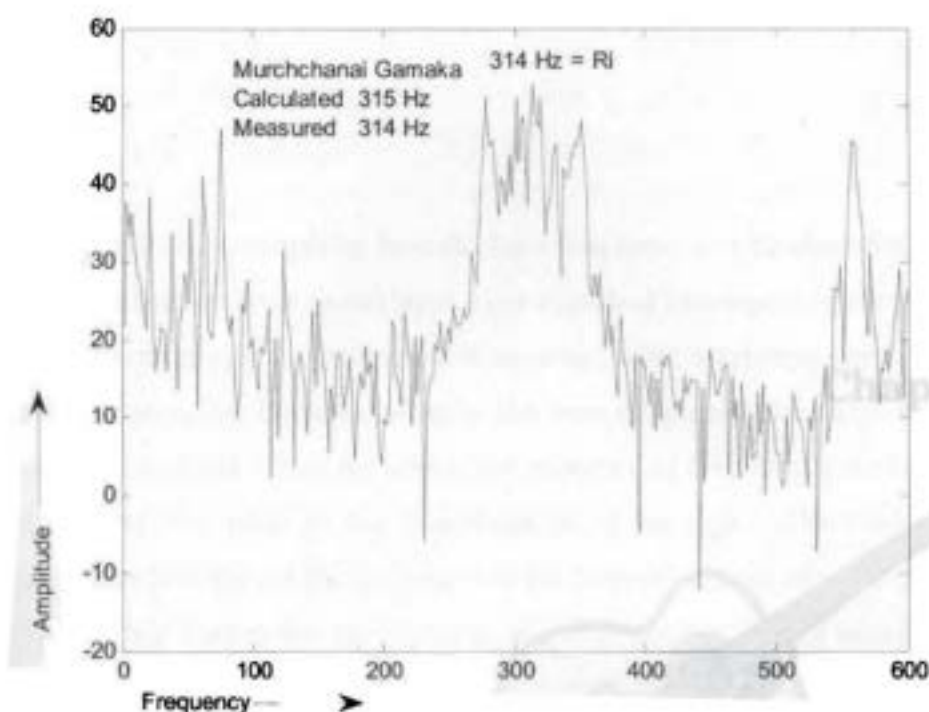


Fig 2.15 Graph explains Murchchanai Gamaka

2.6 Concluding remarks:

As most academic institutions follow the 72 Melakartha Raga system, the present study is restricted to the same. However, this project can easily be extended to the 22 Sruiti system also. With the present study and the tools we have come up with, it should be possible to develop study materials for courses in music under the 22 Sruiti system also.

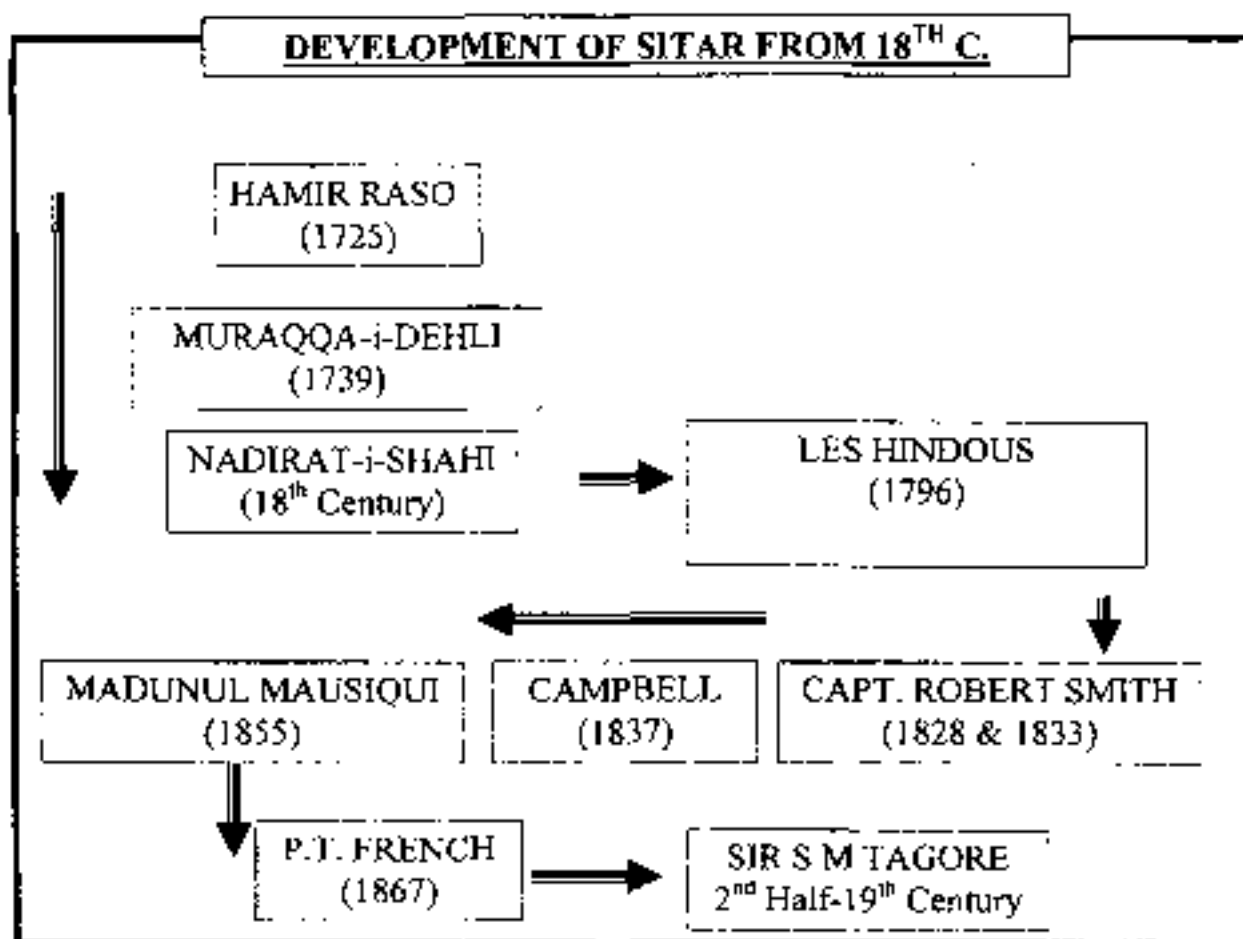


CHAPTER – II

DEVELOPMENT OF SITAR FROM 18TH C

Development of Sitar from 18th Century:

'Sitar' this individual nomenclature is the gift of 18th century. The word appeared in the text, after 18th century only. Till the end of 17th century the instrument was there in different name and little bit in different form also. But Alastair Dick has identified 'Hamir Raso' of Jodhpur, Rajasthan(1725), as the earliest text in which the word 'sitar' is found for the first time.¹



Around 1739 this word appears in 'Muraqqa-i-dehli'(1739-41). This text is written by Dargah Quli Khan during the reign of Muhammad Shah / Rangeele. Reference of this instrument is given with the younger brother of Nyamat Khan or 'Sadarang', whose name is not mentioned here, and Adarang, nephew of Sadarang. Both of them were skilled in playing sitar. Adarang used to compose new notations and played them on the sitar, which

¹ 'Sitar Music in Calcutta' – J.S. Hamilton, p-62

are usually played on other like type of instruments. Adarang is described by Dargah Quli as incomparable in the world of music.¹

By the 3rd quarter of this century 'sitar' is found in the hindi poetry of Shah Alau's 'Nadirat-i-Shahi'.

Paintings and drawings of the Mughal era shows that more than one version of the instrument already existed by the end of the 18th century *****

Reference of sitar in Solvyns Francois Baltazard's 'Les Hindoos'(1791-99):

A Flemish artist, Francois Baltazard Solvyns, first systematically portrayed the Indian musical instruments and the manner in which they were played. The journeyman artist Solvyns arrived in Calcutta in 1791. The collection of his etchings was published in Calcutta in a few copies in 1796, and then in greater numbers in 1799. There are four volumes of this book. Each of them are .5 ft. long and 1 ft wide. Four volumes of the original books are preserved in the Rare Book Section of The Asiatic Society, Kolkata. Divided into 12 parts, the XIth section contains 36 prints of musical instruments.

'Les Hindoos' was published in Paris between 1808 and 1812 in four (elephantine) volumes.² Mantle Hood remarked on it(1963) – "Historically 'Les Hindoos' is especially valuable for the fine engravings..... showing in many instances the playing positions of a number of Indian instruments no longer in use today. Without this reference the actual method of playing many instruments would be largely speculative."³

Solvyns on Sittar : (Calcutta : See XI. No. 4. A Sittar or Guittar. Orme : 48)

'To resume the subject of the preceding number, the instrument called Sittar or Guittar, resembles very much our guitar as well in its form as in its name. I am even uncertain whether it is originally Hindoo. I have been assured of the contrary, but the assertion remains without proof. An European would

¹ 'Classical Music, Instruments' – Dr. Soneera Kashiwal , p - 142

² 'Musical Instruments of North India' – Eighteenth Century Portraits by F. B Solvyns – Gilbert L. Lindy (ed., tr.) and Stephen M. Staveck., P- 28, 3

³ Ibid. p-6

make much more of this instrument than the Hindoo musicians, who are satisfied with touching chords merely from time to time, and as they are much more charmed with the noise than with the melody of their music, they frequently, to create a variety in their dull and monotonous sounds, place an iron ring in each chord of the sittar, which being put in motion by the variation, and striking against each other, produces a singular noise which delights the ear of the Hindoos, and appears to them the supreme degree of perfection.

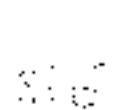
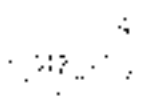
The sittar is now seldom used in India: perhaps the better sort of Hindoos have taken it in aversion since the Lutchias, or people of dissolute manners, have taken to playing it for money, and have chosen this music to accompany their obscene songs and other immoral practices. At their feasts, the Nautch, is sometimes performed to the sound of the sittar, and some tolerable musicians, or rather meer players upon it, may be heard

The Mussulmen have taken up this instrument as they have the others, and if a traveler by chance hears the sittar, he may be pretty certain that it is played by one of them.

The instrument to which the 'Ramannys' (Bengali word for a female) dance the 'Nautch' (Bengali word for dance) are the 'been', the 'sitar' and others with chord.....'

The 'sitar' is found in the 2nd volume of the book. The length of the etching is 13.5 inch or 34.3 cms. And breadth is 9.5 inch or 24.7 cms. With each etching Solvyns has documented the use of the instrument. The original write up is in French. But English description is also given side by side.

Another remarkable characteristic of the documented part is – Solvyns has not translated the nomenclature of any instrument or events. He has just written the Bengali words in French and English scripts, e.g. Nautch -

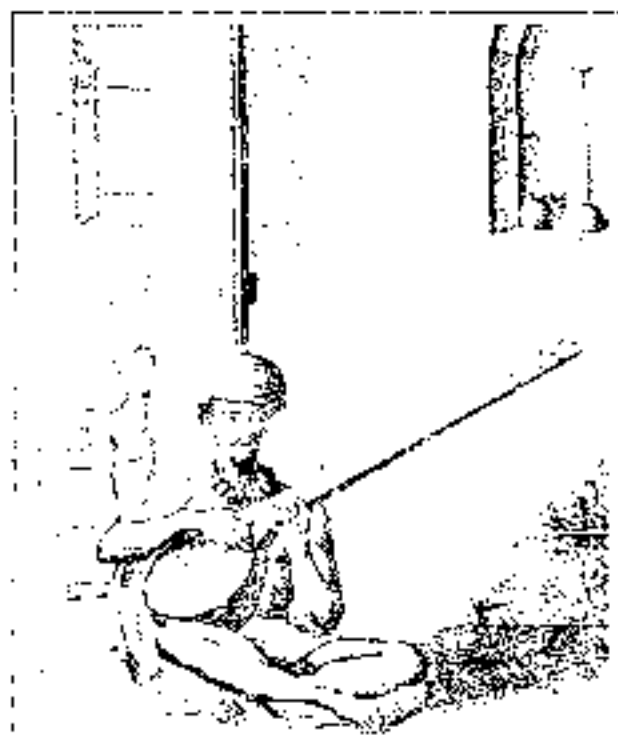
 (dance), Ramyannys -  (ladies), which created confusion among some non-Bengali scholars.

The 'sitar' of Solvyns' etching had six strings. A close examination shows there are twelve frets in the instrument, but it is not possible to determine if these were arched type raised frets, as used today, or simply tied gut frets as found on Middle Eastern lutes.

The joint connecting the gourd (tumba) to the wooden 'shoulder', which in turn connects to the neck, is clearly visible in the etching¹. It has a jawari type bridge. The noticeable absence of the wide bridge used on modern instruments supports the assertion that the Indian sitar was developed from an imported instrument by overlaying features of the bin. On the other hand the presence of the 'targohan', 'patti' and 'markas' clearly indicates that many features of the modern sitar are at least 200 years old.

The sitar's low status among the hinar of Mughal courts can be explained if we assume that the instrument entered court life in the hands of low class accompanists of dancers, or possibly as an instrument that accompanied the songs of light classical or folk.

James Sadler Hamilton, in his work 'Sitar Music in Calcutta: an Ethnomusicological Study' has commented on solvyns' etching: "the placing of pegs is similar to that found on the tamiura(Indian). It may well be said that this instrument, rather than being a 'sitar' as Solvyns claimed, is actually a tamboura(Indian)."²



¹ Robert C. Haugrave, Jr. & Stephen M. Sawicki, 'Musical Instruments of North India', p. 17

² J. S. P. Muller, 'Sitar Music in Calcutta', p. 62

Reference of sitar from Cpl. Robert Smith :

Cpl. Robert Smith spoke of Sitar's accompaniment with Dancers during his account journey in India between 1828 and 1833.

" these nautch girls accompany the recitative with slow and graceful movements... .. to the music of the sarinee and sitar."

In another instrumental performance -

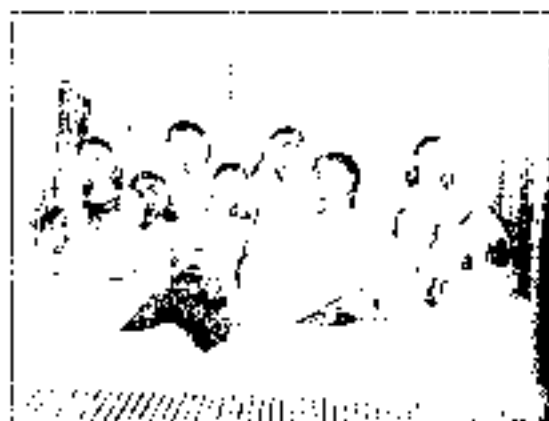
*"At the concert The principal one.... the sitar an instrument resembling the guitar but strung entirely with wire, in which respect it may with more propriety be likened to that Italian instrument the mandolin: it was played upon principally with the forefinger armed with a piece of wire passing over the top and round a little above the first joint....."*¹

was considered first rate played on



Around the same time of Capt. Smith Mrs. Meer Hasan Ali mentioned about the three stringed sitar being played by professional female musicians. She has mentioned the name as a 'saatarah'.²

One of the most informative description of the early 19th century sitar is written by Capt. Willard in his 'A treatise on the music and Musician Of Hindoostan', published in 1834. He



spoke of metal frets, use of izrab and few specification of string tuning.

¹ 'Sitar and Sarangi in the 18th and 19th century' Allyn Miner p.79

² 'Sitar and Sarangi in the 18th and 19th century' Allyn Miner p. 79

Reference of sitar in Haquim Karam Imam's 'Madunul Mausiqui' :

The name 'sitar' has been mentioned in the text book of Haquim Karam Imam's 'Madunul Mausiqui' written during the time of Wazid Ali Shah, 1854 A.D. The sitar of this time had one goord, 14 frets and three strings.¹ This text also gives a detailed account of a number of good sitar players such as Vasis Khan, Rahi, Sen, Navab Husain of Delhi, Ghulam Raza of Faizabad, Ghulam Muhammad of Banda, Babu Iswari Prasad of Allahabad, Pannalal Bajpei of Benaras, Barkat Ali Sanvalia of Farukhabad, Kutch Ali of Bareilly and Nabedar Dardar of Punjab. According to Md. Karam Imam, Ghulam Muhammad of Banda was the best among them.²

From all these description it is clear that during the time of Md. Karam Imam, the sitar was quite a developed instrument, specially in the hands of Jaipur Seniyyas.

Reference of sitar in Campbell's article 'Notes on the Musical Instruments of the Nepalese':

During 1837, in his article 'Notes on the Musical Instruments of the Nepalese', (published in 'Journal of the Asiatic Society of Bengal', vol-vi, part-ii) A.Campbell has recorded the existence of a three stringed sitar in Nepal. He wrote 'the 'sitar', or three stringed guitar of India, is used by a very few persons in Nepal, whose proficiency is most wretched. Professors of this instrument from the plains of India find some encouragement from the Goorkhas, - at least an occasional performer of tolerable skill may be heard at their court.'³

Reference of sitar in P.T.French's work 'Catalogue of Indian Musical Instruments':

'The 'sitar' is another instrument intended for the performance of species of music, though I have heard it used occasionally by Rajput minstrels as an accompaniment to the voice. It has five wire strings, three steel for treble, and two brass for bass and 18 frets, or with the nut 19; and it will be seen by a glance, and its capability for executing is considerable, though the metallic

¹ Translation of 'Madunul Mausiqui' by Govind Vaidya.

² 'Classical Musical Instruments' - Dr. Surendra Kashiwal, p. 143.

³ 'Classical Musical Instruments', vol. - XII ES, 'Hindu Music' - S.M. Hazare, Varanasi, 1875, p.289.

strings always produce a jangling effect, which is unpleasant, the sitar can be altered to any key by moving the frets up or down and a skilful musician knows how to do this exactly. The execution with which it is frequently played is wonderful, and the performer can execute chromatic passages at will, extending to fourths of original notes'.¹

P.T.French has also mentioned about Soorsinger, Suchwa sitar and Tanossee as variety of sitar.

Reference of sitar in Sir S.M.Tagore's works :

'Yantra Kshetra Dwipika' :

This is a teaching guideline for sitar, written in Bengali language, first published in 1872.

This book gives a detailed description of the sitar instrument, each and every part it along with two sketches.



This sitar is of 5 strings. The material of the strings are iron and brass. The tuning arrangement is also described in details. He has also stated the use of 'chikari' strings

by others which is optional. According to him the positions of the daand where the khunti of these strings are placed, those are the notes in which the strings are tuned. The sitar has two and a half octaves – Mandra, Madhya and Yati Tara gaptak and 17 frets. Apart are mentioned the method of playing the instrument, different alankaras[ornaments], chhaud[rhythum] – their variety and notation of 94 gas – among which 71 is composed by Shri Kshetra Mohan Goswami, the author of 'Sangeet Saar'. One such example is:



¹ "The Journal of the Asiatic Society", vol. XLIX, "Hindu Music", S.M.Tagore, 1st edition, 1963. Catalogue of Indian Musical Instruments' by Col. P.L.French, 1867, p. 253

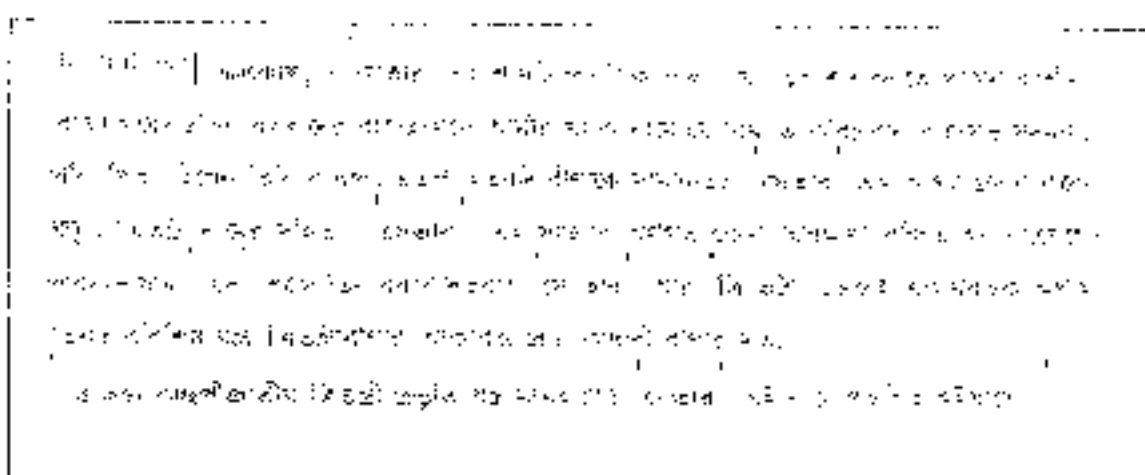
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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ॐ नमो भगवते वासुदेवाय ॥

13

“Yar trakosk”:



The word ‘setar’ is a Persian one. In 13th century during the reign of Giasuddin Balban the great poet Amir Khusroo entitled Kachehapi Tritantri vinas as ‘setar’ in general. Basically the word ‘setar’ is synonymous with ‘tritantri’ as in Persian language ‘se’ means ‘three’. So ‘setar’ and ‘three-stringed instruments’ are the same. The structure of ‘tritantri vina’ is alike Kachehapi vina..... That is why now a days three stringed instruments like Kachehapi vina are denoted as ‘setar’.¹

‘Universal History of Indian Music’:

In this work Sir S.M.Tagore mentioned the use of ‘setar’ in different parts of India during 2nd and 3rd quarters of 19th century.

‘Setar’ was found to be used in Nepal.²

‘Maharajah Sir Lachniswar Sing, the chief of Darbhanga in Behar (19th c.) was a great admirer of the art. He used to play ‘setar’ excellently well.’³

‘Among the distinguished vocalists of the 3rd quarter of the present century were Ahmed Khan and Gopal Prasad. The latter’s brothers, Lachmi Prasad and Sarda Sahay, were first class players on the vina and setar.’⁴

¹ ‘Yartrakosk’ - Sir S.M.Tagore, Calcutta, 1901 Sakshina

² ‘Universal History of Indian Music’ - Sir S.M.Tagore, Calcutta, 1896, p - 60

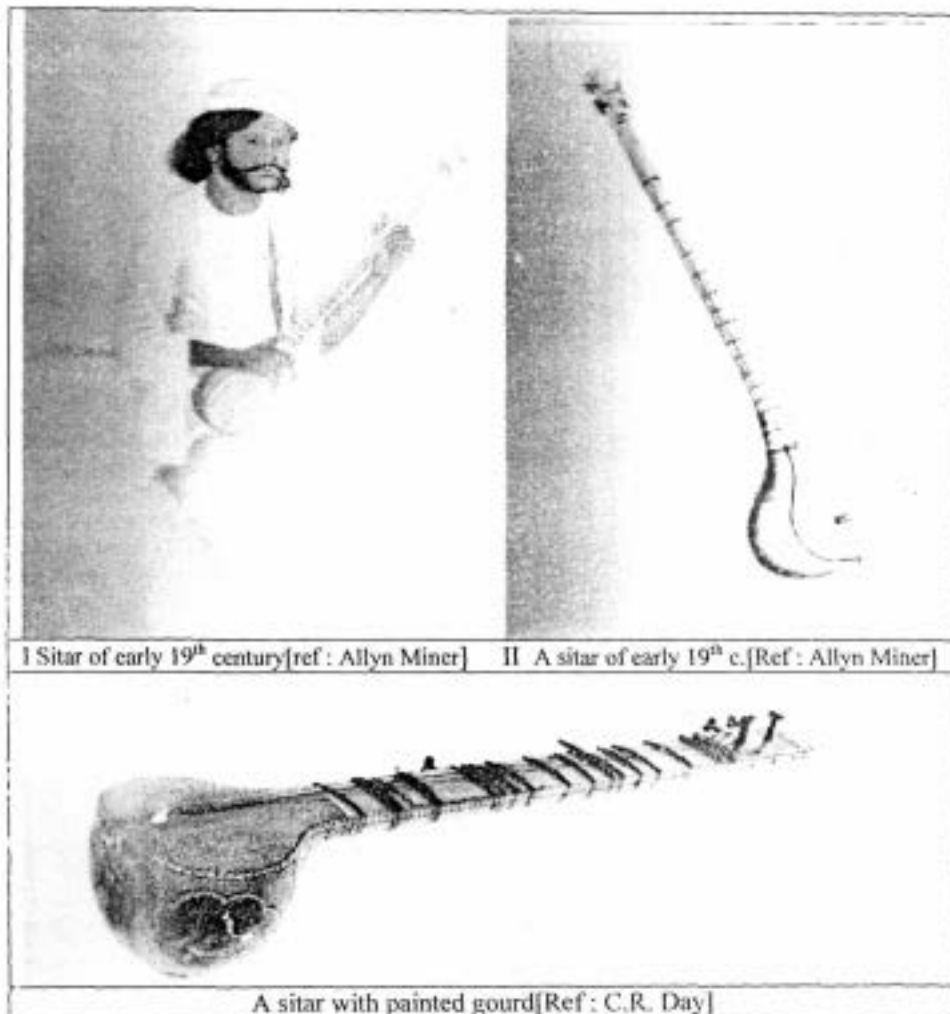
³ Ibid, p - 6

⁴ Ibid, p - 67

'Babu Kali Prasanna Banerjee of Bengal played skillfully on the vina, surbahar and setar.'¹

By mid 19th century sitar was familiar for solo performance and accompaniment with vocal and dance. It had 3 to 5 strings, metal frets and was played with a mizrab. It had touchy tonal quality that used to please the listeners. But the next development of the instrument actually took place from the later part of this century.

Some examples of different sitar instruments are enumerated here under:



¹ Ibid. p - 88 (Universal History of Indian Music)

Physical development of sitar instrument:

It took almost a period of 100 years for the sitar instrument to get its modern shape, size and mechanism. Various regional influences have got some effect on the physical development of the instrument, and as a result a number of varieties were developed.

It is believed that until later part of the 19th century the sitar instrument, totally made of 'papermache', was also used. However later on dried pumpkin was used to make the tumba or the resonator.¹ In Kachapi sitar the pumpkin was cut horizontally, whereas on other sitars these are cut vertically. Addition of one more resonator also added to the amplification of sound. Besides in Jaipur, a sitar with 3 tumbas was in existence. The additional tumba, perhaps, was used to enhance the volume of sound and add depth to the tonality of the instrument. A visual representation of this instrument can be found in a 19th century painting of Senia sitarist Amrit Sen(1813-1893).



A sitar with three tumba is being kept in the archive of Indian Museum – Kolkata.



¹ Article 'Vilayatkhani Gharana' – Pt. Arvind Parikh, 'Swarsetu' journal.

Until 19th century two types of fret arrangements were in vogue – ‘sitar with achal thaat’ or unmovable 24 frets (i.e. to change raga the frets do not need to change their respective positions) and ‘sitar with chal that’ with 17 frets (certain frets, which can be removed and replaced by the consecutive previous frets, are removed by making the sitar – ‘chal that’). A visual representation can be given, in this context, of Ustad Mushtaq Ali Khan – whose sitar was of 17 frets.



Ustad. Ashiq Ali Khan with sitar of 17 frets

By the end of the 19th century the number of frets were increased to 20 in chal that sitar. i.e. the komal R, komal D in Madhya saptak and komal R and komal G in Tar saptak, were absent. Pt. Arvind Parikh is of opinion – to identify the S and P notes, which are two important frets for the instrument, these frets are purposefully been omitted. In Mandoline one dot is placed under S fret, so that the player can easily identify the position of S. Sitar instrument is played following the left hand from behind. These gaps of two pardas make it easier for the player to identify the two major notes.¹

The narrow neck of earlier sitar was inadequate for the production of alankars like meed or gamak. So a wider neck has been introduced. Sir S.M.Tagore provides with a picture of a sitarist (1872), whose sitar is of a wide dandi, in his ‘Yantra Kshetra Dipika’.



Originally sitar had three strings. Later on addition of each string changed the pattern of tuning also. In the final stage of development, two ‘chikari’ strings and the sympathetic strings (tarab) are added to the modern sitar. Naturally the size of the instrument has been increased. The patri has been made into concave shape for the Tarab strings to fit in. Gulari Muhammad Khan, a student of Omrao Khan, is credited with the introduction of chikari strings to the sitar, and Imdad Khan is said to have added the tarab wires for the first time.

¹ Personal interview with Pt. Arvind Parikh. 07.01.07. 01

More recently the sitar has been given its versatile form by Pt. Ravi Shankar and Ustd. Vilayat Khan. Both of them experimented on its sound production to suit with their individual tastes.

Physical changes of sitar brought by the maestros : Ustad Vilayat Khan:

Vilayat Khan, follower of Imdadkhani Gharana, or more specifically the founder of Vilayat Khani Gharana (as renamed by Pt. Arvind Parikh), has brought about lots of changes to suit with his playing style.



1. He has expanded the breadth of dand to play long meend.
2. Distance between tar parda has been increased to play gamak properly. So bridge is placed a little upward.
3. The rounded shape of parda has been changed slightly to play alankaras (e.g. gamak) properly.
4. To get proper resonance the thickness of tabli is increased
5. Uniqueness of Ustd. Vilayat khan lies in inventing the Gandhar – Pancham style in sitar. The 3rd string has been omitted, instead the 4th string is a steel one tuned to gandhar and the 5th string tuned to Dhaivat/or Pancham accordingly with the ragas. Last two chikari strings are played together, a harmony is established along with the particular raga.¹

¹ Personal interview with Pt. Arvind Parikh

Pt. Ravi Shankar :

Pt. Ravi Shankar also has his own style of playing sitar. He has made up his instrument according to his playing style. His experimenting with the instrument was given practical shape by Sri Kanailal. To play 'alap' and 'jod' in 'dhrupad ang', kharaj and pancham strings are needed. These two strings are found in Surbahar. But during taan and jhala playing, these two strings create jangling and problematic sound. So, as the strings are added to the sitar instrument, two hooks are also kept for their locking system.

Pt. Ravi Shankar used to play duet concerts with Ustd. Aliakbar Khan. To play according to the scale of sarode, sitar needs to compromise half a note scale as sarode is comparatively a low-pitched instrument. There were problems with balance in playing alankars like meena. So the length and width of the instrument is increased slightly.



Pt. Ravi Shankar is fascinated to play long and elaborate alap-jod. So the Kharaj and brass pancham strings are used essentially for longer time. But due to the steel Pancham(i.e. fifth string) lack of enough space was also there, which used to obstruct the mizrab to move frequently. Panditji felt that the 5th string can be eliminated as it does not have much important role in playing a raga. In fact the ragas without Pancham needs the string to be tuned in either 'madhyam' or 'dhaivat'. But there are ragas where both these notes are less important. While playing these ragas repeatedly there have been problem in tuning the string. So Pt. Ravi Shankar removed the 5th string and made his sitar a 6 stringed instrument.¹

¹ Personal interview with Pt. Dipak Choudhuri

Mustaq Ali Khan:

Mustaq Ali Khan, the exponent of 'Jaipur Senia' sitar tradition, used to play his sitar of 17 frets. He has followed a typical traditional technique. In his sitar Komal R, Komal G, Komal D, Komal N frets were absent.

He had a special technique of playing ragas. When his second finger of left hand is busy doing some long or short meend, the first finger should be kept on the previous note of the particular raga. This is a very tough technique to follow specially for the 'Audav' and 'Sadav' prakrutik Raga.¹



Pt. Nikhil Banerjee :

One of the chief exponents of Maihar Gharana Pt. Nikhil Banerjee's sitar had some special features. He was fascinated in playing the main string with 4- 4 ½ or 5 no. steel string which is a very difficult instrument to play. It gives the effect of surbahar in melody portion.

To play the kharaj and Pancham strings prominently he put a bridge by the side of the targahan.

He wanted to do something for the continuity of sound. Previously, continuity of the sitar sound was missing. In his playing there was a touch of vocal in alap or slow compositions. He liked some sort of very bold, deep sound. Whereas for speedy playing he needed a little sharper sound. Both were not possible for sitar



¹ Personal interview with Pt. Debu Chaudhuri. on 01-03-05

The gradual development of sitar instrument took place taking more than 100 years to get the modern form. And finally two major sitars are in vogue- ‘Gandhar Pancham Sitar’ of Vilayatkhani style and ‘Kharaj Pancham Sitar’ of other styles.

VARIETY OF SITAR

The elaborate alapchhari of dhrupad anga, which was considered the epitome of been – baaj, might not have been possible on the sitar existing around the mid 19th century. Therefore Jaipur Senias introduced a new instrument called ‘Surbeen’, which was a mixture of Rudra Veena and Sitar. Another instrument called Been Sitar is said to have two or three gourds and tarah strings. Where as in eastern India, most probably in Lucknow, another instrument with mixed features of the Been and Sitar emerged. This was named the Surbahar.

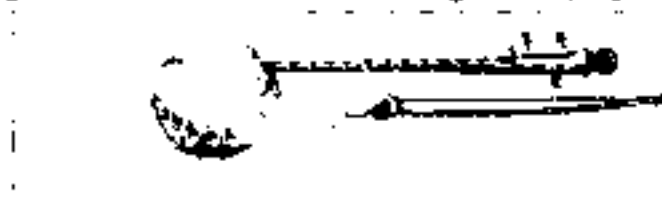
All these efforts indicate that though the sitar was developed and modified a great deal from its original form, it was still not perfectly suited to the execution of the type of music prevalent in those days. Surbeen and Been-sitar could not gain much popularity but the Surbahar did get popularized and musicians used to perform a full fledged alapchhari of Been upon this instrument before playing gat-toda upon the sitar. This practice continued for more than a century.¹

Thus we get the variety of sitar - Persian Sitar, Karnatik Sitar, Kashmiri Seitar, Bin Sitar, Taous or Israr, Kachwar sitar, Sundari, Small Sitar, Large Sitar, Tarafdar Sitar etc.

Persian Sitar :

It is a three stringed instrument. The body of the instrument is made of wood, the belly is made of parchment, and the tailpin is of brass – which works as a foot for the instrument.

There are usually three gut strings, tuned like those of Sarangi, and played by means of a bow. In India its use is very uncommon but met sometimes in large native cities like Hyderabad or Jaypur.²





¹ ‘Classical Musical Instrument’ – Dr. Saneeta Kastwal, p-146

² ‘The Music and Musical Instruments of Southern India and Decan’ – C.R.Dav, Delhi 1891 (p-131)

Karnatik Sitar :

This is also a form of sitar mainly found in Southern part of India.¹ This is thinner and shorter than the normal sitar found in Northern India. It is stringed in some special and peculiar manner. Day gives a detailed note on the arrangement and tuning of the instrument. The first two strings pass over the frets. The third does not pass over the frets but all three are tuned in the same note. The fourth passes round a small ivory peg, a little nearer to the bridge. * (5th string!) The 6th and 7th strings pass straight up the finger board in an ordinary manner. The 7th string is made of brass and all others are of steel. The tuning arrangement is :

..... Pa Pa Pa Re Pa Re Pa

 <p>A PLAYER ON THE KARNĀTIK SITAR.</p>	 <p>This sitar used to be found in Kashmir area and was named as 'sittar' having three strings. Much information is not found about it but the shape of the instrument establishes it as a folk instrument.</p>
<p>KARNATIK SITAR</p>	<p>KASHMIRI SITTAR</p>

¹ 'The Music and Musical Instruments of Southern India and Deccan' – C.R.Day , Delhi 1891(p-120 – 121)

Bin Sitar :

Outwardly Bin sitar looks alike Bin. But it has got movable frets and their arrangement is also like those of sitar. Strings are arranged as Bin which is reverse as sitar's. also the tuning is like Bin. This instrument is mostly found in and around Maharashtra.¹



Tauus :

This is a form of sitar with movable frets. Its shape is like a peacock.² It has 17 frets and 6 strings, but below them there are 11 sympathetic strings. This instrument is played with 'mizrab' and 'bow' as well. In fact it is at times plucked and at times bowed. Tauus is mostly found in and around Maharashtra.³ The tuning varies slightly, but mostly the notes are among S M P G. the sympathetic strings are tuned as per the raga.

Kachapti vina or Kachchapi vina or Kachwar sitar :

This is such a variety of sitar whose alabu or gourd is cut horizontally. So the shape is a little bit different from the normal sitar. It is almost 4 feet in length. Musicologists have described this instrument as Devi Saraswati's instrument. It has 5 to 7 strings.⁴

Sundari :

This instrument is almost like sitar, only its peg board portion is that of like guitar. Ram Avtar Veer writes about the instrument: 'He (Manohar G. Barve) named his flute and sitar as 'sundari' (beautiful). The tone of the



¹ 'The Music and Musical Instruments of Southern India and Deccan' – C.R.Day , Delhi 1891(p- 122)

² 'The Music and Musical Instruments of Southern India and Deccan' – C.R.Day , Delhi 1891(p- 122)

³ 'Catalogue of Indian Musical Instrument' – Col. P.T.French, 'The Chowkhamba Sanskrit Studies' Vol- XLIX. 'Hindu Music' – S.M.Tagore. 3rd edition, 1965 (p-254)

⁴ 'Yantrakosh' – S.M.Tagore 1797 Sakas, Calcutta.

latter instrument was thin and monotonous but it was exquisitely suitable for producing bird like sweet notes.¹

Small Sitar :

The small sitar as explained by C.R.Day is formed from a coconut. These sitars are much used by native ladies and their tone is singularly sweet and plaintive.



but not as powerful as large sitars. The frets arrangement and playing style are same as large sitar.²

Tarafdar sitar :

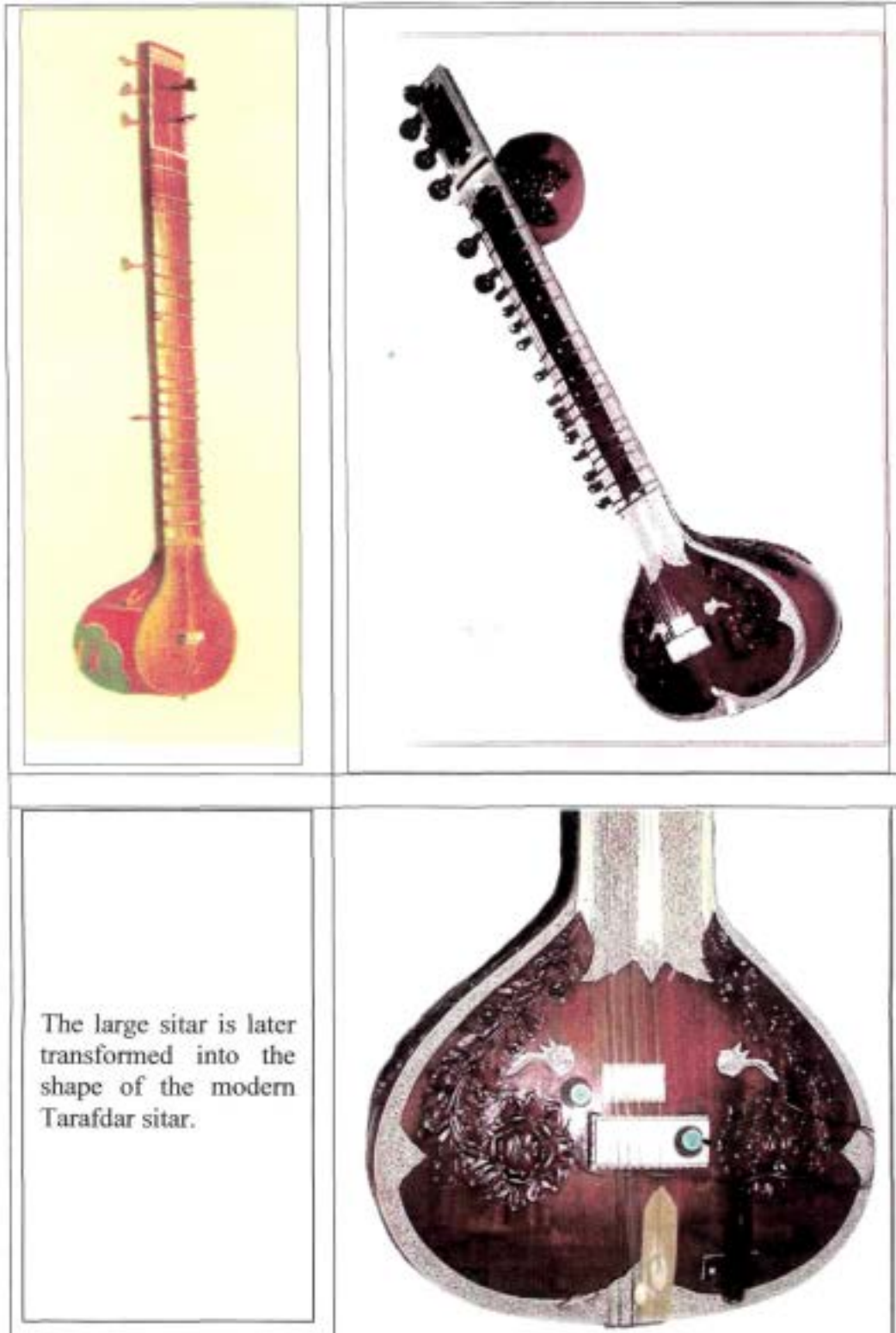
This is the result of many experiments in R&D to find the optimum transducers to fit the particular wide tonal and musical range particular to sitars. The result is our 'Blue Spot™' transducer setup that is perfectly tailored for both response and sensitivity.

Unlike most transducers these electric lattice devices provide fairly natural warm tone.

¹ 'History of Indian Music and Musicians' - Ram Anjar Veer, Delhi: 1987 (p-100, 101);

² 'The Music and Musical Instruments of Southern India and Deccan' - C.R.Day, Delhi 1891(p- 116)

Large sitar :



CHAPTER II

FORMATION AND REFORMATION OF GAT STYLES

Formation and Reformation of the Gat styles:

After the introduction of solo performance in sitar, gradually the reformation of playing style became essential. As a result gat formation and reformation was initiated.

Instrumental compositions in North Indian Music are referred to as 'Gat's. The word 'gat' is probably a derivative of the Sanskrit word 'gati', which means movement. The Gat style is created by the descendants of Senia Gharana during the 2nd half of the 18th Century according to the historical chronology. The Senia traditions had two schools -

1. Seni Rababiyas: the descendants of Tansen's son Bilash Khan
2. Seni Beenkar: the followers of Tansen's son-in-law Misri Singh

The Rababiyas gradually lost favour because of the limitations of the instrument, and the Beenkars flourished.

According to most scholars the Beenkars used to teach the techniques of Vina only to their blood related descendants. To teach the students, not belonging to their family, they started using Sitar and Surbahar. In Surbahar they taught the intricacies of 'anibaddha anga' such as alap-jod, and in Sitar they played compositions based on the then popular vocal forms. These were named as 'Gat'. And 'Baaj' stand for the style of playing. There are mainly six types of Gat patterns or baaj, e.g.

1. Amir Khusroo Baaj or Gat
2. Ferozkhani Baaj or Gat
3. Mazcedkhani Baaj or Gat
4. Indadkhani Baaj or Gat
5. Razakhani Baaj or Gat
6. Jaffarkhani Baaj or Gat

Amir Khusroo Baaj :

Amir Khusroo's name is leading in order as creator of gat system. Though it is very clear in the history that gats for sitar, sarode, esraj etc. were first innovated by Mazced Khan, a glance should be given in the earliest style of gat or baaj -- i.e. 'Amir Khusroo Baaj'. There is only one 'Tuk'(portion) or 'charana' in 'Amir Khusroo's Gat'. Use of little todas are also found. The

bolis are simple and played in Madhya laya (medium tempo). A famous example on Kafi Raga is noteworthy :

0 | | | | 1 | | | | 3 | | |

Sa ReRe Re Ga -- Ma Pa Ma Pa -- Pa Ma Ga Re Sa Ni

Da dere da ra -- da ra da ra -- da ra da ra da ra

4 | | | | 5 | | | | | | | | |

सा रेरे रे ग -- म प ल प -- प म ग रे रा नि

Ferozkhani Gat or Baaj :

After Amir Khusroo, Feroz Khan is credited to be the next creator of systematic instrumental gat – ‘Ferozkhani Gat’. During mid 18th century Feroz Khan is known to have stayed in Delhi during the period of Alamgir II. He has formulated an instrumental style which is named as ‘Gat Style’ or ‘baaj’. This ‘baaj’ is still found in the 19th century written sources and in some traditions like Ghulam Ali Khan Sarode Gharana. 20th century sarode player Radhika Mohan Maitra was a great connoisseur and player of Ferozkhani Gat.

Some specific characteristics of Ferozkhani Gat or baaj are :

1. They are played specifically to a medium speed.
2. They have stroke(bol) patterns set in varied and interesting rhythms.
3. Their melody line cover the entire characteristics of the raga.
4. Their melodic movement is characterized by large intervallic jumps.

The limited scope of the then existing sitar were not capable of creating the intricate techniques, alankars and sound production. Around 1760, Firoz Khan went to Rohilkhand, and set an important event in the history of instrumental music. Firozkhani Gat or baaj established itself among the Rababiyas and later on it was accepted to some extent by the sarode players. Now this form is not in use because of its critical characteristics

Two examples of Firozkhani Gat played by Pt. Radhika Mohan Moitra :¹

Raga - Jaunpuri

1 Pa Ma Pa Sa 1 -Sa Sa Pa Ma 1 Pa Da - DaNi 1 Da Pa -Ma Pa 1
 Da da da da -r da da dir da da - dir da rda -r da

1 Ga - - Re 1 - Ma Pa Da 1 Ni Ni Sa Re 1 Ni- NiDa -Da Pa 1
 Da - - da - da da ra da dir dir dir da rda -r da

1 Da Da -Da Ni 1 Sa Re Ga Re 1 Sa Re Ni Sa 1 NiSa Da -Da Pa 1
 Da rda -r dir da dir da ra da dir dir dir da r da -r da

१ धं नं पं सनं । सनं सां पं मं नं हुं - धंनि । धं पं -मं पं ।
 २ धं - नं रे । -मं पं हुं । नि नि सा रे , नि निधं -धं पं ।
 ३ धं हुं -धं नि , सां रे मं रे । सां रे नि सां । नि सां हुं -धं पं ।

¹ "Sitar and sarode in the 18th and 19th centuries" Allyn Miner, p-208

Raga: Yamankalyan¹

1 Ni Re Ga Da 1 -Da Ni Re Ga 1 Pa Ma Ga Ni 1 -Ni Re Ga Ma 1
Da dir da da -r da da ra da dir da da -r da da ra

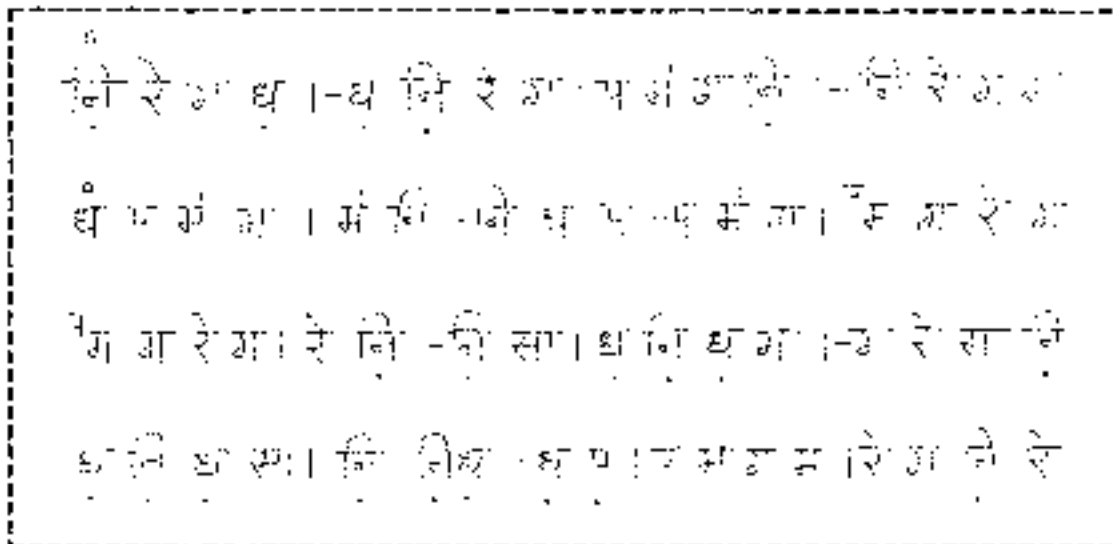
P

1 Da Pa Ma Ga 1 Ma Ni -Ni Da 1 Pa -Pa Ma Ga 1 Ma Ga Re Ga 1
Da dir da da ra da -r da da -r da ra da ra da ra

P

1 Ma Ga Re Ga 1 Re Ni -Ni Sa 1 Da Ni Da Ga 1 -Ga Re Sa Ni 1
Da ra dir dir da da -r da da dir da da -r da da ra

1 Da Ni Da Sa 1 Ni NiDa -Da Pa 1 Pa Ma Ga Ma 1 Re Ga Ni Re 1
Da dir dir dir da da -r da da dir da da -r da ra da ra



Mazeedkhani Gat or Baaj :

‘Mazeedkhani Gat’, the next systematic gat or baaj prevalent for a long time. Mazeed Khan was the grand son of Karim Sen (grandson of Tansen’s son Vilasi Khan). He has reformed the Amir Khusroo Gat style and introduced this gat style following the vilambit Khayal, played in slow tempo or vilambit Teental in some specific bolis

¹ ‘Sitar and sarode in the 18th and 19th centuries’ – Allyn Miner,

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|c|c|} \hline | & 1 & | & | & | & | & | & | & 3 & | & | & | & 0 & | \\ \hline \end{array}$
 Dere da dere da ra da da ra dere da dere da ra da da ra

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|c|c|} \hline | & 1 & | & | & | & | & | & | & 3 & | & | & | & 0 & | \\ \hline \end{array}$
 Dere da dere da ra da dere da ra da dere da ra da da ra

The first circle of this gat is called 'sthait' and the 2nd portion or circle is segregated and named as 'Manjha' because this is situated in the middle portion of Sthait and Antara. According to Ustad Mustaq Ali Khan, the word 'Manjha' in the Mazedkhanī is taken from 'Sozkhani Sangcet', where the names like 'Matla Manjha' and 'tecp' are present. The word 'manjha' actually means the middle part but is not played by him. The bolis of Antara are -

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|c|c|} \hline 3 & | & | & | & 0 & | & | & | & | & | & | & | & | & | \\ \hline \end{array}$
 (Dere) da dere da ra da da ra dere
 $\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|c|c|} \hline 1 & | & | & | & 4 & | & | & | & 3 & | & | & | & 0 & | \\ \hline \end{array}$
 da dere da ra da dere da ra da dere da ra da da ra (dere)

After playing the Sthait, Manjha and Antara portions swarvistar with the help of 'Todas' were played. In Mazeed Khan's time no Jod used to be played on sitar. The todas were composed on the basis of Parans of Pakhawaj or Tabla.¹ Only theka was played in tabla to accompany the performance, there was use of Paran or Tukdaa. Since there was no chikari strings – the jhala portion was also not there. This baaj is also called 'Paschim Baaj' or 'Pachan Ka Baaj'.

¹ 'Sangeet Gharana – Its Contribution to Indian Classical Music' - Sarmistha Sen (p-170)

Imdadkhani Gat or Baaj :

Mazeedkhani Baaj is based on Vilambit Khayal style. Ustad Imdad Khan did a new experiment by intermingling Dhrupada with Khayal. He has stressed on the importance of Jhala in sitar playing. Some qualities that made this style of gat different from Mazeedkhani are –

- ✓ Use of long 'meend'(upto 7 parda meend in Surbahar)
- ✓ Use of pointing finger to play the instrument, including complex bols and chikari.
- ✓ Use of alankaras(e.g. krintan jamjama, ghasit etc.)
- ✓ Jhala became a main part of playing.
- ✓ Application of small 'tihais'.
- ✓ Gat and Todas are played in the style of Alap.

All these characteristics lead us to rename this style of Gats, because it apparently changed the style of 'Mazeedkhani Gat' apparently. Thus it was then called as 'Adhunik Mazeedkhani'. Later on it got the nomenclature of 'Imdadkhani Gat'.¹

Razakhani Gat or Baaj :

After the strictness and rigidity of Mazeedkhani Gat and Dhrupad, came the era of Khayal. Naturally the style and formation of gat pattern also needed to be changed. Ghulam Raza Khan with his compositions surpassed the boundary and limitations of 'Mazeedkhani gat'.

This gat is made following the rules of 'Tarana'. According to some historians Ghulam Raza, student of Mazeed Khan, being the innovator of this gat style, named it as 'Razakhani Gat'. Some others say that Mazeed Khan himself formed this gat style for his favourite student Raza Khan, keeping the Mazeedkhani Gat for his own family.

In Hameem Karam Imam's 'Ma-adan-ul Mausiqui', we find Ghulam Raza playing in Razakhani style to please the noble men of Lucknow. Ghulam Raza and his sons were noted players on sitar and the style of their execution has been followed in parts of the country.² About the style of Ghulam Raza

¹ 'Bharatya Sangraha Kosh' - Himalakanta Roychowdhury(p. 15)

² 'Universal History of India' - S.M.Tagore

Karam Imam writes, " I have not heard any other person playing it so well except Ghulam Raza." This style is also referred to as 'Purab Ka Baaj' apparently because Raza Khan's family members started staying at the Eastern part of the country. Thus this gat became more popular in the Eastern part of the country. This style follows no tradition and is not systematic. The movements of left and right hands are faster in this type of gats, and also they are mainly based on Bolls.

According to Pt. Arvind Parikh, Rajakhani Gat was mainly based on Thumri. Originally this kind of gats were played in Pilu, Tilak Kamod, Sohini etc. Later on all drut gats were regarded as 'Razakhani Gat' which is not agreeable. Because Razakhani gat had special boll structure of 2/3 types.

Style of Playing :

Since this gats are composed on the style of 'tarana', the use of compound 'bolls' are frequent. Movement of left and right hands are faster. Though there is no strict boll composition or combination, still some example would better clarify the original style of gat. A famous tarana composition with its instrumental boll composition is noteworthy :

1	.	3	0	1
- Ta	- na di - - - m	ta - na di - - - m		
- Da	ra da da - - - ra	da ra da da - - - ra		
	+	3	0	1
ta - na tu - - - m	ta - na der der der der der der tum der			
da ra da da - - - ra	da ra da dere dere dere dere dere dere da dere			

After playing the gat different baats are played taking the bolls from the gat. Ustad Imdad Khan has applied ang with Rajakhani Gat. He has also introduced the use of Jhala compositions with the gat. He has given such a

¹ Senia Gharana..... (Classical Music' - Sarunatha Sen(p-167)

new formation of the same 'Rajakhani Gat' that his style of playing is considered as 'Imdadkhani Style'.

Jaffarkhani Baaj :

According to the creator of this baaj, Ustd. Abdul Halim Jaffar Khan, this baaj has evolved out of an urge to change in order to make the music of the sitar more complete and beautiful. This baaj incorporates finer divisions within a beat and creates multiple notes, keeping in mind the structure of the raga and its characteristic melodic pattern.

Initially the creator felt certain limitations of Mazeedkhani Baaj which led him to create a new baaj. Mazeedkhani Gat has typical bol patterns which was little modified by Ustd. Abdul Halim Jaffar Khan, as the Gats of certain ragas do not fit well within a fixed pattern of Bol. Mazeedkhani baaj usually have one note for one beat corresponding to one stroke of the mizrab with the right hand. In Jaffarkhani Baaj 6,8,12 or sometimes even upto 16 notes are created within one beat. This is something unique to this Baaj and also the main point of distinction from the conventional Mazeedkhani Baaj. The main focus is on the beat, and that is why Jaffarkhani Baaj as a whole is elaborated best in the slower tempo vilambit gat, and in thumri ang.

In other style of sitar playing, the left hand movement fills in the Bol of the Mizrab. In this baaj, the 'bol' is set according to the needs of the right hand movement. This is Ustd. Abdul Halim Jaffar Khan's own innovation in sitar playing. He has developed a synthesis of the techniques of the right hand and left hand in interplay with the rhythmic structure. This may be regarded as 'Jaffarkhani Bani' or 'Jaffarkhani Baaj' or 'Jaffarkhani Gat'. This is the core feature or essence of this Baaj.

Few examples are as follows: 1

Raag : Yaman Kalyan : drut Gat(Jaffarkhani baaj) in Teen taal

[illegible]

Organic Chemistry																
Notes	G	DPMP	PM	M	G	M	G	R	G	GG	RR	N	R	R	GG	RR
Subjects	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di
Techniques	classification				total				total							
Notes	G	DPMP	P	M	N	DPD	M	P	G	GG	M	P	N	DD	R	P
Subjects	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di
Techniques	total				total				total							
Notes	G	DPMP	P	M	N	DPD	M	P	G	GG	R	G	N	RS	R	N
Subjects	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di
Techniques	total				total				total							
Notes	DPMP	M	M	G	M	G	R	G	M	G	M	D	M	G	N	
Subjects	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di	
Techniques	total				total				total							
Notes	G	N	R	N	R	G	M	P	R	N	G	P	R	P	R	
Subjects	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di	
Techniques	total				total				total							
Notes	G	GG	DD	DD	DDMP	R	M	RR	GG	R	N	GG	N	R	RS	R
Subjects	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di	di
Techniques	total				total				total							

ਭੰਨਰਾ															
ਅ	ਅਮਰੀਕਾ	ਅਮਰੀ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ
ਭ	ਭਮਰੀਕਾ	ਭਮਰੀ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ
ਸ	ਸਮਰੀਕਾ	ਸਮਰੀ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ
ਬ	ਬਮਰੀਕਾ	ਬਮਰੀ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ
ਘ	ਘਮਰੀਕਾ	ਘਮਰੀ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ
ਙ	ਙਮਰੀਕਾ	ਙਮਰੀ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ

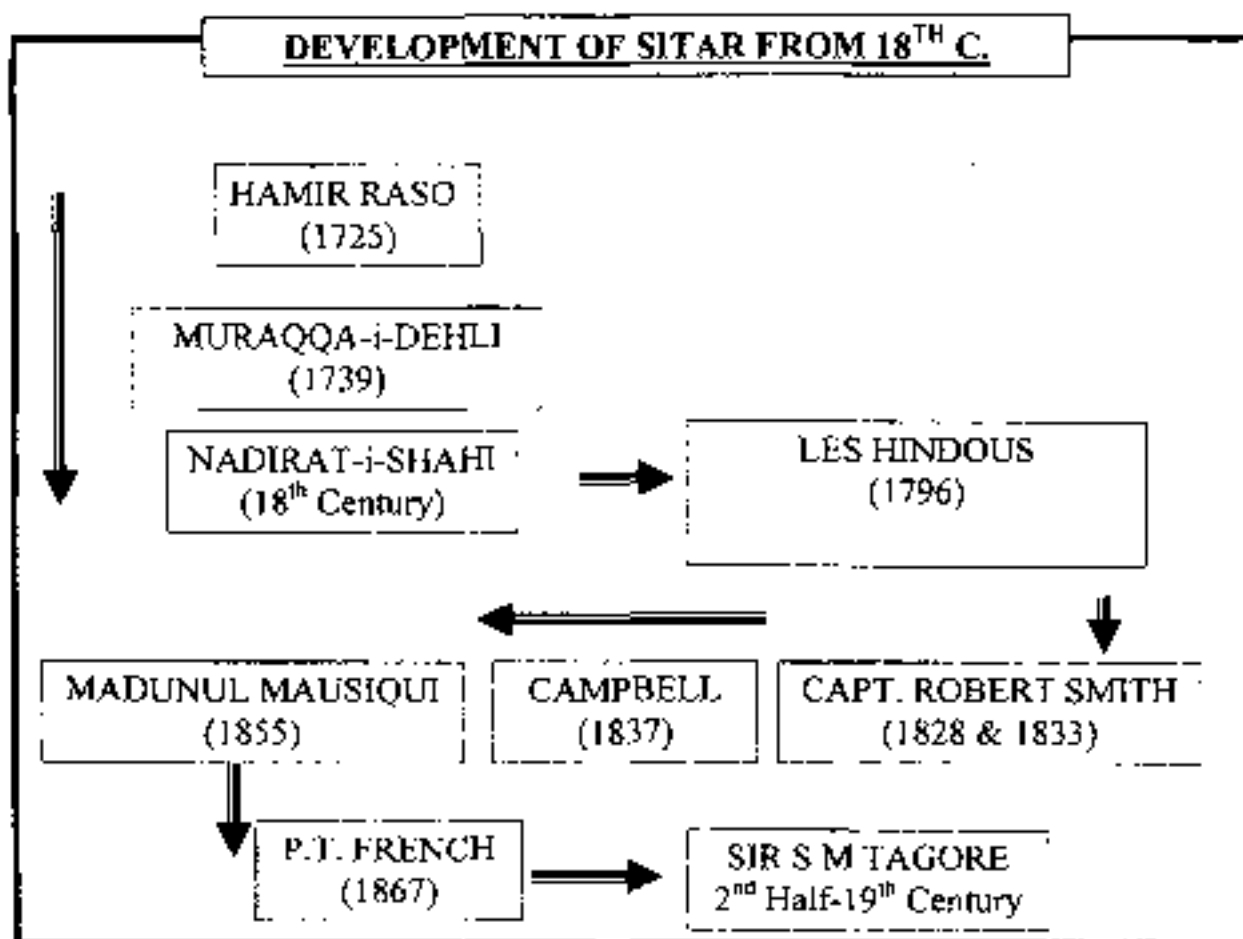
Apart from these six gat styles or Baaj, there are also mentions of Amirkhani Gat or Baaj, Sitarkhani gat or Baaj. But much details and examples are not available about these patterns.

CHAPTER – II

DEVELOPMENT OF SITAR FROM 18TH C

Development of Sitar from 18th Century:

'Sitar' this individual nomenclature is the gift of 18th century. The word appeared in the text, after 18th century only. Till the end of 17th century the instrument was there in different name and little bit in different form also. But Alastair Dick has identified 'Hamir Raso' of Jodhpur, Rajasthan (1725), as the earliest text in which the word 'sitar' is found for the first time.¹



Around 1739 this word appears in 'Muraqqa-i-dehli'(1739-41). This text is written by Dargah Quli Khan during the reign of Muhammad Shah / Rangeele. Reference of this instrument is given with the younger brother of Nyamat Khan or 'Sadarang', whose name is not mentioned here, and Adarang, nephew of Sadarang. Both of them were skilled in playing sitar. Adarang used to compose new notations and played them on the sitar, which

¹ 'Sitar Music in Calcutta' – J.S. Hamilton, p-62

are usually played on other like type of instruments. Adarang is described by Dargah Quli as incomparable in the world of music.¹

By the 3rd quarter of this century 'sitar' is found in the hindi poetry of Shah Alau's 'Nadirat-i-Shahi'.

Paintings and drawings of the Mughal era shows that more than one version of the instrument already existed by the end of the 18th century *****

Reference of sitar in Solvyns Francois Baltazard's 'Les Hindoos'(1791-99):

A Flemish artist, Francois Baltazard Solvyns, first systematically portrayed the Indian musical instruments and the manner in which they were played. The journeyman artist Solvyns arrived in Calcutta in 1791. The collection of his etchings was published in Calcutta in a few copies in 1796, and then in greater numbers in 1799. There are four volumes of this book. Each of them are .5 ft. long and 1 ft wide. Four volumes of the original books are preserved in the Rare Book Section of The Asiatic Society, Kolkata. Divided into 12 parts, the XIth section contains 36 prints of musical instruments.

'Les Hindoos' was published in Paris between 1808 and 1812 in four (elephantine) volumes.² Mantle Hood remarked on it(1963) – "Historically 'Les Hindoos' is especially valuable for the fine engravings..... showing in many instances the playing positions of a number of Indian instruments no longer in use today. Without this reference the actual method of playing many instruments would be largely speculative."³

Solvyns on Sittar : (Calcutta : See XI. No. 4. A Sittar or Guittar. Orme : 48)

'To resume the subject of the preceding number, the instrument called Sittar or Guittar, resembles very much our guitar as well in its form as in its name. I am even uncertain whether it is originally Hindoo. I have been assured of the contrary, but the assertion remains without proof. An European would

¹ 'Classical Music, Instruments' – Dr. Soneera Kashiwal, p - 142

² 'Musical Instruments of North India' – Eighteenth Century Portraits by F. B Solvyns – Gilbert L. Lindy (ed., tr.) and Stephen M. Staveck, P - 28, 3

³ Ibid - p-6

make much more of this instrument than the Hindoo musicians, who are satisfied with touching chords merely from time to time, and as they are much more charmed with the noise than with the melody of their music, they frequently, to create a variety in their dull and monotonous sounds, place an iron ring in each chord of the sittar, which being put in motion by the variation, and striking against each other, produces a singular noise which delights the ear of the Hindoos, and appears to them the supreme degree of perfection.

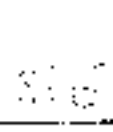
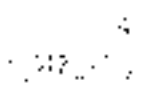
The sittar is now seldom used in India: perhaps the better sort of Hindoos have taken it in aversion since the Lutchias, or people of dissolute manners, have taken to playing it for money, and have chosen this music to accompany their obscene songs and other immoral practices. At their feasts, the Nautch, is sometimes performed to the sound of the sittar, and some tolerable musicians, or rather meer players upon it, may be heard

The Mussulmen have taken up this instrument as they have the others, and if a traveler by chance hears the sittar, he may be pretty certain that it is played by one of them.

The instrument to which the 'Ramannys' (Bengali word for a female) dance the 'Nautch' (Bengali word for dance) are the 'been', the 'sitar' and others with chord.....'

The 'sitar' is found in the 2nd volume of the book. The length of the etching is 13.5 inch or 34.3 cms. And breadth is 9.5 inch or 24.7 cms. With each etching Solvyns has documented the use of the instrument. The original write up is in French. But English description is also given side by side.

Another remarkable characteristic of the documented part is – Solvyns has not translated the nomenclature of any instrument or events. He has just written the Bengali words in French and English scripts, e.g. Nautch -

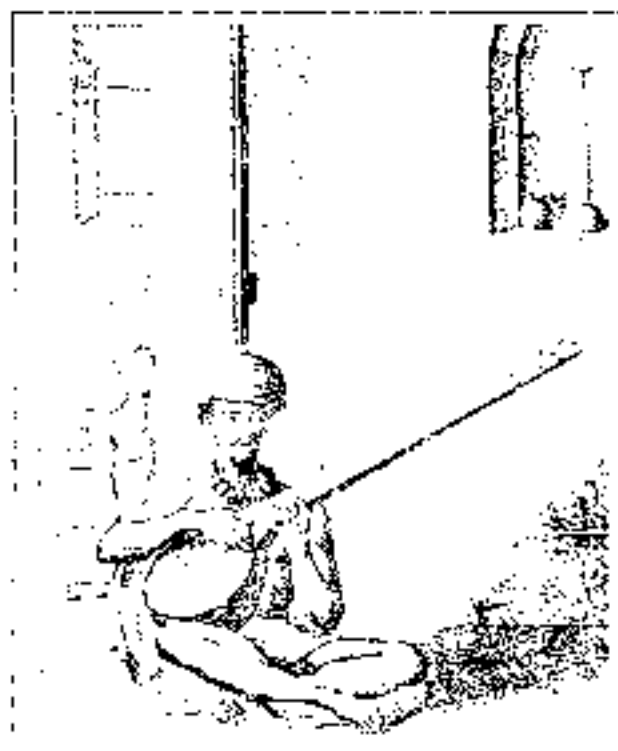
 (dance), Ramyannys -  (ladies), which created confusion among some non-Bengali scholars.

The 'sitar' of Solvyns' etching had six strings. A close examination shows there are twelve frets in the instrument, but it is not possible to determine if these were arched type raised frets, as used today, or simply tied gut frets as found on Middle Eastern lutes.

The joint connecting the gourd (tumba) to the wooden 'shoulder', which in turn connects to the neck, is clearly visible in the etching¹. It has a jawari type bridge. The noticeable absence of the wide bridge used on modern instruments supports the assertion that the Indian sitar was developed from an imported instrument by overlaying features of the bin. On the other hand the presence of the 'targohan', 'patti' and 'markas' clearly indicates that many features of the modern sitar are at least 200 years old.

The sitar's low status among the hinar of Mughal courts can be explained if we assume that the instrument entered court life in the hands of low class accompanists of dancers, or possibly as an instrument that accompanied the songs of light classical or folk.

James Sadler Hamilton, in his work 'Sitar Music in Calcutta: an Ethnomusicological Study' has commented on solvyns' etching: "the placing of pegs is similar to that found on the tamiura(Indian). It may well be said that this instrument, rather than being a 'sitar' as Solvyns claimed, is actually a tamboura(Indian)."²



¹ Robert C. Haugrave, Jr. & Stephen M. Sawicki, 'Musical Instruments of North India', p. 17

² J. S. P. Muller, 'Sitar Music in Calcutta', p. 62

Reference of sitar from Cpl. Robert Smith :

Cpl. Robert Smith spoke of Sitar's accompaniment with Dancers during his account journey in India between 1828 and 1833.

" these nautch girls accompany the recitative with slow and graceful movements... .. to the music of the sarinee and sitar."

In another instrumental performance -

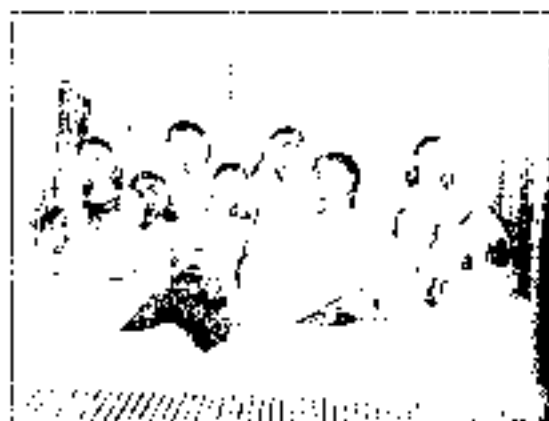
*"At the concert The principal one.... the sitar an instrument resembling the guitar but strung entirely with wire, in which respect it may with more propriety be likened to that Italian instrument the mandolin: it was played upon principally with the forefinger armed with a piece of wire passing over the top and round a little above the first joint....."*¹

was considered first rate played on



Around the same time of Capt. Smith Mrs. Meer Hasan Ali mentioned about the three stringed sitar being played by professional female musicians. She has mentioned the name as a 'saatarah'.²

One of the most informative description of the early 19th century sitar is written by Capt. Willard in his 'A treatise on the music and Musicians Of Hindoostan', published in 1834. He



spoke of metal frets, use of izrab and few specification of string tuning.

¹ 'Sitar and Sarangi in the 18th and 19th century' Allyn Miner p.79

² 'Sitar and Sarangi in the 18th and 19th century' Allyn Miner p. 79

Reference of sitar in Haquim Karam Imam's 'Madunul Mausiqui' :

The name 'sitar' has been mentioned in the text book of Haquim Karam Imam's 'Madunul Mausiqui' written during the time of Wazid Ali Shah, 1854 A.D. The sitar of this time had one goord, 14 frets and three strings.¹ This text also gives a detailed account of a number of good sitar players such as Vasis Khan, Rahi, Sen, Navab Husain of Delhi, Ghulam Raza of Faizabad, Ghulam Muhammad of Banda, Babu Iswari Prasad of Allahabad, Pannalal Bajpei of Benaras, Barkat Ali Sanvalia of Farukhabad, Kutch Ali of Bareilly and Nabedar Dardar of Punjab. According to Md. Karam Imam, Ghulam Muhammad of Banda was the best among them.²

From all these description it is clear that during the time of Md. Karam Imam, the sitar was quite a developed instrument, specially in the hands of Jaipur Seniyyas.

Reference of sitar in Campbell's article 'Notes on the Musical Instruments of the Nepalese':

During 1837, in his article 'Notes on the Musical Instruments of the Nepalese', (published in 'Journal of the Asiatic Society of Bengal', vol-vi, part-ii) A.Campbell has recorded the existence of a three stringed sitar in Nepal. He wrote 'the 'sitar', or three stringed guitar of India, is used by a very few persons in Nepal, whose proficiency is most wretched. Professors of this instrument from the plains of India find some encouragement from the Goorkhas, - at least an occasional performer of tolerable skill may be heard at their court.'³

Reference of sitar in P.T.French's work 'Catalogue of Indian Musical Instruments':

'The 'sitar' is another instrument intended for the performance of species of music, though I have heard it used occasionally by Rajput minstrels as an accompaniment to the voice. It has five wire strings, three steel for treble, and two brass for bass and 18 frets, or with the nut 19; and it will be seen by a glance, and its capability for executing is considerable, though the metallic

¹ Translation of 'Madunul Mausiqui' by Govind Vaidya.

² 'Classical Musical Instruments' - Dr. Surendra Kashiwal, p. 143.

³ 'Classical Musical Instruments', vol. - XII ES, 'Hindu Music' - S.M. Hazare, Varanasi, 1875, p.289.

strings always produce a jangling effect, which is unpleasant, the sitar can be altered to any key by moving the frets up or down and a skilful musician knows how to do this exactly. The execution with which it is frequently played is wonderful, and the performer can execute chromatic passages at will, extending to fourths of original notes'.¹

P.T.French has also mentioned about Soorsinger, Suchwa sitar and Tanossee as variety of sitar.

Reference of sitar in Sir S.M.Tagore's works :

'Yantra Kshetra Dwipika' :

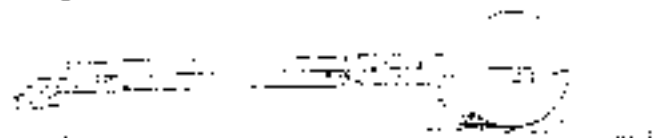
This is a teaching guideline for sitar, written in Bengali language, first published in 1872.

This book gives a detailed description of the sitar instrument, each and every part it along with two sketches.



This sitar is of 5 strings. The material of the strings are iron and brass. The tuning arrangement is also described in details. He has also stated the use of 'chikari' strings

by others which is optional. According to him the positions of the daand where the khanti of these strings are placed, those are the notes in which the strings are tuned. The sitar has two and a half octaves – Mandra, Madhya and Yati Tara gaptak and 17 frets. Apart are mentioned the method of playing the instrument, different alankaras[ornaments], chhand[rhythm] – their variety and notation of 94 gas – among which 71 is composed by Shri Kshetra Mohan Goswami, the author of 'Sangeet Saar'. One such example is:



¹ "The Journal of the Asiatic Society", vol. XLIX, "Hindu Music" – S.M.Tagore, 1st edition (1963) 'Catalogue of Indian Musical Instruments' by Col. P.L.French, 1867, p. 251

ॐ नमो भगवते वासुदेवाय
 श्री गणेशाय नमः
 ॐ नमः

ॐ नमो भगवते वासुदेवाय
 श्री गणेशाय नमः
 ॐ नमः

ॐ नमो भगवते वासुदेवाय
 श्री गणेशाय नमः
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ॐ नमो भगवते वासुदेवाय
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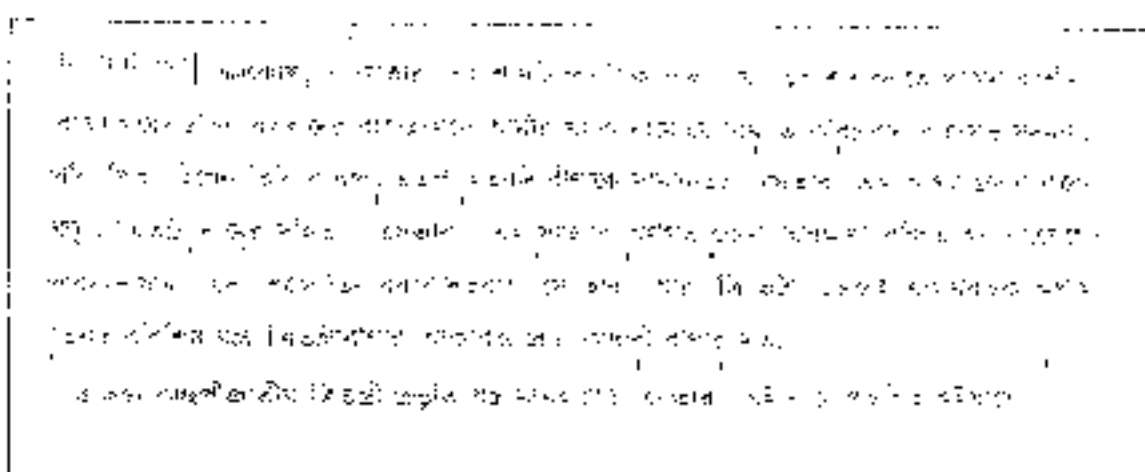
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 श्री गणेशाय नमः
 ॐ नमः

ॐ नमो भगवते वासुदेवाय
 श्री गणेशाय नमः
 ॐ नमः

ॐ नमो भगवते वासुदेवाय
 श्री गणेशाय नमः
 ॐ नमः

Ni Ni Sa Re Ga Ga Ga Ma Pa Ma Ga Re Ni
 Re Ga Pa Ga Re Ga Re Sa Ni Ni Sa Re Sa
 Ga Ga Ma Da Sa Sa Sa Ni Sa Ni Da Ni
 Da Pa Ma Pa Ma Ga Ma Re Ga Ma Pa Da
 Pa Ma Ga Re Ga Re Sa Ni Ni Sa Re Sa

“Yar trakosk”:



The word ‘setar’ is a Persian one. In 13th century during the reign of Giasuddin Balban the great poet Amir Khusroo entitled Kachehapi, Tritantri vinas as ‘setar’ in general. Basically the word ‘setar’ is synonymous with ‘tritantri’ as in Persian language ‘se’ means ‘three’. So ‘setar’ and ‘three-stringed instruments’ are the same. The structure of ‘tritantri vina’ is alike Kachehapi vina..... That is why now a days three stringed instruments like Kachehapi vina are denoted as ‘setar’.¹

‘Universal History of Indian Music’:

In this work Sir S.M.Tagore mentioned the use of ‘setar’ in different parts of India during 2nd and 3rd quarters of 19th century.

‘Setar’ was found to be used in Nepal.²

‘Maharajah Sir Lachniswar Sing, the chief of Darbhanga in Behar (19th c.) was a great admirer of the art. He used to play ‘setar’ excellently well.’³

‘Among the distinguished vocalists of the 3rd quarter of the present century were Ahmed Khan and Gopal Prasad. The latter’s brothers, Lachmi Prasad and Sarda Sahay, were first class players on the vina and setar.’⁴

¹ ‘Yartrakosk’ - Sir S.M.Tagore, Calcutta, 1901 Sakshina

² ‘Universal History of Indian Music’ - Sir S.M.Tagore, Calcutta, 1896, p - 60

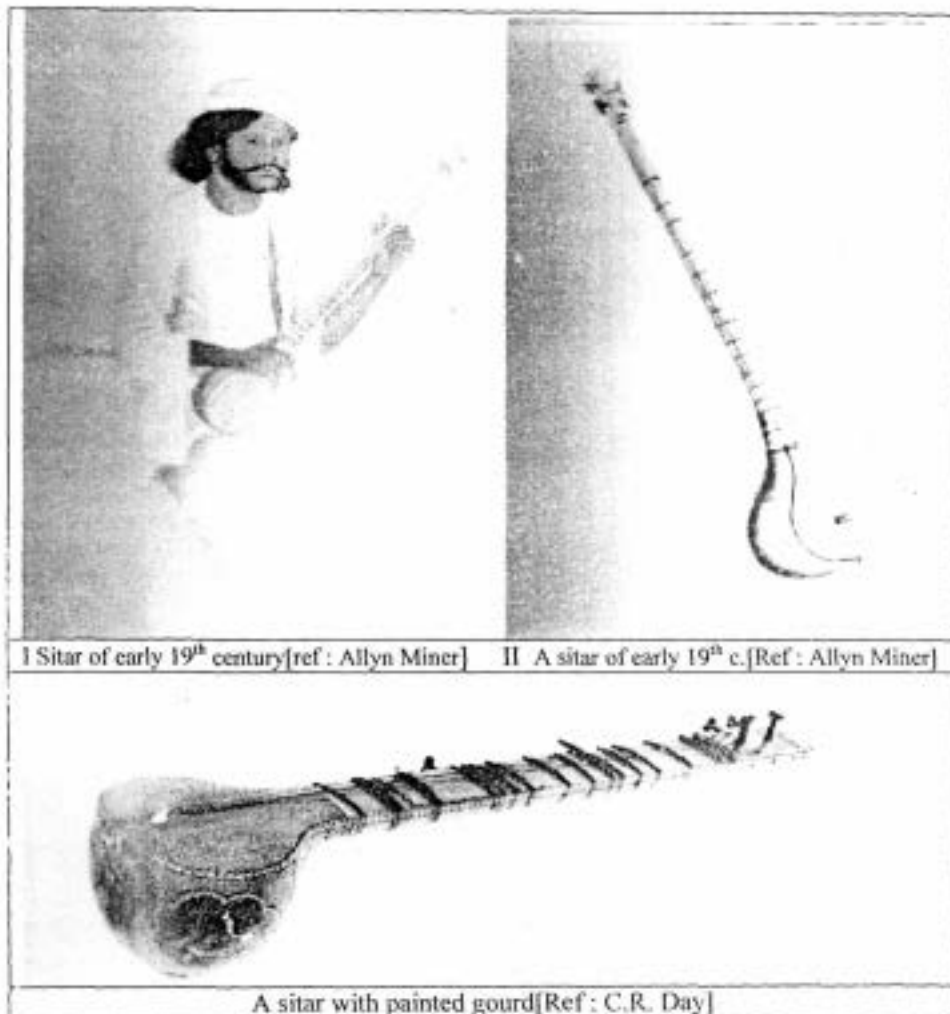
³ Ibid, p - 5

⁴ Ibid, p - 77

'Babu Kali Prasanna Banerjee of Bengal played skillfully on the vina, surbahar and setar.'¹

By mid 19th century sitar was familiar for solo performance and accompaniment with vocal and dance. It had 3 to 5 strings, metal frets and was played with a mizrab. It had touchy tonal quality that used to please the listeners. But the next development of the instrument actually took place from the later part of this century.

Some examples of different sitar instruments are enumerated here under:



¹ Ibid. p - 88 (Universal History of Indian Music)

Physical development of sitar instrument:

It took almost a period of 100 years for the sitar instrument to get its modern shape, size and mechanism. Various regional influences have got some effect on the physical development of the instrument, and as a result a number of varieties were developed.

It is believed that until later part of the 19th century the sitar instrument, totally made of 'papermache', was also used. However later on dried pumpkin was used to make the tumba or the resonator.¹ In Kachapi sitar the pumpkin was cut horizontally, whereas on other sitars these are cut vertically. Addition of one more resonator also added to the amplification of sound. Besides in Jaipur, a sitar with 3 tumbas was in existence. The additional tumba, perhaps, was used to enhance the volume of sound and add depth to the tonality of the instrument. A visual representation of this instrument can be found in a 19th century painting of Senia sitarist Amrit Sen(1813-1893).



A sitar with three tumba is being kept in the archive of Indian Museum – Kolkata.



¹ Article 'Vilayatkhani Gharana' – Pt. Arvind Parikh, 'Swarsetu' journal.

Until 19th century two types of fret arrangements were in vogue – ‘sitar with achal thaat’ or unmovable 24 frets (i.e. to change raga the frets do not need to change their respective positions) and ‘sitar with chal that’ with 17 frets (certain frets, which can be removed and replaced by the consecutive previous frets, are removed by making the sitar – ‘chal that’). A visual representation can be given, in this context, of Ustad Mushtaq Ali Khan – whose sitar was of 17 frets.



Ustad. Ashiq Ali Khan with sitar of 17 frets

By the end of the 19th century the number of frets were increased to 20 in chal that sitar. i.e. the komal R, komal D in Madhya saptak and komal R and komal G in Tar saptak, were absent. Pt. Arvind Parikh is of opinion – to identify the S and P notes, which are two important frets for the instrument, these frets are purposefully been omitted. In Mandoline one dot is placed under S fret, so that the player can easily identify the position of S. Sitar instrument is played following the left hand from behind. These gaps of two pardas make it easier for the player to identify the two major notes.¹

The narrow neck of earlier sitar was inadequate for the production of alankars like meed or gamak. So a wider neck has been introduced. Sir S.M.Tagore provides with a picture of a sitarist (1872), whose sitar is of a wide dandi, in his ‘Yantra Kshetra Dipika’.



Originally sitar had three strings. Later on addition of each string changed the pattern of tuning also. In the final stage of development, two ‘chikari’ strings and the sympathetic strings (tarab) are added to the modern sitar. Naturally the size of the instrument has been increased. The patri has been made into concave shape for the Tarab strings to fit in. Gulari Muhammad Khan, a student of Omrao Khan, is credited with the introduction of chikari strings to the sitar, and Imdad Khan is said to have added the tarab wires for the first time.

¹ Personal interview with Pt. Arvind Parikh. 07.01.07. 01

More recently the sitar has been given its versatile form by Pt. Ravi Shankar and Ustd. Vilayat Khan. Both of them experimented on its sound production to suit with their individual tastes.

Physical changes of sitar brought by the maestros : Ustad Vilayat Khan:

Vilayat Khan, follower of Imdadkhani Gharana, or more specifically the founder of Vilayat Khani Gharana (as renamed by Pt. Arvind Parikh), has brought about lots of changes to suit with his playing style.



1. He has expanded the breadth of dand to play long meend.
2. Distance between tar parda has been increased to play gamak properly. So bridge is placed a little upward.
3. The rounded shape of parda has been changed slightly to play alankaras (e.g. gamak) properly.
4. To get proper resonance the thickness of tabli is increased
5. Uniqueness of Ustd. Vilayat khan lies in inventing the Gandhar – Pancham style in sitar. The 3rd string has been omitted, instead the 4th string is a steel one tuned to gandhar and the 5th string tuned to Dhaivat/or Pancham accordingly with the ragas. Last two chikari strings are played together, a harmony is established along with the particular raga.¹

¹ Personal interview with Pt. Arvind Parikh

Pt. Ravi Shankar :

Pt. Ravi Shankar also has his own style of playing sitar. He has made up his instrument according to his playing style. His experimenting with the instrument was given practical shape by Sri Kanailal. To play 'alap' and 'jod' in 'dhrupad ang', kharaj and pancham strings are needed. These two strings are found in Surbahar. But during taan and jhala playing, these two strings create jangling and problematic sound. So, as the strings are added to the sitar instrument, two hooks are also kept for their locking system.

Pt. Ravi Shankar used to play duet concerts with Ustd. Aliakbar Khan. To play according to the scale of sarode, sitar needs to compromise half a note scale as sarode is comparatively a low-pitched instrument. There were problems with balance in playing alankars like meena. So the length and width of the instrument is increased slightly.



Pt. Ravi Shankar is fascinated to play long and elaborate alap-jod. So the Kharaj and brass pancham strings are used essentially for longer time. But due to the steel Pancham(i.e. fifth string) lack of enough space was also there, which used to obstruct the mizrab to move frequently. Panditji felt that the 5th string can be eliminated as it does not have much important role in playing a raga. In fact the ragas without Pancham needs the string to be tuned in either 'madhyam' or 'dhaivat'. But there are ragas where both these notes are less important. While playing these ragas repeatedly there have been problem in tuning the string. So Pt. Ravi Shankar removed the 5th string and made his sitar a 6 stringed instrument.¹

¹ Personal interview with Pt. Dipak Choudhuri

Mustaq Ali Khan:

Mustaq Ali Khan, the exponent of 'Jaipur Senia' sitar tradition, used to play his sitar of 17 frets. He has followed a typical traditional technique. In his sitar Komal R, Komal G, Komal D, Komal N frets were absent.

He had a special technique of playing ragas. When his second finger of left hand is busy doing some long or short meend, the first finger should be kept on the previous note of the particular raga. This is a very tough technique to follow specially for the 'Audav' and 'Sadav' prakrutik Raga.¹



Pt. Nikhil Banerjee :

One of the chief exponents of Maihar Gharana Pt. Nikhil Banerjee's sitar had some special features. He was fascinated in playing the main string with 4- 4 ½ or 5 no. steel string which is a very difficult instrument to play. It gives the effect of surbahar in melody portion.

To play the kharaj and Pancham strings prominently he put a bridge by the side of the targahan.

He wanted to do something for the continuity of sound. Previously, continuity of the sitar sound was missing. In his playing there was a touch of vocal in alap or slow compositions. He liked some sort of very bold, deep sound. Whereas for speedy playing he needed a little sharper sound. Both were not possible for sitar



¹ Personal interview with Pt. Debu Chaudhuri. on 01.03.05

The gradual development of sitar instrument took place taking more than 100 years to get the modern form. And finally two major sitars are in vogue- ‘Gandhar Pancham Sitar’ of Vilayatkhani style and ‘Kharaj Pancham Sitar’ of other styles.

VARIETY OF SITAR

The elaborate alapchhari of dhrupad anga, which was considered the epitome of been – baaj, might not have been possible on the sitar existing around the mid 19th century. Therefore Jaipur Senias introduced a new instrument called ‘Surbeen’, which was a mixture of Rudra Veena and Sitar. Another instrument called Been Sitar is said to have two or three gourds and tarah strings. Where as in eastern India, most probably in Lucknow, another instrument with mixed features of the Been and Sitar emerged. This was named the Surbahar.

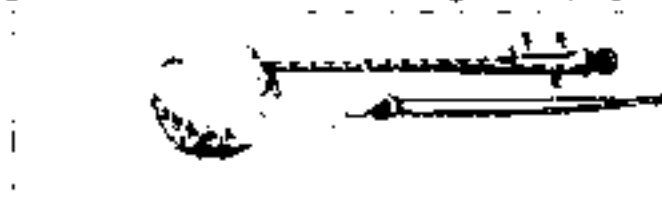
All these efforts indicate that though the sitar was developed and modified a great deal from its original form, it was still not perfectly suited to the execution of the type of music prevalent in those days. Surbeen and Been-sitar could not gain much popularity but the Surbahar did get popularized and musicians used to perform a full fledged alapchhari of Been upon this instrument before playing gat-toda upon the sitar. This practice continued for more than a century.¹

Thus we get the variety of sitar - Persian Sitar, Karnatik Sitar, Kashmiri Seitar, Bin Sitar, Taous or Jiscar, Kachwar sitar, Sundari, Small Sitar, Large Sitar, Tarafdar Sitar etc.

Persian Sitar :

It is a three stringed instrument. The body of the instrument is made of wood, the belly is made of parchment, and the tailpin is of brass – which works as a foot for the instrument.

There are usually three gut strings, tuned like those of Sarangi, and played by means of a bow. In India its use is very uncommon but met sometimes in large native cities like Hyderabad or Jaypur.²





¹ ‘Classical Musical Instrument’ – Dr. Saneeta Kastwal, p-146

² ‘The Music and Musical Instruments of Southern India and Decan’ – C.R.Dav, Delhi 1891 (p-131)

Karnatik Sitar :

This is also a form of sitar mainly found in Southern part of India.¹ This is thinner and shorter than the normal sitar found in Northern India. It is stringed in some special and peculiar manner. Day gives a detailed note on the arrangement and tuning of the instrument. The first two strings pass over the frets. The third does not pass over the frets but all three are tuned in the same note. The fourth passes round a small ivory peg, a little nearer to the bridge. * (5th string!) The 6th and 7th strings pass straight up the finger board in an ordinary manner. The 7th string is made of brass and all others are of steel. The tuning arrangement is :

..... Pa Pa Pa Re Pa Re Pa

 <p>A PLAYER ON THE KARNATIK SITAR.</p>	 <p>This sitar used to be found in Kashmir area and was named as 'sitar' having three strings. Much information is not found about it but the shape of the instrument establishes it as a folk instrument.</p>
<p>KARNATIK SITAR</p>	<p>KASHMIRI SITAR</p>

¹ 'The Music and Musical Instruments of Southern India and Deccan' – C.R.Day , Delhi 1891(p-120 – 121)

Bin Sitar :

Outwardly Bin sitar looks alike Bin. But it has got movable frets and their arrangement is also like those of sitar. Strings are arranged as Bin which is reverse as sitar's. also the tuning is like Bin. This instrument is mostly found in and around Maharashtra.¹



Tauus :

This is a form of sitar with movable frets. Its shape is like a peacock.² It has 17 frets and 6 strings, but below them there are 11 sympathetic strings. This instrument is played with 'mizrab' and 'bow' as well. In fact it is at times plucked and at times bowed. Tauus is mostly found in and around Maharashtra.³ The tuning varies slightly, but mostly the notes are among S M P G. the sympathetic strings are tuned as per the raga.

Kachapti vina or Kachchapi vina or Kachwar sitar :

This is such a variety of sitar whose alabu or gourd is cut horizontally. So the shape is a little bit different from the normal sitar. It is almost 4 feet in length. Musicologists have described this instrument as Devi Saraswati's instrument. It has 5 to 7 strings.⁴

Sundari :

This instrument is almost like sitar, only its peg board portion is that of like guitar. Ram Avtar Veer writes about the instrument: 'He (Manohar G. Barve) named his flute and sitar as 'sundari' (beautiful). The tone of the



¹ 'The Music and Musical Instruments of Southern India and Deccan' – C.R.Day , Delhi 1891(p- 122)

² 'The Music and Musical Instruments of Southern India and Deccan' – C.R.Day , Delhi 1891(p- 122)

³ 'Catalogue of Indian Musical Instrument' – Col. P.T.French, 'The Chowkhamba Sanskrit Studies' Vol- XLIX. 'Hindu Music' – S.M.Tagore. 3rd edition, 1965 (p-254)

⁴ 'Yantrakosh' – S.M.Tagore 1797 Sakas, Calcutta.

latter instrument was thin and monotonous but it was exquisitely suitable for producing bird like sweet notes.¹

Small Sitar :

The small sitar as explained by C.R.Day is formed from a coconut. These sitars are much used by native ladies and their tone is singularly sweet and plaintive.



but not as powerful as large sitars. The frets arrangement and playing style are same as large sitar.²

Tarafdar sitar :

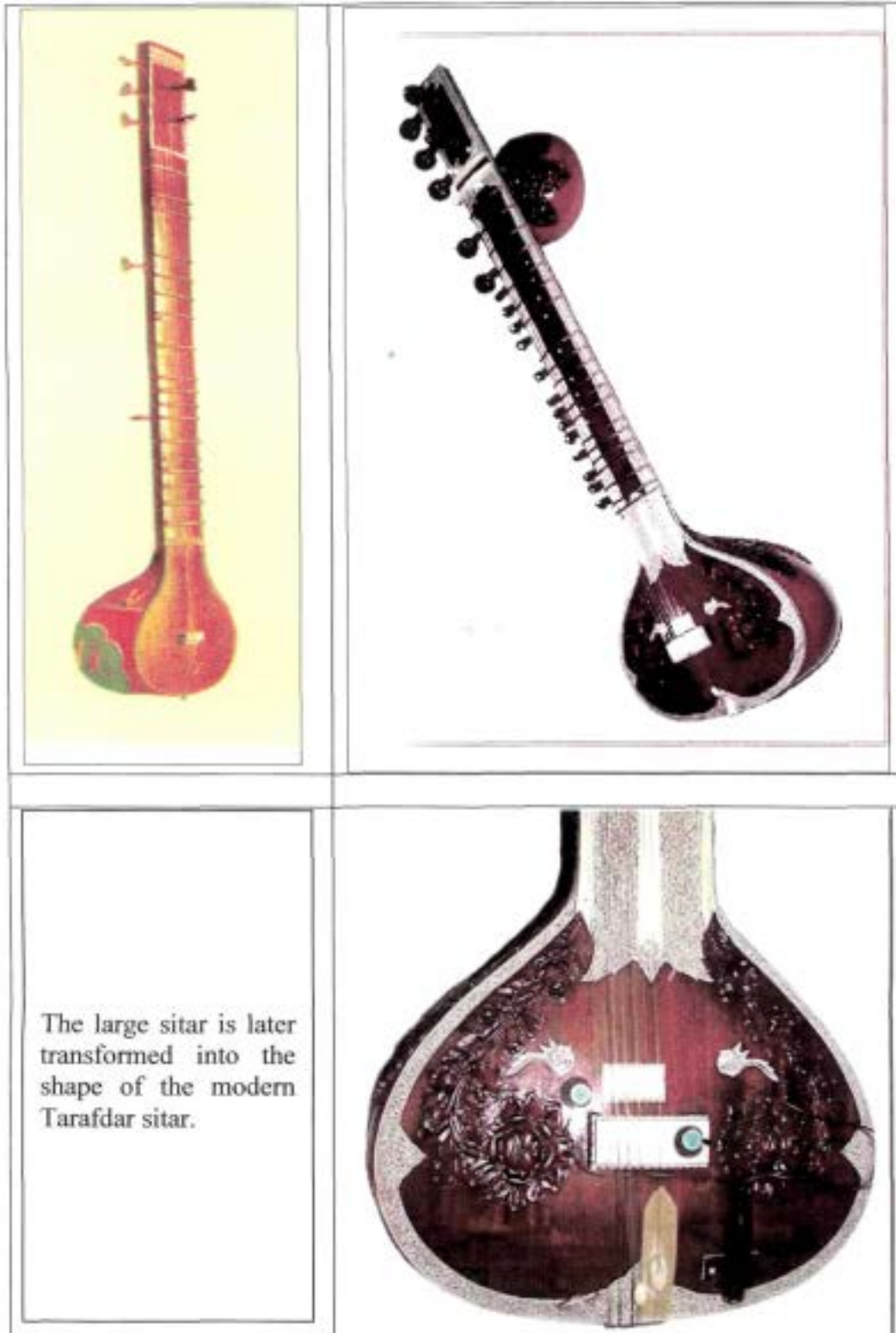
This is the result of many experiments in R&D to find the optimum transducers to fit the particular wide tonal and musical range particular to sitars. The result is our 'Blue Spot™' transducer setup that is perfectly tailored for both response and sensitivity.

Unlike most transducers these electric lattice devices provide fairly natural warm tone.

¹ 'History of Indian Music and Musicians' - Ram Anjar Veer, Delhi: 1987 (p-100, 101);

² 'The Music and Musical Instruments of Southern India and Deccan' - C.R.Day, Delhi 1891(p- 116)

Large sitar :



CHAPTER II

FORMATION AND REFORMATION OF GAT STYLES

Formation and Reformation of the Gat styles:

After the introduction of solo performance in sitar, gradually the reformation of playing style became essential. As a result gat formation and reformation was initiated.

Instrumental compositions in North Indian Music are referred to as 'Gat's. The word 'gat' is probably a derivative of the Sanskrit word 'gati', which means movement. The Gat style is created by the descendants of Senia Gharana during the 2nd half of the 18th Century according to the historical chronology. The Senia traditions had two schools -

1. Seni Rababiyas: the descendants of Tansen's son Bilash Khan
2. Seni Beenkar: the followers of Tansen's son-in-law Misri Singh

The Rababiyas gradually lost favour because of the limitations of the instrument, and the Beenkars flourished.

According to most scholars the Beenkars used to teach the techniques of Vina only to their blood related descendants. To teach the students, not belonging to their family, they started using Sitar and Surbahar. In Surbahar they taught the intricacies of 'anibaddha anga' such as alap-jod, and in Sitar they played compositions based on the then popular vocal forms. These were named as 'Gat'. And 'Baaj' stand for the style of playing. There are mainly six types of Gat patterns or baaj, e.g.

1. Amir Khusroo Baaj or Gat
2. Ferozkhani Baaj or Gat
3. Mazcedkhani Baaj or Gat
4. Indadkhani Baaj or Gat
5. Razakhani Baaj or Gat
6. Jaffarkhani Baaj or Gat

Amir Khusroo Baaj :

Amir Khusroo's name is leading in order as creator of gat system. Though it is very clear in the history that gats for sitar, sarode, esraj etc. were first innovated by Mazced Khan, a glance should be given in the earliest style of gat or baaj -- i.e. 'Amir Khusroo Baaj'. There is only one 'Tuk'(portion) or 'charana' in 'Amir Khusroo's Gat'. Use of little todas are also found. The

bolis are simple and played in Madhya laya (medium tempo). A famous example on Kafi Raga is noteworthy :

0 | | | | 1 | | | | 3 | | |

Sa ReRe Re Ga -- Ma Pa Ma Pa -- Pa Ma Ga Re Sa Ni

Da dere da ra -- da ra da ra -- da ra da ra da ra

4 | | | | 5 | | | | | | | | |

सा रेरे रे ग -- म प ल प -- प म ग रे रा नि

Ferozkhani Gat or Baaj :

After Amir Khusroo, Feroz Khan is credited to be the next creator of systematic instrumental gat – ‘Ferozkhani Gat’. During mid 18th century Feroz Khan is known to have stayed in Delhi during the period of Alamgir II. He has formulated an instrumental style which is named as ‘Gat Style’ or ‘baaj’. This ‘baaj’ is still found in the 19th century written sources and in some traditions like Ghulam Ali Khan Sarode Gharana. 20th century sarode player Radhika Mohan Maitra was a great connoisseur and player of Ferozkhani Gat.

Some specific characteristics of Ferozkhani Gat or baaj are :

1. They are played specifically to a medium speed.
2. They have stroke(bol) patterns set in varied and interesting rhythms.
3. Their melody line cover the entire characteristics of the raga.
4. Their melodic movement is characterized by large intervallic jumps.

The limited scope of the then existing sitar were not capable of creating the intricate techniques, alankars and sound production. Around 1760, Firoz Khan went to Rohilkhand, and set an important event in the history of instrumental music. Firozkhani Gat or baaj established itself among the Rababiyas and later on it was accepted to some extent by the sarode players. Now this form is not in use because of its critical characteristics

Two examples of Firozkhani Gat played by Pt. Radhika Mohan Moitra :¹

Raga - Jaunpuri

1 Pa Ma Pa Sa 1 -Sa Sa Pa Ma 1 Pa Da - DaNi 1 Da Pa -Ma Pa 1
 Da da da da -r da da dir da da - dir da rda -r da

1 Ga - - Re 1 - Ma Pa Da 1 Ni Ni Sa Re 1 Ni- NiDa -Da Pa 1
 Da - - da - da da ra da dir dir dir da rda -r da

1 Da Da -Da Ni 1 Sa Re Ga Re 1 Sa Re Ni Sa 1 NiSa Da -Da Pa 1
 Da rda -r dir da dir da ra da dir dir dir da r da -r da

१ धं नं पं सनं । - सनं सां पं मं नं हुं - धंनि । धं पं - मं पं ।
 १ धं - नं रे । - मं पं हुं । नि नि सा रे , नि निधं - धं पं ।
 १ धं हुं - धं नि , सां रे मं रे । सां रे नि सां । नि सां हुं - धं पं ।

¹ "Sitar and sarode in the 18th and 19th centuries" Allyn Miner, p-208

Raga: Yamankalyan¹

1 Ni Re Ga Da 1 -Da Ni Re Ga 1 Pa Ma Ga Ni 1 -Ni Re Ga Ma 1
Da dir da da -r da da ra da dir da da -r da da ra

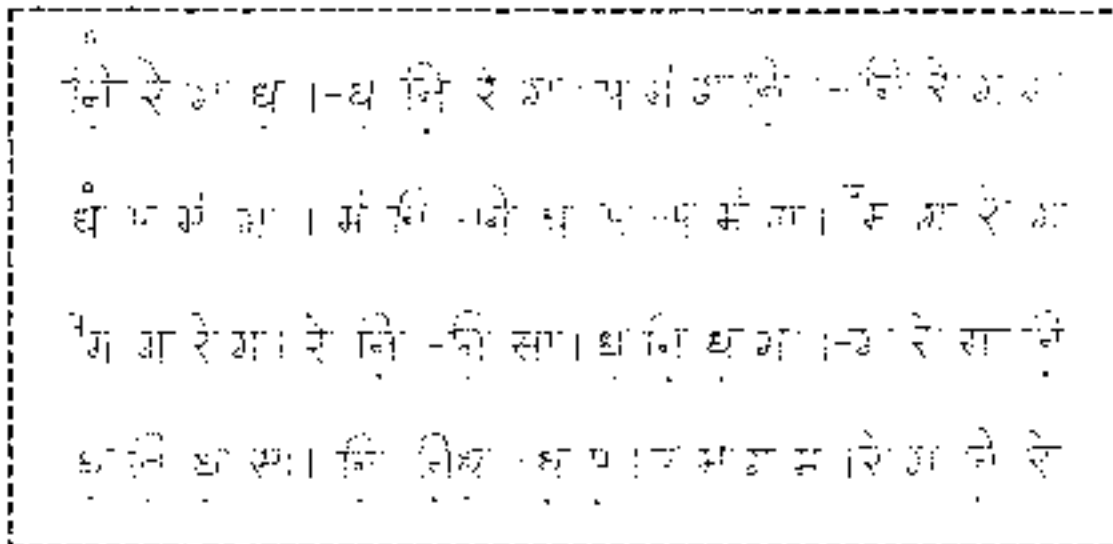
P

1 Da Pa Ma Ga 1 Ma Ni -Ni Da 1 Pa -Pa Ma Ga 1 Ma Ga Re Ga 1
Da dir da da ra da -r da da -r da ra da ra da ra

P

1 Ma Ga Re Ga 1 Re Ni -Ni Sa 1 Da Ni Da Ga 1 -Ga Re Sa Ni 1
Da ra dir dir da da -r da da dir da da -r da da ra

1 Da Ni Da Sa 1 Ni NiDa -Da Pa 1 Pa Ma Ga Ma 1 Re Ga Ni Re 1
Da dir dir dir da da -r da da dir da da -r da ra da ra



Mazeedkhani Gat or Baaj :

‘Mazeedkhani Gat’, the next systematic gat or baaj prevalent for a long time. Mazeed Khan was the grand son of Karim Sen (grandson of Tansen’s son Vilasi Khan). He has reformed the Amir Khusroo Gat style and introduced this gat style following the vilambit Khayal, played in slow tempo or vilambit Teental in some specific bolis

¹ ‘Sitar and sarode in the 18th and 19th centuries’ – Allyn Miner,

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|} \hline | & 1 & | & | & | & | & | & | & 3 & | & | & | & 0 & | & | & | \\ \hline \end{array}$
 Dere da dere da ra da da ra dere da dere da ra da da ra

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|} \hline | & 1 & | & | & | & | & | & | & 3 & | & | & | & 0 & | & | & | \\ \hline \end{array}$
 Dere da dere da ra da dere da ra da dere da ra da da ra

The first circle of this gat is called 'sthait' and the 2nd portion or circle is segregated and named as 'Manjha' because this is situated in the middle portion of Sthait and Antara. According to Ustad Mustaq Ali Khan, the word 'Manjha' in the Mazedkhanī is taken from 'Sozkhani Sangcet', where the names like 'Matla Manjha' and 'tecp' are present. The word 'manjha' actually means the middle part but is not played by him. The bolis of Antara are -

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|} \hline 3 & | & | & | & 0 & | & | & | & | & | & | & | & | & | & | & | \\ \hline \end{array}$
 (Dere) da dere da ra da da ra dere
 $\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|} \hline 1 & | & | & | & 4 & | & | & | & 3 & | & | & | & 0 & | & | & | \\ \hline \end{array}$
 da dere da ra da dere da ra da dere da ra da da ra (dere)

After playing the Sthait, Manjha and Antara portions swarvistar with the help of 'Todas' were played. In Mazeed Khan's time no Jod used to be played on sitar. The todas were composed on the basis of Parans of Pakhawaj or Tabla.¹ Only theka was played in tabla to accompany the performance, there was use of Paran or Tukdaa. Since there was no chikari strings – the jhala portion was also not there. This baaj is also called 'Paschim Baaj' or 'Pachan Ka Baaj'.

¹ 'Sangeet Gharana - Its Contribution to Indian Classical Music' - Sarmistha Sen (p-170)

Imdadkhani Gat or Baaj :

Mazeedkhani Baaj is based on Vilambit Khayal style. Ustad Imdad Khan did a new experiment by intermingling Dhrupada with Khayal. He has stressed on the importance of Jhala in sitar playing. Some qualities that made this style of gat different from Mazeedkhani are –

- ✓ Use of long 'meend'(upto 7 parda meend in Surbahar)
- ✓ Use of pointing finger to play the instrument, including complex bols and chikari.
- ✓ Use of alankaras(e.g. krintan jamjama, ghasit etc.)
- ✓ Jhala became a main part of playing.
- ✓ Application of small 'tihais'.
- ✓ Gat and Todas are played in the style of Alap.

All these characteristics lead us to rename this style of Gats, because it apparently changed the style of 'Mazeedkhani Gat' apparently. Thus it was then called as 'Adhunik Mazeedkhani'. Later on it got the nomenclature of 'Imdadkhani Gat'.¹

Razakhani Gat or Baaj :

After the strictness and rigidity of Mazeedkhani Gat and Dhrupad, came the era of Khayal. Naturally the style and formation of gat pattern also needed to be changed. Ghulam Raza Khan with his compositions surpassed the boundary and limitations of 'Mazeedkhani gat'.

This gat is made following the rules of 'Tarana'. According to some historians Ghulam Raza, student of Mazeed Khan, being the innovator of this gat style, named it as 'Razakhani Gat'. Some others say that Mazeed Khan himself formed this gat style for his favourite student Raza Khan, keeping the Mazeedkhani Gat for his own family.

In Hameem Karam Imam's 'Ma-adan-ul Mausiqui', we find Ghulam Raza playing in Razakhani style to please the noble men of Lucknow. Ghulam Raza and his sons were noted players on sitar and the style of their execution has been followed in parts of the country.² About the style of Ghulam Raza

¹ 'Bharatya Sangreth Kosh' - Himalakanta Roychowdhury(p. 15)

² 'Universal History of India' - S.M.Tagore

Karam Imam writes, "I have not heard any other person playing it so well except Ghulam Raza." This style is also referred to as 'Purab Ka Baaj' apparently because Raza Khan's family members started staying at the Eastern part of the country. Thus this gat became more popular in the Eastern part of the country. This style follows no tradition and is not systematic. The movements of left and right hands are faster in this type of gats, and also they are mainly based on Bolls.

According to Pt. Arvind Parikh, Rajakhani Gat was mainly based on Thumri. Originally this kind of gats were played in Pilu, Tilak Kamod, Sohini etc. Later on all drut gats were regarded as 'Razakhani Gat' which is not agreeable. Because Razakhani gat had special bolt structure of 2/3 types.

Style of Playing :

Since this gats are composed on the style of 'tarana', the use of compound 'bolls' are frequent. Movement of left and right hands are faster. Though there is no strict boll composition or combination, still some example would better clarify the original style of gat. A famous tarana composition with its instrumental boll composition is noteworthy :

1 3 0 1
- Ta - na di - - - m ta - na di - - - m

- Da ra da da - - - ra da ra da da - - - ra

+ 3 0 1
ta - na tu - - - m ta - na der der der der der der tum der

da ra da da - - - ra da ra da dere dere dere dere dere dere da
dere

After playing the gat different baats are played taking the bolls from the gat. Ustad Imdad Khan has applied ang with Rajakhani Gat. He has also introduced the use of Jhala compositions with the gat. He has given such a

¹ *Serie Graana* (www.grana.com) 'Classical Music' (Saravaliha Series-167)

new formation of the same 'Rajakhani Gat' that his style of playing is considered as 'Imdadkhani Style'.

Jaffarkhani Baaj :

According to the creator of this baaj, Ustd. Abdul Halim Jaffar Khan, this baaj has evolved out of an urge to change in order to make the music of the sitar more complete and beautiful. This baaj incorporates finer divisions within a beat and creates multiple notes, keeping in mind the structure of the raga and its characteristic melodic pattern.

Initially the creator felt certain limitations of Mazeedkhani Baaj which led him to create a new baaj. Mazeedkhani Gat has typical bol patterns which was little modified by Ustd. Abdul Halim Jaffar Khan, as the Gats of certain ragas do not fit well within a fixed pattern of Bol. Mazeedkhani baaj usually have one note for one beat corresponding to one stroke of the mizrab with the right hand. In Jaffarkhani Baaj 6,8,12 or sometimes even upto 16 notes are created within one beat. This is something unique to this Baaj and also the main point of distinction from the conventional Mazeedkhani Baaj. The main focus is on the beat, and that is why Jaffarkhani Baaj as a whole is elaborated best in the slower tempo vilambit gat, and in thumri ang.

In other style of sitar playing, the left hand movement fills in the Bol of the Mizrab. In this baaj, the 'bol' is set according to the needs of the right hand movement. This is Ustd. Abdul Halim Jaffar Khan's own innovation in sitar playing. He has developed a synthesis of the techniques of the right hand and left hand in interplay with the rhythmic structure. This may be regarded as 'Jaffarkhani Bani' or 'Jaffarkhani Baaj' or 'Jaffarkhani Gat'. This is the core feature or essence of this Baaj.

Few examples are as follows: 1

Raag : Pilu Vilambit Gat|Jaffarkhani baaj| in Teen taal

4. $\log P_{1,1} = \log(1 + \frac{1}{2} \log 2) \approx 0.1732$ and $\log P_{1,2} = \log(1 + \frac{1}{2} \log 2) \approx 0.1732$.

[illegible][illegible]

Raag : Yaman Kalyan : drut Gat(Jaffarkhani baaj) in Teen taal

Raga Yama Kalyan, shadjat (Hallerichhari) played in Teen Taal (16 matras per matra)										Raga Yama Kalyan, shadjat (Hallerichhari) played in Teen Taal (16 matras per matra)						
Shadjat										Shadjat						
Shadjat										Shadjat						
Notes										GG	RR	NS	R	R	GG	RR
Scale										G	R	NS	R	R	GG	RR
Technique										G	R	NS	R	R	GG	RR
Notes	G	DPMP	P	M	G	M	G	R	G	Raga Yama Kalyan, shadjat (Hallerichhari) played in Teen Taal (16 matras per matra)						
Scale	G	DPMP	P	M	G	M	G	R	G							
Technique	G	DPMP	P	M	G	M	G	R	G							
Notes										GG	RR	NS	R	R	GG	RR
Scale										G	R	NS	R	R	GG	RR
Technique										G	R	NS	R	R	GG	RR
Notes	N	ND	P	D	NS	NR	RG	NSNS	SS							
Scale	N	ND	P	D	NS	NR	RG	NSNS	SS							
Technique	N	ND	P	D	NS	NR	RG	NSNS	SS							
Notes	R		R	G	R	GG	DP	PM	RRRG	GG		N	M	R	N	R
Scale	R		R	G	R	GG	DP	PM	RRRG	GG		N	M	R	N	R
Technique	R		R	G	R	GG	DP	PM	RRRG	GG		N	M	R	N	R
Notes	R	G	R	G	G	DPMP	P	M	R		VM	PH	DSN	DSMP	P	P
Scale	R	G	R	G	G	DPMP	P	M	R		VM	PH	DSN	DSMP	P	P
Technique	R	G	R	G	G	DPMP	P	M	R		VM	PH	DSN	DSMP	P	P
Notes	G	GG	GN	PMH	DPMP	PP	M	VM	GG	GG	N	NS	N	R	RS	R
Scale	G	GG	GN	PMH	DPMP	PP	M	VM	GG	GG	N	NS	N	R	RS	R
Technique	G	GG	GN	PMH	DPMP	PP	M	VM	GG	GG	N	NS	N	R	RS	R

Organic Chemistry																
Notes	G	DPMP	SM	N	G	M	G	R	G	GG	RR	N	R	R	GG	RR
Subjects	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de
Techniques	classification				total				total							
Notes	G	DPMP	P	M	N	DPD	M	P	G	GG	M	P	N	DD	R	P
Subjects	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de
Techniques	total				total				total							
Notes	G	DPMP	P	M	N	DPD	M	P	G	GG	R	G	N	RS	R	N
Subjects	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de
Techniques	total				total				total							
Notes	DPMP	M	M	G	M	G	R	G	M	G	M	D	M	G	N	N
Subjects	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de
Techniques	total				total				total							
Notes	G	N	R	N	R	G	M	P	R	N	G	P	P	P	P	P
Subjects	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de
Techniques	total				total				total							
Notes	G	GG	DD	DD	DDMP	R	M	RR	GG	R	N	GG	N	A	RS	R
Subjects	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de	de
Techniques	total				total				total							

ਭੰਨਰਾ															
ਅ	ਅਮਰੀਕਾ	ਅਮਰੀ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ	ਅੰ
ਭ	ਭਮਰੀਕਾ	ਭਮਰੀ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ	ਭੰ
ਸ	ਸਮਰੀਕਾ	ਸਮਰੀ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ	ਸੰ
ਬ	ਬਮਰੀਕਾ	ਬਮਰੀ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ	ਬੰ
ਘ	ਘਮਰੀਕਾ	ਘਮਰੀ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ	ਘੰ
ਙ	ਙਮਰੀਕਾ	ਙਮਰੀ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ	ਙੰ

Apart from these six gat styles or Baaj, there are also mentions of Amirkhani Gat or Baaj, Sitarkhani gat or Baaj. But much details and examples are not available about these patterns.

Chapter 3

DIFFERENT TYPES OF VEENA

‘Vanyate iti Veena’ – that which creates a sound is called the Veena. This is the etymological interpretation of the Sanskrit word Veena. Pānini, the great Sanskrit grammarian has explained the word VĀNA as meaning Sound. Significantly, Vedic literature often finds the word VĀNA being used in the meaning of Veena. An investigation of the ‘musical instrument scenario’ right into the remote past clearly reveals that the term Veena did not refer only to the instrument – Veena – as we know of it today. On the other hand, it seems to have been a generic term encompassing within itself a whole range of stringed instruments and sometimes, also instruments from other genres like aerophones.

The yāzh is an ancient Dravidian instrument, somewhat like a harp. It was named for the fact that the tip of stem of this instrument was carved into the head of the animal yaali (vyala in Sanskrit). The yāzh was an open-stringed polyphonous instrument, with a wooden boat-shaped skin-covered resonator and an ebony stem. It was tuned by either pegs or rings of gut moved up and down the string. It is not used today but pictures of it are found in

Thirumayam in Tamil Nadu, probably of the 8th century A.D. There are many references to it in Tamil literature. This instrument was displaced by the Veena later. The following are some varieties of Yāzh.

- Adī Yāzh
- Makara Yāzh - 17 strings.
- Maruththuva Yāzh
- Matchya Yāzh
- Peri Yāzh - literally, big yāzh. It had 21 strings.
- Sagoda Yāzh - 16 strings.
- Secri Yāzh
- Sengottu Yāzh - 7 strings.
- Vil Yāzh - it means bowstring. It was essentially a bow with strings of different lengths.

The one Indian instrument with the largest number of varieties is the Veena. The Veena in ancient times simply meant 'A stringed instrument'. It comprised the plucked, bowed and struck varieties. Later on, the word Veena came to be used to denote the fretted instruments. The 'Satatantri Veena' was played on open strings. This Veena, survives as the Santoor in Kashmir. This Satatantri Veena is more than two thousand years old. It

became the 'SANTIR' in Persia, 'PSALTERY' in the Bible and it eventually paved the way for the development of the Piano. The 'Satatantri Veena' was used at every Vedic ritual. In some of the Vedas and Samhitas, the Satatantri is called 'Vāna'.

In addition to this struck variety, there were the bowed varieties, represented by the Rāvana Hastam and the plucked varieties represented by the Kinnari. The art of making musical instruments is as old as the Vedas. Jyakara was the maker of the 'JYA' or the ancient harp.

When the fretted Veena developed much later, it threw into the background, the Yāzh. The fretted Veena had the facilities for producing subtle quartertones and graces by the deflection of the strings, a facility that the Yāzh lacked. The yāzh could produce only straight notes and occasionally glides were performed on it with the help of a small stick. But the Veena had the drone and Tala strings. In the ancient yāzh, a new scale was performed either by the shift of the tonic note or by retuning the concerned strings to conform to the new scale. In the Veena, the player performed new scales by just touching the concerned frets. These facilities coupled with the introduction of metallic strings made the Veena superior to the Yāzh.

The size, structure, shape, tuning and number of frets have all changed from time to time and the Veena at each stage has had a different name and has sounded different.

Nārada in his 'Sangita Makaranda' mentions the following nineteen kinds of Veenas-

- Kachchapi
- Kabjika
- Chitra
- Vahanti
- Parivadini
- Jaya
- Ghoshavati
- Jyeshtha
- Nakuli
- Mahati
- Vaishnavi
- Brahmi
- Raudri
- Kurni

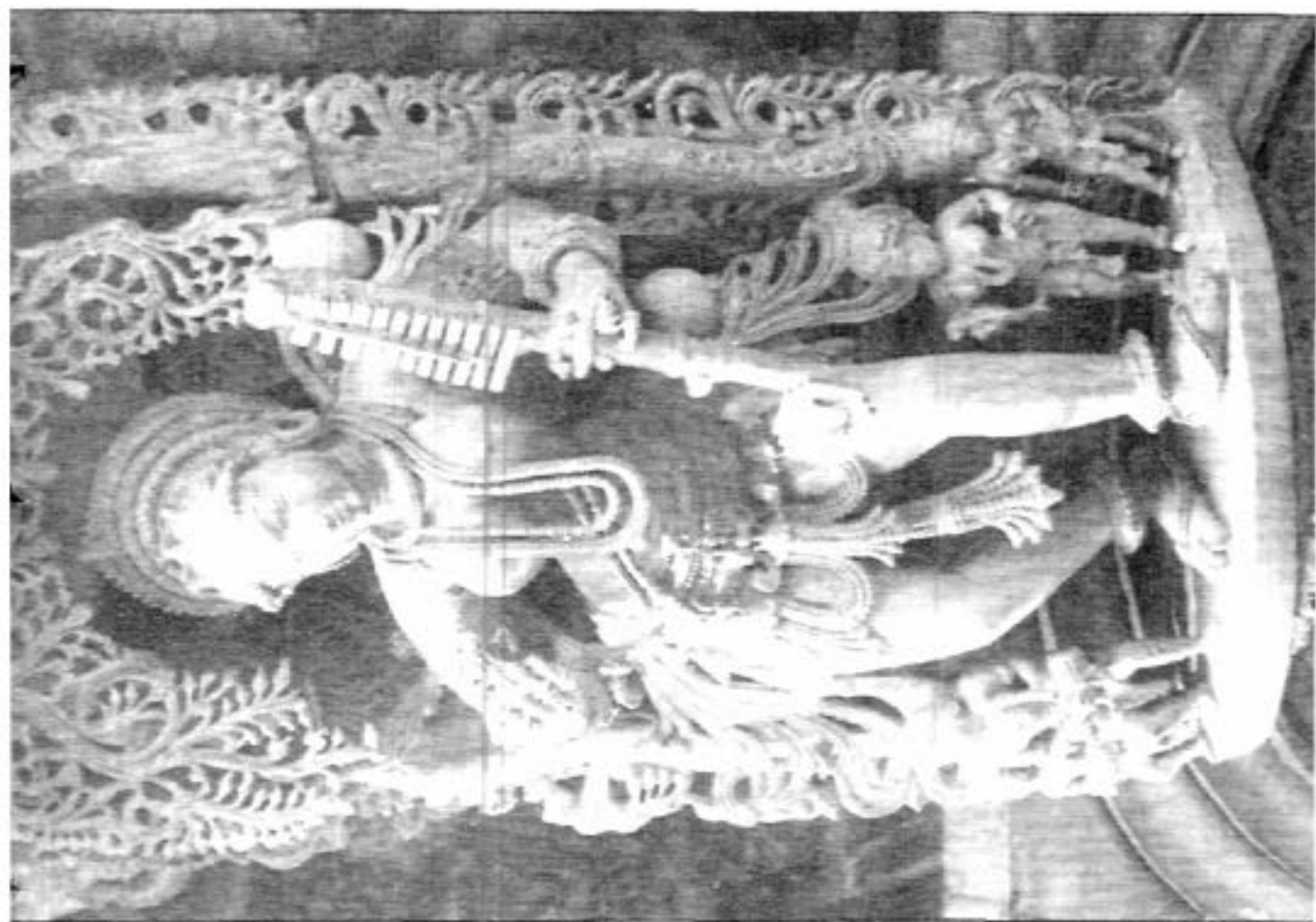
- Ravani
- Sarasvati
- Kinnari
- Sairandhri
- Goshaka

Haripala in his 'Sangita Sudhakara' names the following Veenas

1. Brahma Veena or Ekatantri
2. Alapini (Alavani)
3. Kinnari
4. Kailasa Veena
5. Pinaki
6. Akasa Veena

Haripala's Kinnari had four main strings and three Secondary strings. There were the three kinds of Kinnari - 'Brihat', 'Madhyama' and 'Laghu'. They had movable frets. The number of frets ranged from fourteen to eighteen. Palkurki Somanatha in his 'Panditaradhy Charitra' (12th Century) in the 'Parvata Praharana', 'Bharata Sastra lakshana' mentions the following Veenas -

- Brahma Veena
- Kailasa Veena



- Kurma Veena (which resembled the violin to some extent)
- Sāranga Veena
- Aakasa Veena (This was something like the Aeolian harp)
- Pinaka Veena
- Ravana
- Gauri
- Kasyapa
- Svayambhu
- Bhujanga (This is the Naaga Veena, wherein the head was carved into that of a serpent head with the hood spread out. This is seen in Belur in the Chenna kesava Perumal Temple, built by Vishnuvardhan in 1117 A.D.)
- Bhoja
- Kinnara, Kinnari or Traperi
- Saraswathi
- Mulla
- Audumbari
- Swaramandala (This was like the Satatantri but the number of strings was less. The instrument was plucked and played on open strings.)

Palkurki Somanatha in his 'Basava Purana', again mentions the following kinds of Veenas.

- Rāvanahasta
- Brahma Veena
- Lavanya Veena
- Aakasa Veena
- Pinaka Veena
- Saaranga Veena
- Kinnara Veena
- Swayambhu Veena and
- Gauri Veena.

Nanya deva describes the Rudra Veena and Kachchapi. The 'Swapna Vasavadatta' refers to the Veena. Stringed instruments are depicted in the Ajanta Cave paintings. In the 'Chitra' and 'Vipanchi' a small wooden piece was used to glide over the playing strings and produce notes of different pitch. This is the Gottuvadyam. In North India, this type of Veena is even now called Vichitra Vcena or Vichitra Been.

Matanga in his 'Brahaddesi' explains the experiments with the 'Dhruva Veena' and the 'Chala Veena' to fix the Shadja and madhyama gramas and

Sruthis Values. Brahaddesi to a great extent followed Bharatha. Sarangadeva and Mathanga explained in greater detail than Bharatha, the experiment with the Dhruva and Chala Veenas to clarify the Grāma concept and the Sruthi Values. It was still the age of the Sruthi Veena and Swara Veena. A great part of the Music was in the harp stage. The Dhruva Veena was so named because it was kept constant. The other was used for experiment. Its strings were loosened and tightened according to the need for change in Pitch. So, it was called the Chala Veena. Both were tuned to the same pitch, note for note. The ancient method of tuning was different from the present one. Every one of the 22 sruthis in an octave had a string.

Sarangadeva in his '**SangeethaRathnakara**' mentioned eleven types of Veenas and added 'Nissanka Veena' of his own to the list of Swara Veenas.

THE VEENAS OF RAMAMATYA

Ramamatya's treatment of the Veena is clear and definite. He calls it 'Rudra Veena', a favorite of Lord Shiva. The seven-stringed Veena, with four playing strings and three strings for the drone and tala emerges into prominence with Ramamatya. In his work, 'Svaramelakalanidhi' (1550), he mentions three kinds of Veenas based on the systems of tuning adopted for the strings. Each Veena

again admitted of the two varieties: 'Eka Raga Mela Veena' and 'Sarva Raga Mela Veena'.

<u>Name of the Veena</u>	<u>System of tuning adopted for the strings</u>			
1.Suddha Mela Veena	s	P	s	m
2.Madhya Mela Veena (This is the mode system of tuning)	p	S	p	s
3.Achyuta Rajendra Mela Veena	s	P	s	p

The drone/Tala strings were tuned to s p s in all the six Veenas. Somanatha, in his '*Raga Vibodha*' (1609) refers to the Suddha Mela Veena and Madhya Mela Veena wherein the systems of tuning of the four playing strings were the same as mentioned by Ramamatya. The Tala strings were however tuned as S P S. His '*AKILA RAGA MELA VEENA*' is another name for the 'sarva raga mela Veena' of Ramamatya.

Four decades after Somanatha, Ahobala published his '*Sangeeta Pārijatha*'. He had no doubt that ancient experts of the Veena had instinctively glimpsed the fractions of the speaking length of the string for scale notes. For the first time, he fixed the frets one by one and calculated the ratios of their speaking length to the total length of the string between the Meru on the left and the

Patrika(*bridge*) on the right. The Sāma Gana Saptaka and the five Vikruta notes were there.

Govinda Dikshitar in his 'Sangeetha Sudha' says, "For the benefit of Vainikas, to facilitate the proper method of Veena play, let me describe the correct position of the frets and their notes." The twelve Swarasthanas pertained to Rishabha, Gandhara, Sadharana Gandhara, Chyuta Madhyama Gandhara, SudhaMadhyama, Chyutha Panchama Madhyama, Panchama, Dhaivatha, Kaisiki Nishada, Sudha Nishadha, Kakali Nishada and Tara Shadja. The third Variety of Veena was the Achyuta Raghunatha Bhoopala Veena. Govinda Dikshitar designed it.

Govinda Dikshitar leaned heavily on Sarangadeva, but for a few reference to Matanga, Parsvadeva and Vidyaranya. The construction of the Raghunatha Mela Veena was undoubtedly the product of his mastermind. Till his time, frets had been tied to the Veena Danda with guts. It was he who fixed the frets on wax. Placed in correct position, they would be shifted with ease when necessary. By its very nature, wax did not absorb sound. In fact, it was a conveyer. Many people attribute the invention of Modern Saraswathi Veena to Govinda Dikshitar as the new instrument had twenty-four frets and covered three and a half octaves.

Venkatamakhi in his 'Chathurdandi Prakasikha' comes back to the Suddha and Madhya Mela Veena again. Ramamatya's Suddha Mela Veena had 9 frets with notes ranging from Anumandra Shadja to Sudha Gandhara of the Madhya Sthayi. Madhya Shadja had become the common fundamental by that time. So, the need for forays in the higher reaches was urgent. In the circumstances, Anumandra register in the Veena was practically of no use. Neither the Sudha Mela Veena nor the Madhya Mela Veena was adequate for the new set up. The Sudha Mela Veena of Chathurdandi specified brass for the first and second strings and steel for the third and fourth. It dropped Anumandra notes altogether. The four wires were tuned Mandra Shadja, Mandra Panchama, Madhya Shadja and Madhya Madhyama. The three side strings sounded Madhya Shadja, Madhya Panchama and Tara Shadja. The first side string bore the name of 'Jhallika' and the last 'Teep'. This tuning was more in step with the prevailing trends. Yet, the Madhya madhyama of the fourth string was a drag. Its six frets uttered 'Varali Madhyama, Panchamam, Suddha Dhaivata, Suddha Nishada, Kaisiki and Kakali Nishadas. There was no provision for using the higher Octave. Yet rules for Raga Ālapana, Prabanda Tāna etc., laid stress on the three octaves. In order to augment the range, three more frets were fixed providing for Shadja, Rishabha and Gandhara of the higher octave. Lastly, five

short frets followed with M P D N S buttressed at the center of the sound channel so that the three other strings might not be disturbed. In this manner, the Suddha Mela Veena covered three registers – Mandra, Madhyama and Tara. Among these three octaves, the 15th, 19th and 22nd notes were Taara Shadja and Taara Panchama and Adi Taara Shadja. These three being constant notes, their frets were fixed. The other five frets for RGMDN could be shifted to produce Vikruthi notes. This kind of Suddha Mela Veena was an Eka Raga Veena. Instead, five long frets and eight short, buttressed frets – nineteen in all for the fourth string converted it into a Sarva Raga Mela Veena.

Now, for the Madhya Mela Veena. The four strings were tuned, Anu Mandra Panchama, Mandra Shadja, Mandra Panchama and Madhya Shadja. The three side strings were tuned like the Suddha Mela Veena. The six frets of the Madhya Shadja string sounded Suddha Rishabha, Suddha Gandhara, Sadharana Gandhara, Antara Gandhara, Suddha Madhyama and Varali Madhyama. Four more frets were added for PDNS. With a further addition of seven short-buttressed frets there was an Eka Raga Madhya Mela Veena. It became a Sarva Raga Madhya Mela Veena when the fourth string laid stretched on twelve long frets and twelve short buttressed ones.

Govinda Dikshitar had constructed the Veena with twenty-four frets before Venkatamakhi wrote The Chaturdandi Prakashika. Why did the book fail to specify this? Why did it dilate on the Eka Raga and the Sarva Raga Veena with long and short frets and leave out the most important development in the history of Veena?

CLASSIFICATION OF VEENAS

1. Gana Veena and Pradarshana Veena

‘Gana Veena’ is the Veena on which one can play classical music and ‘Pradarshana Veena’ is the instrument used for explaining certain musical laws, facts and phenomenon.

2. Gātra Veena and Daru Veena

‘Gātra Veena’ is the unseen musical instrument – the human voice and it is used as per the will of man. Some people have also mentioned the human body as the Gātra Veena.

The ‘Daru Veena’ is the instrument (Veena) made out of wood.

3. Dhruva Veena and Chala Veena

These are the experimental Veenas devised by Bharatha for proving the frequencies of the twenty two Sruthis and other facts relating to the tone system of Indian music.

4. Sthira Veena and Chara Veena

Sthira Veena was tuned and kept stationed at a particular place. It was automatically set in vibration when currents of wind blew against the strings. Since the strings vibrated as open strings, it is clear that they were tuned to harmonics or Swayambhu Swaras. When the same type of Veena was tied on to the top of trees and made to sound, it was called the 'Aakasa' Veena.

5. Dhanur Veena

This was played with a bow, whereas in the other types of Veenas, the strings were set in vibration by plucking or striking.

6. Sari and Nissari Veena

The Veena with frets was called the 'Sari Veena'. Veena without frets was called 'Nissari Veena'. The Sarod-like Veena depicted in the Udayagiri caves is an example of a 'Nissari Veena'. The gottuvādhyaṁ is a 'Nissari Veena'.

7. CLASSIFICATION OF VEENAS DEPENDING ON THE NUMBER OF STRINGS USED

- a. Ekatantri
- b. Tritantri
- c. Saptatantri
- d. Sata tantri (hundred strings) etc.

'EKATANTRI' was a single stringed Veena with a resonator of coconut shell; the Danda of this Veena is made out of Khadira wood. The wood should be

fully ripe without any thorns and circles. The circumference of the wood should be to the size of a stretched palm. The length of the Veena is less than one yard. The present day's Yāli was known as Dorika and this was made out of any wood available. The width of the Danda is 1 ½ inches less at the Yāli compared to the width near the Kakubham (Main resonator). On the top covering of the Kakubham, a hole was made in front of the bridge. The top of the kakubham has a slight curve and is not flat. In the place of a gourd, thumba made of wood was used.

Naagapaasam was fixed to the Kakubham to tie the strings. Patrika (in the present days called as Bridge) was placed on the Kakubham. The strings were tied from the Naagapaasam across the patrika to the Dorika and tied to the Biradai. Sārangadeva has described the Ekatantri Veena in 81 slokas. It is the Ekatantri that has become the Ektar or Ekanadam. It was used as a drone.

'NAKULA' was a Veena with two strings. This is seen in the sculptures and it was used to play the music of the Vedic chants.

'TRITANTRIKA' was a Veena with three strings. Kinnari is an example of this. The Kinnari is one of the oldest of stringed instruments and is named after Kinnara, a celestial musician. It is mentioned extensively in the Sanskrit literature. It is represented in many old Indian Sculptures and paintings. The length of this Veena is 3 ½ stretched palms (Vithasthi). Its Kakubham is made

out of Shaka wood. The height of the Danda is 2 ½ inches and width is 5 inches. The fingerboard of Kinnara consists of a round stick of Blackwood or bamboo and upon this 12 or 14 frets of metal or bone pieces of eagles are fixed with black coloured honey wax.

Shishla Vastramashi mishramadanena chaturdasha – 260 Sārangadeva.

Sārangadeva mentions 14 Swarasthanas

Chaturdasa Swara sthaney Dandey Prushtey Niveshayet – 260 . Sārangadeva.

These fourteen Swarasthanas are two Saptakas. The strings are tied to the other strings present on the other side of Patrika (bridge). Sarangadeva called them as GAJAKESOPAMAM (it means the strings are as strong as the elephant's hair). These strong strings are again tied to the Naagapaasam, which is at the back of the Kakubham. Copper or iron small plate is placed on the Patrika.

Madhye Koormonnata tahi Patrika Kakubha Sthita – 258 Sārangadeva.

The tailpiece of the instrument looks like a kite. There are three gourd resonators below the Dandi, the middle one being larger than the other two. There are three strings, two for playing music and one for being used as the drone. The strings on the Kakubham are plucked and played with the three fingers of the right hand.

"Saree katubhayor madhyay tarjanyadyanguli trayaat" – 272 Sārangadeva.

The left hand fingers are used to play on the frets.

“Vamasya tisrubhistabhi rangulee bhistu tantrikaam” – 273 Sārangadeva.

There are three types of Desi Kinnari, the names of which have been mentioned earlier in this chapter – Brihat, Madhyama and Laghu. These are differentiated with the variations in their measurements.

The length Veena's Dandam is 50” and the breadth 6 ½” in the Brihat Kinnari.

The Madhyama Kinnara Veena's Dandam is 43” long and the breadth is in proportion. The Laghu Kinnari is 35” in length and 5” inches in breadth. No Veena should be less than 35” length as melody decreases accordingly.

Aadatavyam kinnareenam rakthi madhurya varjanaath

E Tayo rantaraletu yatheshtam maanakalpana – 324.. Sārangadeva.

From the above description of the Kinnari Veena by Sārangadeva we can trace back at least some history of the origins and evolutions leading to today's Saraswathi Veena.

Some points that make us feel so about Kinnari are: -

- ❖ It is not a Sruthi Veena.
- ❖ Plucking of the strings, plucking place, the place where the strings are tied are all the same for these two types of Veenas.
- ❖ Usage of honey wax is similar.
- ❖ Kinnari Veena had only 2 Saptakas i.e. 14 frets, today it is 24 frets.

- ❖ The measurement of the Danda in both the Veenas is the same to a certain extent. The manufacturing process, Kakubha, Naagapaasam Danda, frets are all similar. The only difference is, today's Veena is made out of jackfruit wood whereas the Kinnari Veena was made out of Shaka Daru (wood).

SAPTATANTRI

It is a seven stringed Veena. Parivadhini was a seven stringed Veena. 'Chitra' also had seven strings. This instrument is referred to in the 'Mrichchakatila'.

VIPANCHI had nine strings.

MATTAKOKILA had 21 strings. They were tuned to the notes of the three octaves – Mandra, Madhya and Tāra.

SATATANTRI had hundred strings.

8. SRUTHI VEENA AND SWARA VEENA

The former was the drone and the latter, the Veena for playing creative music like Aalapana and compositions. This corresponds to the Swara Naadi and Sruthi Naadi in flute. The 'Sruthi Veena' described by Sārangadeva is the experimental Veena with 22 strings. It was designed to explain the frequencies of the twenty-two Sruthis. The notes of the Shadja grāma were given by the 4th,

7th, 9th, 13th, 17th, 20th and 22nd strings respectively. The 'Swara Veena' of the Sangeetha Ratnakara was a Gana Veena.

9. **EKARĀGAMELA VEENA AND SARVARAGAMELA VEENA**

The former had movable frets. The fret positions were so adjusted that a particular Mela raga and its janyas could be played. When a change of raga was desired, the positions of the concerned frets were re-adjusted and played. This practice continues in the Sitar even at the present day. In the 'Sarva Rāga Mela Veena', there were 12 frets for each octave and several ragas were played by placing the fingers on the particular Swarasthanas.

10. Special types of Veenas like the 'Savyasachi Veena' and the 'Pradarsana Veena.'

OTHER VEENAS

- **Alabu Veena** – had a gourd resonator.
- **Alapini Veena** – The length of the Veena is 36 inches. The Danda is made of red sandalwood or Kadira wood (red sandal). The circumference is 2 inches, which means that the Dandam was very thin. Clean wood without thorns is used. Coconut tile is used as Tumba. Sārangadeva says that the musician should first expand the raga vocally and only then play the fixed text on the Veena because of the tenderness in the sound of this type of Veena.

***"GAYED GEETHAM NIBADHDHAM CHA PRAVEENO VEENAYO
NAYAA."***

The specialty of this Veena is that the strings used are not metal. They take the silk threads, make them hard and tie them to the instrument as strings.

"ATRA MESHANTRA TANTREE SYAAT SAMUDRUDHA" – 244

- **Kachchapi Veena** was a Veena used by Goddess Saraswathi. Since the Kakubham of the Veena is in the tortoise shape, this Veena is called 'KACHCHAPI'. The Kachchapi survives in the Philippine Islands even now under the name, Kudjyapi.
- **MAHATI** was the name of the Veena used by Devarishi, Nārada.
- **KALAVATHI**, was the name of the Veena used by celestial musician Tumburu.
- **PINAKI** was a bowed instrument. It was bowed using a bow 20 inches long. The bow (kamaan) was used with the right hand to play the instrument. Horsehair was used for the bow. 'Rala' was the name of the resin applied to the hair of the bow. This Veena is unique in its geometry. The Danda is shaped like a Dhanush (bow-like). It is 41 inches long with a central portion being 2.5 inches wide and the rest being 1.75 inches

wide. The Pinaki Veena is not a pluck-type instrument. Pinaki Veena was held vertically.

- **UPAVEENA** was a secondary Veena and was used to provide accompaniment.
- **VALLAKI** was a kind of Yāzh.
- **NISHSHANKA VEENA** The name itself suggests that Sārangadeva might have created this Veena. The distance between the Meru and the bridge is four stretched palms (vithastees). The strings are tied to two wooden pieces fixed on both the ends of the Veena. It is played with a bow (kamaan) that is tied with nerves.
- All these varieties of Veenas are not seen today. But by studying the details some of these Veena varieties, it can be understood that the Dilruba, Sarod, today's Saarangi, Violin and the Saraswathi Veena have evolved from them.

The Saraswathi Veena is considered the queen of musical instruments. It lends itself to all the different graces that give so much beauty to Indian Music. More about the evolution, structure, tuning and playing techniques of the Saraswathi Veena will be dealt with in the following chapters.

References from Prof. P. Sambamurthy's book 'History of Indian music', Page 202

CHAPTER FOUR

THE PRACTICAL ASPECT OF VOICE TRAINING IN HINDUSTANI MUSIC

The Classical Music of India, has evolved over thousands of years and has become one of the most beautiful music in the world.

Voice culture is a deep relationship between “Music”, Sound, Cosmology and the Human voice. Over thousands of years from Vedic period, Vocal music developed and got organized into an intricate organic living system or “**Raga**” (Melody) and “**Tala**” (Rhythm).¹²⁴

Voice culture is a way to refine the skills through learning traditional compositions and methods of improvisation to engage in “*swara-sadhana*” (tone culture meditation) through singing.

In singing only the correct voice projection One can present the element of “Rasa” or the feeling expressed in the “Raga”. Which is evoked through the artistry of composition and improvisation according to the understanding of the artist of “Raga” and presentation of the “Voice”.

Even the Hindustani Instrumental Classical music has developed out of the vocal styles.

Culturing the voice for absolute alignment with the Sruti at all levels and on all notes traversed in the octaves and correct voice training or “Swar Sadhana” is a major step in Voice Culture.

In this respect, certainly, the vocal musicians of the Hindustani system of music are very particular and a student aspiring to become a concert artiste spends years of toil on this aspect to train the voice perfectly.

The Artists and Music students should not show any undue haste to ascend the concert platform until the voice is ready by rigorous voice training method and totally trained to merge with the correct “Swara”, “Tala” and “Sruti”.

¹²⁴ Kirana West~Articles

www.kiranawest.com/articles.htm

Anyone having a ear for music is easily carried away by the melody emerging from the voice that totally becomes one with the Sruti and that becomes the most attractive voice.

The Hindustani system of Classical Music are based on the “*Sapthaswaras*”. Hindustani style abounds in “Gamaka” — oscillating usages, use of half Notes and Nuances.

To successfully handle all these aspects in unison with the Sruti and not go off key at any point needs vigorous and determined “Kantha Sadhana” or Voice training.

All these go to indicate that the voice needs deeper, sophisticated, devoted training to handle Hindustani music successfully. It is highly recommended by the voice expert to focus on this aspect of voice training.

The idea is that the “voice training” should be “Bhava”, “Melody” and “Musical sense” oriented.

In Voice training a vocalists should attend the correct “Sruti” and alignment to Swaras (notes) when traversing up and down the octaves at a fast pace under the intelligent adventurism.

But making the voice obey the commands of the musical impulses of the brain with “bhava” is a hard task that needs intensive vocal training.

For effective rendition of Hindustani Music open and free voice production is most suitable. Felicity to handle “Gamakas” and nuances without resorting to muffling the voice or constricting the production tone is required. Use of false voice for Hindustani Music is also a wrong approach. Adopting modulation of the voice under the pretext of creating Bhava should be correct.¹²⁵

In his composition “Pt. Bhimsen Joshi” had felt that the “Saptaswaras” shine when the Navel (Nabhi), Heart (Hridya), Voice (kantha), Tongue (rasana) and nose (nasa) are involved in the rendition.

Experience reveals that any student indulging in voice training adopting the correct technique of voice production would find the abdominal muscles around the navel strained and not the vocal chords.

¹²⁵ The Hindu : Focussing on voice culture 2002

If on the other hand the person feels a strain on the throat muscles and the vocal chords, the conclusion is that the technique is faulty and would lead to adverse effects on the vocal chords.

Music is for the mind and soul, with intensive voice training and close adherence to “shruti” a singer hence satisfies the listener.

“Voice-Culture” and Hindustani Classical Music

The most basic element that comprise "Indian Classical Music" are "Swara" and "Tala". 'Sa' 'Re' 'Ga' 'Ma' 'Pa' 'Dha' and 'Ni'. These musical notes are the alphabet of music. We have just these “notes” to express ourselves musically. This is the reason, these notes are said to be so important. In the Indian Classical Music, the teachers as well as the scholars of music insist on the practice of these notes. This process of getting control over the musical notes is called 'Swara- Saadhana'.

In Indian music it is called “Swar-Saadhana” and in “Western Music” the technique of voice training is called “Voice-Culture”.

Hindustani Classical Music is based on “Raagdari Sangeet”. A “Raga” is a melodic scale, consisting of 7 (seven) Notes. The different combination of these 7 “Swara's” with various rules of permutation and combination make a "Raga".

Before learning a “Raga” the knowledge of “Swar” and “Tala” is very important because the correct position of the “Swara” (notes) in different “Ragas” can be recognized only after the practice of these 7 seven notes.

Practice and understanding of 7 “Shuddha Swara” is the first important part in Voice – Training in Hindustani Classical Music. It

starts with the ability of singing the "Shuddha- Swaras" of an octave (from Sa to upper Sa). Firstly in ascending (Aroh) and then in descending (Avroh) order and then gradually moving around them in all possible disorganized manners. Later, it starts with the learning to sing all the “Komal” [Flat] , “Tivra” [Sharp], all the 12 notes of an octave. After a couple of years of “Swar-Sadhana” one should start learning “Ragas” in detail. The capability of seeing the

correct positions of the notes (Swaras) and those Swaras in different “Ragas” can be recognized only after dedicated practice and discipline under a capable Teacher (Guru) and correct voice-training.

“Swara-Sadhana” or voice-training in Hindustani Music differs from “Gharana” to “Gharana”. In Hindustani Classical Music we have “Gharanas” (school of music), they have their own particular Voice-training and every Guru and each “**Gharana**” has its own technique and method to train the voice and every voice has its own different quality.

Quality of Voice

Understanding of musical Notes (Swara)

Use of air (breathing)

Pronunciation of the 'swara'

Rhythm [Tala and Laya]

Lyrics and their meaning

Voice training and voice culture

Voice Culture is a method of taming the voice, which will help develop Swar (Musical Notes) accuracy, Voice modulation, Proper breathing, and extending the range. Every Gharana (School of Music) has adopted its own signature exercises. These exercises will be lifelong friends of the vocalist.

To get success in any mode of singing, it is necessary that the devotee should understand qualities of his voice and should keep in mind its limitations. The qualities of voice, after being refined, make the Gayaki more expressive.

There are many practical methods for voice-training in Hindustani Classical Music and those help a voice can be cultured. Following ornamental patterns are used to make the voice impressive, beautiful, and varied through Voice Training -

From the aspect of Voice training in Hindustani Music .We can divide this Chapter into 12 parts:-

- 4.1) Selection of Correct Pitch and Scale**
- 4.2) Practice of 7 notes and knowledge of “Octave”**
- 4.3) Importance of Kharaj practice or Kharaj Sadhana**
- 4.4) Practice of Palta or Alankar**
- 4.5) Practice of 'Merukhand'-gayaki**
- 4.6) Practice of Sargam geet and Lakshan geet**
- 4.7) Knowlegde of 10 Scales**
- 4.8) Importance of Aalaap in voice culture**
- 4.9) Importance of Taan in voice culture**
- 4.10) Ornaments of Vocal Music**
- 4.11) Importance of Vowels “Aa’ “Ee” “Oo” and Articulation**
- 4.12) Practice of singing in Tala and Laya .**

4.1) Selection of Correct Pitch and Scale

Determination of the correct pitch of the voice is regarded as the most important step towards voice culture in Indian Classical Music.. In Indian classical music, generally the compositions need a range spanning from mandra Madhyam to taar Madhaym. So pitch is determined to a pitch which satisfies this range effortlessly. A pitch is the smallest interval of shruti the ear can detect. Pitch is a subjective sensation, reflecting generally the lowness (slower wave frequency) or highness (faster wave frequency) of a sound. In a musical context, some people have what is called "perfect pitch" and can assign an isolated tone to its place on a musical scale.¹²⁶ The pitch of a note is how high or low it sounds. The different pitches have different letter names: A, B, C, D, E, F, and G. These seven letters name all the natural notes (on a keyboard, that's all the white keys) within one octave. (When we get to the eighth natural note, we start the next octave on another A.)

¹²⁶ Music theory - Wikipedia, the free encyclopedia en.wikipedia.org/wiki/Music_theory

Indian Music Scale--The Indian music scale is said to have evolved from 3 notes to a scale of 7 primary notes, in the basis of 22 intervals. A scale is divided into 22 shruti or intervals, and these are the basis of musical notes. The seven 7 notes of scale are known to musicians as Sa Re Ga Ma Pa Dha and Ni. These seven 7 notes of the scale do not have equal intervals

Sa	Re	Ga	Ma	Pa	Dha	Ni
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22						

(TABLE – 4.1.1)

between them. A saptak is a group of seven 7 notes divided by shruti or intervals as follows:
¹²⁷ for our systems of music or perhaps any form of music is the basic pitch known as “Shruti”. The melodic movements of music are developed on this foundation. The foundation movements of music are developed on this foundation. The fundamental requirement for vocal music is the ability of the musician to align his voice perfectly with the sruti and also with all the notes built up on the sruti. Any draw back in this regard has to be overcome with rigorous “Kant Sadhana” or voice training. Choosing the correct “Shruti” suitable for each voice is very important. This is to be done according to the pitch of the voice. It is common knowledge that the female voice is high pitched in comparison with the adult male voice.¹²⁸ One factor that governs the choice of Shuti” is the range of the voice. Having the sruti base, the voice should be able to traverse below the sruti(4) half an octave and above the point at least one and a half octaves comfortably.

Shruti is the drone which is used in Indian music. This was normally provided by a stringed instrument ([tamboura](#)) or a small hand pumped reed instrument (Sur peti). First, pitch is mainly dependent upon range, not timbre. We can find many stalwarts with a heavy sonorous voice singing in very high pitches. Both Ustad Amir Khan and Pandit Bhimsen Joshi used to sing at E in their youth. If the timbre of voice were the factor they should have sung at a lower pitch with their heavy voice.

¹²⁷ sruti academy | Swara, Sruti, Saptak, Raga, Tala, Alaapsrutiacademy.com/post/Sruti-Saptak-Raga-Tala.aspx

¹²⁸ The Hindu : Focussing on voice culture 2002

Now, it's said that changing pitch hampers the resonance of voice. But it is a very common practice in the sub-continent to practice at a lower pitch and to perform at a higher pitch, like riaz in C and performance at C# or D for male vocalists. But many teachers say that singing at a lower pitch doesn't hamper the voice, but singing at higher pitch can damage vocal cord and this is true. When we talk about Vocal Music or Vocal training, the correct Pitch is most important. The choice of "Pitch"(sruti) is the range of the voice. This is to be done according to the pitch of the voice. In Hindustani Music, People tend to describe their pitch with the reference to harmonium keys. "Kaali Char, or Black four. That means that's where they are comfortable singing their first "Sa". Example: if my pitch starts from A# it should come down till Lower Octave Ma, and go up to Upper Octave Ma comfortably. (Sa ni dha pa ma). The human voice is comparable to a wind instrument, the vocal chords vibrating when air passes through them. But when deciding the basic sruti suitable to the voice it is to be compared with a stringed instrument. When, for instance a Tanpura tuned for a high pitch sruti suitable for a female voice is reduced and re-tuned to a lower sruti the strings become less tight and the tension of the strings drops, leading to vibrations from them. The tension of the strings is maintained at a tight level by choosing thinner strings for higher sruti and thicker ones for lower sruti.¹²⁹ If the "pitch" is set lower than the position in which the grip would be better, a voice would be unsteady with a loose grip of the sruti. This is also equally important in choosing the correct sruti depending on the range of the voice. Pitch is certainly one of the Basics of Singing,

Techniques of Pitch Exercises-Ideally a singer should be able to recognize the key being played and sing any one of the notes within the chord or scale without sounding sharp or flat. It is essential to be able to sing the correct notes in the right place (and at the right time!). This is the way to pitch a note to the music. Most singers need to learn and practice the "Pitch Exercise" before it becomes natural or second nature. Pitch Exercises are the terms used to describe the method of teaching and learning how to identify a note and sing in tune with the note or chord that is played.

These pitching tips will help us to correct our pitching through the use of a variety of techniques.

¹²⁹ The Hindu : Focussing on voice culture 2002

When we sing in pitch, we are usually employing 3 kinds of technique, knowing our pitch well, listening out for our pitch and the music. Correcting our Pitch As We Sing

These are pitching tips in detail: Singers who are able to sing in the correct key or pitch often have a great sense of notes and musical scales. Knowledge of the pitches for the respective songs are necessary for the respective songs we sing. Knowledge of what vocal register or vocal position has to be sung, the respective notes, as well as how to support the notes well with our breath. Familiarity with our 'singing pitch' comes with practice of basic scale. Practice of some basic pitch jumps when singing.

Great singers not only know how to sing well, but they are even better listeners.

When we sing, we need to also listen closely to and monitor our singing pitch, making sure that our vocals are in tune with the key of the music or song accompaniment. Basic aural awareness or listening training would involve listening to certain notes and reproducing them with our voice,

For example we may play a “Sa” Swar or note, and after listening, we would sing back a “Sa” Swar or note and check that it is the same as what we played. We may also do the same with longer melody lines, and singing them out exactly the way we play them, making sure that we are in the correct key.

We can also train our aural awareness by getting someone to play the basic intervals in various starting keys to see if we are able to tell what interval is being played.

This tests our listening ability as well as our recognition of pitch jumps between notes, and this will certainly strengthen our aural awareness.¹³⁰

Once we are able to listen closely to our singing as well as the music or song accompaniment, we would be able to tell if we are in the correct key or not.

We should be able to tell if we were singing too LOW or too HIGH from the respective pitch needed, and correct our singing accordingly. We would need to be familiar with how we pitch when we sing, as well as to be able to listen out for our pitch and the music, before we would be able to correct our pitch as we sing. Practice of the “various musical scales and

¹³⁰. Pitching Tips For Singing In Tune www.your-personal-singing-guide.com/pitching-tips.html

intervals”, as well as the various beat durations and rhythms is very important for “pitch exercise”. Record our self singing along to a song that we know well and listen back to our efforts – ¹³¹

They are the notes we sing melodic, are they exactly the same as the singers or do they sound harsh, sharp or flat? If the latter is the case then we are not singing 'on pitch'. We can also try recording ourself singing on different scales. We are on pitch, if we are singing in key then the notes we sing will sound like the notes that are played.

'Perfect Pitch --This is the term used to describe someone who can sing (or play) the notes (or chords) along with the music without reading the sheet music. It is also used to describe the ability to sing any note on request without hearing the note played by an instrument. Some people are born with this ability - others need to learn and practise to become competent.

Tone Deaf- The term used to describe someone who appears to lack the ability to differentiate between one note (or chord) from another .Very few people are really 'Tone Deaf'. This is extremely rare.

Most people who think they are 'Tone Deaf' just need to learn how to listen and practice their pitching skills. It takes some people longer than others but it CAN be learnt. Ideally we need a teacher to help us identify how we are progressing .The key to recognizing notes, chords and intervals is repeated listening and singing back.

Pitching Exercises-

- For practice we need an instrument to do them. Using a “Harmonium” play the note “Sa” ('C') (any octave within our vocal range is fine)
- Listen carefully as it sounds then play it again - this time singing the note as we play.
- If the note is too high or too low for our voice play the note in another octave and/or sing the note in the octave that is comfortable for us –
- Even if the note played is higher or lower than the “Sa” (C) note we sing - if we are pitching correctly both notes will 'gel' together.
- If, however our pitching is incorrect our voice will sound 'sharp' or 'flat' (or may be a completely different note!).

¹³¹ Music Theory Ear Training www.musicez.com/theoryet1.html

- Repeat this exercise with each note going up and down the scale. Then do it again picking random notes.
- Once we have mastered the exercise above and can pitch the notes we are singing to the ones that are played then move on to the following exercise.
- In Hindustani music Mandra Ni, Madhaya Ga, Madhya Ni listen carefully to the notes that make up the chord.
(Play the chord C (notes C, E, G).
- Play the “Harmonium” (Mandra Ni), identify note Ga and sing it.
(Play the C chord again, identify the middle note E and sing it)
- Repeat the exercises listening and singing each note within the chord until you can identify each note and sing it easily without being put off by the other notes being played.
- Repeat this exercise with the chords Re, Komal Ga, Suddh Ga and Tivra Ma then repeat again randomizing the chords order of play (this exercise with the chords D, E, F, G)
- Then we will do it all over again using minor chords, until we can sing any note from any chord in every scale that our voice is comfortable singing.

Now we will make it a little more difficult! Play “Sa” (C) chord an octave above or below our vocal range, but sing the notes in our range.¹³² (13)

This will help us recognize the chords regardless of where on the scale they are played and consistent practice should aid in improving our ability to pitch our notes regardless of how 'busy' the accompanying music. When we have finally mastered the above Pitching Tips well, we would then certainly be on our way to better pitching when we sing.

4.2)Practice of 12 Notes and knowledge of “Octave”

Sa- Re - Ga- Ma- Pa- Dha- Ni. These 7 Notes are the foundation of Music. The correct knowledge of these “Swaras” and practice is of utmost importance in voice-training in Indian Classical Music. The practice of the Mandra Swara is called “Sadhaj Sadhana”. It is said that the practice of “Mandra Saptak”

These are the names of Seven “Swaras” or 7 notes¹³³

¹³² Vocalist - Ear Training / Pitch Exercises for Singers www.vocalist.org.uk/pitching_exercises.html

Swara Name	Ancient Swara Name	Western Note Name
Sa	Shadaj	Do
Re	Rishab	Re
Ga	Gandhar	Mi
Ma	Madhyam	Fa
Pa	Pancham	So
Dha	Dhaivat	La
Ni	Nishad	Ti
Sa	Shadaj	Do

Table- 4.2.1

“Octave” means “Saptak” There are three octave or 3 “Saptak” in Hindustani Classical Music. To know the notes in octaves the following signs are mentioned here:

Lower octave is called “Mandra Saptak”, (the dot below the Swara).

(Ni, Dha, Pa, Ma, Ga, Re)

.

Middle octave is called “Madhya Saptak” (there is no symbol)

(Re, Ga, Ma, Pa, Dha, Ni)

Upper octave is called “Taar Saptak” (the dot above the Swara)

.

(Re, Ga, Ma, Pa, Dha, Ni.)

To “Increase the Range of the Voice” the practice of these three octave or “Saptak” is very important.

It starts from “Middle octave” after that in “Lower octave” and then “Upper octave” with its ascending notes (Aaroh) and descending notes (Avroh).

¹³³ Swara - Wikipedia, the free encyclopedia

<p style="text-align: center;">Madhya Saptak</p> <p style="text-align: center;">.</p> <p>Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa , Sa-Ni-Dha-Pa-Ma-Ga-Re-Sa.</p>
<p style="text-align: center;">Mandra and Atimandra Saptak</p> <p>Sa-Ni-Dha-Pa-Ma-Ga-Re-Sa ,Sa- Re-Ga-Ma-Pa-Dha-Ni-Sa</p> <p>.</p>
<p style="text-align: center;">Madhya , Taar and Atitaar Saptak</p> <p>.</p> <p>Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa , Sa-Re-Ga-Ma-Pa-Dha-Ni--Sa</p>
<p style="text-align: center;">Atitaar ,Taar and Madhya Saptak</p> <p>.</p> <p>Sa-Ni-Dha-Pa-Ma-Ga-Re-Sa , Sa-Ni-Dha-Pa-Ma-Ga-Re-Sa.</p>

Table 4.2.2

Re, Ga, Ma, Dha, and Ni can refer to either "Natural" (Shuddha) or altered "Flat" (Komal) or "Sharp" (Tivra). Sa and Pa are “Achal Swara”. They will not change their places.

The fine intonational differences between different instances of the same swara are called “shrutis”.

The three primary registers or the range of an instrument or a voice of Indian classical music are Mandra (lower), Madhya (middle) and Taar (upper)

The practice of 3 octave depends on the capacity and natural texture of the voice. It is not necessary to stretch the voice beyond its capacity and natural texture. Because every voice has its own quality and strength. The aesthetics of a voice always come out from its natural texture. We have a number of Legends in Hindustani Classical Music who had a heavy voice and they recognized their texture and quality. They practiced and trained their voice according to their natural quality and they got their popularity from their particular voice quality only. This is only a technical method to increase the range of the voice, but one should practice according to his quality and texture under guidance of a “Guru”

4.3) Practice of Kharaj Sadhana

“Kharaj Sadhana” means the practice of (Madhya)“Sa” to Mandra and Atimandra “Swaras” or Notes .It is a essential part of voice training in Hindustani Classical Music.Traditionally, Hindustani Classical musicians, especially Dhrupad singers have certain insights into voice culture or voice engineering and “Kharaj Sadhana”.¹³⁴

There has always been an understanding that a voice has to sound and behave in a certain manner to be able to do justice to the demands of the music. Techniques of training like 'kharaj bharna', 'mandra saptak sadhana' are all voice development techniques. “ **Kharaj**” means - bass octave / octave below lower octave requires control on abdominal breathing'Kharaj bharna' and 'mandra saptak sadhana' have been uniformly recognized as techniques for 'opening' the voice, opening up the range and volume, optimizing tonality etc. There have been and continue to be voices in Indian music which can stand the test of audience demands in any culture of the world.Actually the original word is “Shadja-sadhana”.One must reach the notes below one’ s “Shadja” keeping in mind his /her ability to do so Regular practice in this technique will surely improve the range of one's voice in the lower octave. Similar practice should be followed for the higher octave. As such the “Raga” grammar does not demand use of very low or high notes.

A voice with a good tonal range is certainly a qualification for a vocalist, provided the voice quality is equally pleasant throughout the range.Kharaj practice - the traditional way of practicing the lower octave notes by Hindustani Classical Music vocalists. A variety of such tips over the years from various sources. There is little by way of rigorous scientific study of what Kharaj practice should be Here it goes - Kharaj practice does a lot of good.

Mainly because time is invested in singing practice – . Not so much because it is done in very low notes. Optimum benefit would result if time was spent on just the 4-5 notes below Madhya Sa, say down up to mandra ma, nothing further below. In normal Hindustani Classical Music singing, going down up to mandra ma is adequate, practice just what is needed to sing well. Kharaj practice does a lot of good - Just as I get up from bed in the morning, all my muscles are stiff, legs are a bit wobbly, the brain is not very sharp. If I must use that time to sing, it is hard to practice creative alaap, taans, laykari - needs sharp brain for all that, needs flexible vocal chord muscles. Kharaj practice is good to start vocal practice because – Just as We get up from bed in the morning, all our muscles are stiff, legs are a bit wobbly, the brain is not very sharp. If we must use that time to sing, it is hard to

¹³⁴ Kharaj Sadhana www.india-forums.com

practice creative alaap, taans, laykari - needs sharp brain for all that, needs flexible vocal chord muscles. But Kharaj practice can be easily done then. So "Kharaj practice must be done before sunrise" is perhaps an unintended variation of what really should be. If we sing very early in the morning, do nothing other than just long stable low notes at low/moderate volume, which cause minimum strain". Kharaj practice can be useful any time of the day; but an hour of Kharaj early in the morning. An hour of say taans at night is a better choice than taans in the morning and Kharaj at night. It is purely a matter of optimizing return on investment, not restricting Kharaj to mornings.¹³⁵

What does Kharaj practice actually do to the vocal chords, in physical terms¹³⁶

- Strengthens the muscles
- When muscles become strong, they don't become strong just for that pitch being practiced –that possibly explains why it also opens up taar saptak, for taar saptak singing certainly needs strength.
- The long stable notes teach the muscles to reduce wavering, very useful for Hindustani Classical Music.
- Hence, the intention is not to perfect the shruti of those notes but to strengthen muscles and reduce wavering .
- “Kharaj Sadhana” breaks the monotony of the practice and stops one from reducing/dropping such practice due to the monotony.
- Anything that helps minimize strain - physically and mentally - is good. No restriction needed on use of any liquid (water/tea/coffee) during Kharaj practice, or any sleep/rest soon afterwards

The usefulness of “Kharaj Sadhana” is for both male and female. It is a basic of voice training in Hindustani Classical Music.

4.4) Practice of Palta or Alankar

Paltas are basically scales as in Western music. Palta means turned around. Palta is something that comes around in the same pattern. For instance sa re ga ma: re ga ma pa; ga ma pa dha; and so on. Some times a palta refers to an exercise that is simply repeated over and

¹³⁵ Kharaj Sadhana www.india-forums.com
¹³⁶ IBVP

over even though it does not follow a simple pattern within itself. These are exercises based on scales and rhythm. Hindustani and Carnatic musicians spend many hours practicing alankaars everyday.

“Palta” means singing the ‘notes’ with different combination and upside down of musical notes. Palta is the different combination of 7 swara for vocal exercise. Western musicians will describe them as short phrases transposed up and down a scale: 123, 234, 345, 456, etc.¹³⁷(17)

There are several types of “Palta” in Hindustani Music for voice-training. For example: A simple “Palta” is

Aroh	Sa Re Ga M Pa	Re Ga Ma Pa Dha	Ga Ma Pa Dha Ni	Ma Pa Dha Ni Sa,
Avroh	Sa Ni Dha Pa Ma	Ni Dha Pa Ma Ga	Dha Pa Ma Ga Re	Pa Ma Ga Re Sa.

Table 4.4.1

Paltas are also useful for practicing ear-training and pattern manipulation inside scales. A student of Indian classical music always begins with “Palta”, which are ascending and descending sequences of notes in an easily repeatable pattern. These are an essential part of one’s voice training and a prerequisite to improvising a Raga in both vocal and instrumental music.

¹³⁷ permutations « Running Gamak: Warren Senders' Blog www.warrensenders.com

Some simple “Palta” (rendering a specific combination of notes in succession) are as follows

Palta-1							
Aroh							
Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
Avroh							
Sa	Ni	Dha	Pa	Ma	Ga	Re	Sa

Table 4.4.2

Palta-2							
SaSa	ReRe	GaGa	MaMa	PaPa	DhaDha	NiNi	SaSa
SaSa	NiNi	DhaDha	PaPa	MaMa	GaGa	ReRe	SaSa

Table 4.4.3

Palta3							
SRSa	RGRa	GaMGa	MaPMa	PaDhPa	DhNiDa	NiSaNi	SaRSa
SRSa	NiSaNi	DhaNiDha	PaDhaPa	MaPaMa	GaMaGa	ReGaRe	SaReSa

Table 4.4.4

Palta-4						
SaReGa	ReGaMa	GaMaPa	MaPaDha	PaDhaNi	DhaNiSa	
Sa NiDha	NiDhaPa	DhaPaMa	PaMaGa	MaGaRe	GaReSa	

Table 4.4.5

Palta-5				
SaReGaMa	ReGaMaPa	GaMaPaDha	MaPaDhaNi	PaDhaNi Sa
Sa NiDhaPa	NiDhaPaMa	DhaPaMaGa	PaMaGaRe	MaGaReSa

Table 4.4.6

Palta-6		
SaGa ReMa	GaPa MaDha	PaNi DhaSa
SaDha NiPa	DhaMa PaGa	MaRe GaSa

Table 4.4.7

Palta 7							
SaReSa	ReGaRe	GaMaGa	MaPaMa	PaDaPa	DaNiDa	NiSaNi	SaNiSa
SaNiSa	NiDhaNi	DhaPaDha	PaMaPa	MaGaMa	GaReGa	ReSaRe	SaReSa

Table 4.4.8

Palta – 8					
SaReGa	ReGaMa	GaMaPa	MaPaDha	PaDhaNi	DhaNiSa
SaNiDha	NiDhaPa	DhaPaMa	PaMaGa	MaGaRe	<u>GaReSa</u>

Table 4.4.9

Palta -9					
Sa <u>ReGa</u> -	<u>ReGaMa</u>	<u>GaMaPa</u>	MaPa <u>Dha</u>	Pa <u>DhaNi</u>	<u>DhaNiSa</u>
Sa <u>NiDha</u>	<u>NiDhaPa</u>	<u>DhaPaMa</u>	PaMa <u>Ga</u>	Ma <u>GaRe</u>	<u>GaReSa</u>

Table 4.4.10

Palta of all shuddha swara converted into komal “Swara” becomes Rag “Bhairavi”. The different type of swara-s sequences can be easily converted into palta-s for other *thaats*. For *thaat*

Bhairavi, we can replace all *shuddha swara* to *komal*. As an example, Palta-8 all sudh swara becomes all komal swara Bhairavi.

The same Palta can be change into another raga-s palta. for example-the swaras of rag Bhairavi becomes Rag Kafi

Palta -10					
SaRe <u>Ga</u>	Re <u>Ga</u> Ma	<u>Ga</u> MaPa	MaPaDha	PaDha <u>Ni</u>	Dha <u>Ni</u> Sa
Sa <u>Ni</u> Dha	<u>Ni</u> DhaPa	DhaPaMa	PaMa <u>Ga</u>	Ma <u>Ga</u> Re	<u>Ga</u> ReSa

Table 4.4.11

Practice of different Patterns of “Palta” for Improvisation and creativity with “Swaras” or Notes.

As the student develops a good understanding of these elements, the guru gradually exposes the student to more complex exercises such as extended alankaric phrases eventually up to 16 or more notes.

Memorizing sargams is the most counter productive way of learning because it’s limiting.

Since Indian Classical music is mostly improvisation.

Fixed sargams and fixed alap don’t work.

People who do memorize will soon find out that they are constantly running out of material.

Useful way to do “Palta”

- Pick a scale — any scale, preferably one that has 7 notes.
- Take a single short pattern (let’s call it a “cell”),
- Transpose it up and down in the scale.
- Change the Patterns and then alternate the two patterns, one after the other.
- Do it all from memory

The combinations of different patterns will help the student for improvise and this will help the student develop a sense of spontaneity and will invoke creativity. For example:

<u>1st Pattern</u>	SaNiSa	ReSaRe	GaReGa	MaGaMa	PaMaPa	DaPaDa	NiDaNi	SaNSa
Aroh								
Avroh	NiDaNi	DaPaDa	PaMaPa	MaGaMa	GaReGa	ReSaRe	SaNiSa	

Table 4.4.12

2 nd pattern	Re Sa Ni	GaReSa	MGa Re	PaMaGa	DaPaMa	Ni DaPa	SaNiDa
Sa Ni D							
SaReGa	NiSaRe	DaNiSa	PaDaNi	MaPaDa	GaMaPa	ReGa M	Sa R Ga

Table 4.4.13

3 rd pattern							
Sa Ni Da	Sa Ni Sa	Ni Sa Re	NiDa Ni	DNi Sa	DPa Da	PaDa Ni	PMa Pa
Ma P Da	MaGaM a	GaMaPa	GRe Ga	RSa Re	ReSa Re	SRe Ga	Sa Ni Sa

Table 4.4.14

Sa Ni Sa	Sa Ni Sa	Sa Ni Dha
Re Sa Re	Re Sa Re	Re Sa Ni
Ga Re Ga	Ga Re Ga	Ga Re Sa
MaGaMa	MaGaMa	MaGa Re
PaMaPa	PaMaPa	PaMaGa
DhaPaDha	DhaPaDha	DhaPaMa
NiDhaNi	NiDhaNi	NiDhaPa
SaNiSa	SaNiSa	SaNiDha

Table4.4.15

Palta with the combination of the two patterns as much of a “Vocal Range”

Sa N iSa / S aNi Dha	Sa Sa, Ni Ni, Sa Dha;
Re Sa Re/ Re Sa Ni	Re Re, Sa Sa, Re Ni
Ga Re Ga/ Ga Re Sa	GaGa, ReRe, GaSa
MaGaMa /MaGa Re	MaMa,GaGa ,MaRe
PaMaPa/ PaMaGa	PaPa,MaMa/,PaGa
DhaPaDha/ DhaPaMa	DhaDha,PaPa,DhaMa
NiDhaNi/ NiDhaPa	NiNi,DhaDha,NiPa
SaNiSa/ SaNiDha	SaSa,NiNi,SaDha

Table 4. .4.16

Palta with the combination of the two patterns as much of a “Vocal Range”

Sa Ni Da	Sa NiSa	Re Sa Ni	Re Sa Re	GaReSa	GaReGa	MaGaRe	MaGaMa
PaMaGa	PaMaPa	DaPaMa	DhaPaDa	NiDaPa	Ni DaNi	Sa Ni Da	Sa Ni Sa

Table 4.4.17

Palta with the combining of the two Notes in the other order

NiDaPa	NiDaNi	DaPaMa	DaPaDa	PaMaGa	PaMPa	MaGR	MGMa
Ga Re Sa	Ga ReGa	Re Sa Ni	Re Sa Re	Sa Ni Da	Sa Ni Sa		

Table 4.4.18

New Palta with the help of two iterations of the first “cell” and one of the second

NiDhaNi	NiDhaNi	NiDhaPa
DhaPaDha	DhaPaDha	DhaPaMa
PaMaPa	PaMaPa	PaMaGa
MaGaMa	MaGaMa	MaGa Re
Ga Re Ga	Ga Re Ga	Ga Re Sa
Re Sa Re	Re Sa Re	Re Sa Ni
Sa Ni Sa	Sa Ni Sa	Sa Ni Dha

Table 4.4.19

New Palta with the help of alternating successive notes

Now we will crate a new Palta with the help of alternating successive notes of the two different cells.¹³⁸

For Example

S N S / S N D

S S N N S D;

Re Sa Re/ Re Sa Ni

Re Re Sa Sa Re Ni

¹³⁸ Indian Music in Performance: A Practical Introduction, with Accompanying Cassette Recording by Ram Narayan/ **Neil Sorrell**

Begin making up our own combinations of cell sequences, we should always use our memory to keep the material fresh in our mind's ear.

Instrumentalists can also get benefits from these Paltas by singing these patterns as well as playing them. It is also a very good exercise to sing while fingering them on your instrument (without activating it in any other way).

The “Voice” During practice of “Palta”

- Riyaz of “**Palta**” require a lot of patience and practice .
- Practice with correct way and correct “Swara” will help us in getting a better hold on our voice. It can sometimes take many days or even weeks to master.
- If we find we cannot sing a “Palta” should not go to the next one till we are confident of the previous one.
- It is important to maintain a rhythm while singing a Palta.
- We can start the “Palta” by singing slower. If we find the tempo of the “Palta” too fast and build up speed gradually.
- Once we are able to sing these “Paltas” .We should start feeling confident about the singing. And it generally becomes a lot easier learning more advanced stuff after we overcome this initial hurdle.¹³⁹

This Paltas builds a powerful cognitive link between Voice and Creativeness that pays off in future fluency and expressiveness. Paltas are basically scales as in Western music. Palta means turned around. Palta is something that comes around in the same pattern. For instance sa re ga ma: re ga ma pa; ga ma pa dha; ... and so on. Some times a palta refers to an exercise that is simply repeated over and over even though it does not follow a simple pattern within itself.

The most incredibly interesting “Taans” comes out from these “Palta structures” only.

4.5) Practice of 'Merukhand'-gayaki

The "Merukhand" style of singing is mentioned in the 14th century Sanskrit classic “Sangeeta-Ratnakara” of “Sarangdeva”. "Merukhand practice" consisting of varied permutations and combinations of kaleidoscopic swara-patterns.

¹³⁹ Bansuri Lessons - Some simple alankaars - Know Your Raga www.knowyourraga.com > bansuri

The meaning of the Merukhand is

Meru = mountain,

Khand = fragment

Merukhand is a composite word: meru + khand, which has a string of meanings in the dictionary open to numerous connotations. In the context of Hindustani Classical Music, ‘meru’ means the spine or fixed swars (notes) and ‘khand’ suggests chambers or in a given raga (composition).

Merukhand gayaki refers to the spine of music as the seven notes arranged in many different ways using the theory of permutations and combinations.

This technique though it seems mathematical is primarily used for improvisation of a particular raga in the scope of enhancing the beauty and exploring the maximum of the composition.

It paved the way for many musicians to generate a number of patterns within a fixed set of notes.

These notes can be arranged in different ways using this theory. For example, if there are only two swars, Sa and Re in a given raga, then only two combinations (S-R, R-S) would be possible. But if there are three swars, then six different combinations (S-R-G, R-S-G, S-G-R, G-S-R, R-G-S, G-R-S) can be achieved.

Similarly, for the seven notes in raga bhairvi, a total of 5024 combinations can be attained without repetition through this gayaki. These combinations are factorial and can be written down mathematically. Merukhand Gayaki trains its patrons to remember all these combinations by heart and study the structures deeply.

Merukhand is a logically sequenced compendium of all the 5040 ($7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1$) melodic patterns that can be generated from seven notes. ¹⁴⁰

¹⁴⁰ Deepak Raja's world of Hindustani Music <http://www.swaratala.blogspot.com>

The patterns are sequenced according to a particular logic, and required to be practiced endlessly until they get “programmed” into the ideation process of the musician. The mastery of these patterns also, obviously, developed the musician’s technical ability to execute the most complicated melodic passages. When performing a raga, the musician chooses the patterns compatible with “raga” grammar for exploring the melodic personality of the “raga”. Merukhand is a technique for doing badhat (progression) in a raga; it's not really a style.

Starting of Merukhand Technique-The "Merukhand" style of singing is mentioned in the 14th century Sanskrit classic “Sangeeta-Ratnakara” of “Sarangdeva”.

Merokhand style of the “Kirana- gharana. -It was maestros like Late Abdul Waheed Khan of the “Kirana style ,who has reintroduced the merukhand system into the khyal singing dual to also he was a beenkar as well as sarangiya and a singer.

Merokhand style of the Bhindibazar- gharana-Musicians from the Bhendibazaar gharana had been using it .A highly cerebral mode of raga exploration that relies on permutation and combination of notes into Hindustani Music

This generally strove to produce the permutations and combinations of a giver set of notes. These are like mathematical exercises with little artistic effect in a concert.

Ustad Aamir Khan and Merukhand style-Ustad Aamir Khan is famous for his merukhand Gayaki. Amir Khan devoted considerable time to sargam-singing, what is known as "Merukhand practice" consisting of varied permutations and combinations of kaleidoscopic swara-patterns. These complicated "Khandameru" sargams, and flashing meteoric taans brightened his reposeful vilambit Khayals now and then.

There is an article by Thomas Ross, "Forgotten Patterns: Mirkhand and Amir Khan", in a journal, "Asian Music", vol XXIV, number 2 (Spring/Summer 1993. Pandit amarnath-ji was the student of late Ustad Amir khan .He gives a lecture on cd .¹⁴¹It involves generating permutations of notes appropriate for the particular raga; this is easier for ragas that don't have a lot of restrictions. However, we can't just sing all the possible permutations one after the other, otherwise it gets boring

¹⁴¹ http://www.underscorerecords.com/catalog/audio/details.php?cat_id=04LD007ACD

Practical Use of Merukhad Gayaki for a Vocalist

Merukhand gayaki is the combination of a set of swara's ,

Set may consist of 2 or more swaras , for example

Different Combination of (Sa- Re- Ga_)

Re- Sa- Ga,

Sa- Ga- Re,

Ga- Sa -Re,

Re- Ga- Sa,

Ga- Re -Sa ..

Different Combination of (Sa-Re-Ma) dropping (Ga)

Sa- Re- Ma

Re- Sa- Ma,

Ma- Sa-Re,

Sa-Ma- Re,

Re-Ma-Sa

Ma-Re-Sa..

During the Voice training we can set the similar combination of 3 , 4 upto 7 swaras are used for making all possible combinations

The difference between a standard taans\badhat and a Merukhand badhat.

An example of merukhand taan-

Sa –Re Ga –Ma

Re- Sa- Ga- Ma

Sa-Ga-Re-Ma

Ga-Sa-Re-Ma

Re-Ga-Sa-Ma

Ga-Re-Sa-Ma

Merukhand system of Raga progression another example of merukhand style:

Merukhand Taan-'Puriya kalyan':

Ni, Re, Ga, Tivra Ma, Pa, Dha, Ni,

Re=komal rishav,

M= teevra madhyam

MA-Ga-Ma-Dha Ma Ga Ma Dha,

Ma-Ga-Ma-Ni,

Ma-Ga-Ma-Sa,

Ma-Ga-Ma-Sa-Ni,

Ma-Ga-Ma-Ni-Dha,

Ma-Ga-Ma-Dha-Pa,

Ma-Sa-Ni, Ma-Ni-Dha,

Ma-Dha-Pa, Ma- Ga Re,

Ga-Ma-Ga-Re-Sa.

The technique-

It sounds like we have to take one or two swaras as the basis, Then use them to develop variations.

In the example provided, ma ga is used as dominant pattern

Around those notes, other structure is developed.

It involves generating permutations of notes appropriate for the particular Raga; this is easier for ragas that don't have a lot of restrictions. However, we can't just sing all the possible permutations one after the other, otherwise it gets boring

A Vocalist has to select a few combinations during their performance and put together a beautiful design within the framework of the chosen raga.

Each Merukhand based musical rendition maximises the composition's introduction, elaboration and conclusion sections.

Ustad Amir Khan combined the tradition and his own contemplation in the context of *raga* profile. if we listen to Khan Saab's taans and even Alaaps we will see some fixed base notes. That is why in most of the *ragas* presented by him, the traditional *raga vachak* [that gives

identity to a *raga*] *swara* combinations and *swara* phrases, are easily available, whereas his own imagination generated quite new impact in *raga* presentation.

Dr. Prabha Atre writes (in her book “Swarmayee”): -

“There was thinking of *merukhand* system in *swara* creation, but its Ustad Amir Khan’s presentation was very artistic. It was not merely mathematics; there was also self discretion in the context of “*raga*”. That is why the *ragas* presented by him appear different from prevalent profile and ahead of tradition.”¹⁴²

The conclusion is that this type of *gayaki* is highly intricate and academic when applied to a “*Raga*”, for it offers a whole lot of permissible and non-permissible movements. Training of the Voice to Present a “*Raga*” -“*Raga*” is the ultimate destination of Indian Classical Music. Hindustani and Carnatic Music .Vocal music and Intrumental music both. In Indian Calssical music, all the training , singing or playing instruments is only to present a “*Raga*”.It can be any musical “form” “*Dhrupad*” “*Khayal*” “*Tappa*” or “*Thumri*”.But for a vocalist the “Voice” should be trained to perform a “*Raga*” purely and aesthetically. For this the voice training and basic structure of “*Raga*”should be understood properly.

Voice Quality of a Singer--Among the qualities of singers described in the *Shastras*, *shudha vani* [accurate voice] and *shudha mudra* [accurate posture and gesture] have been considered very important. Among the modern singers, very few can be considered to be ideal in this respect. Among them, especially the performance of Ustad Amir Khan has been considered praiseworthy.

If the accuracy of Amir Khan’s voice is tested on the basis of physiology, it had a peculiarity that all kinds of *swara* application were based on movements of vocal chords, with controlled breath. He did not produce voice that seem to be artificial, with the help of organs, which could affect voice, like jaws, tongue, nose etc. For example, pronunciation of *swara* names in *sargam*, the natural position of lips and jaws in *akar* and keeping pronunciation of words in singing quite similar to usual conversation etc aesthetic elements were fine but inseparable

¹⁴² Musical genius Ustad Amir Khan was the foremost exponent of Merukhand Gayaki[http://sites.google.com/site/amirkhanikhayal/9-ragaprofile - _edn1](http://sites.google.com/site/amirkhanikhayal/9-ragaprofile_-_edn1)

parts of his vocalism. In *gamak* application, he never used *jabaday ki tans* [*tans* with movements of jaws]. Similarly, he never produced distortions, by changing the form of nasals in words, from *rang*, *dhang*, *sang* to *raung*, *dhaung*, *saung* respectively; which is done by others.

Every *raga* has its own profile from the point of view of *swara* application. The form of *raga* is decided by some factors of *raga* grammar, like the position of *swaras* omitted or applied in crescendo or descendo, their *shudha* or *vikrat* form, *ragang* or *raga* introductory *swara* combinations or *swara* phrases, *alpatva* [rarity] or *bahutva* [frequent use] of a note, *nyas sthan* [place of stabilizing], *vadi* [most important], *samvadi* [consonant of *vadi*], *purvang pradhanta-uttarang pradhanta* [the lower or upper tetra chord dominance] etc. Observing these principles of grammar, the vocalist has to find out the ways of his artistic expression.¹⁴³

A music student can analysis a “Raga’s ” structure by its “*aroha* and *avroha*” “*Pakad*” “*vadi –samvadi*” “*thaat*” “*aalap*” “*taan*” etc. But before all of this basic of a”Raga” should be clear. These are the important part of Voice Training .

4.6)Sargam-Geet (Swarmalika) and Lakshan geet

Sargams ,Which are ascending and descending sequences of notes in an easily repeatable pattern. These are an essential part of one’s “voice training” and a prerequisite to improvising a Raga in both vocal and instrumental musicA composition comprising Swar (notes) of a Raag and bound in a Taal is called Sargam-Geet. Lyrics are absent and the chief objective is to become familiar with the notes of a “ Raag”.

A student of Indian classical music always begins with *sargams* .Which are ascending and descending sequences of notes in an easily repeatable pattern.¹⁴⁴

¹⁴³ Raga Profile sites.google.com/site/amirkhanikhayal/9-ragaprofile

¹⁴⁴ Sargam | Indian Music indianmusic.ind.in/2011/07/08/sargam/

Practice of Sargam Geet (Rag Bilawal Teentaal)- Sthayee

1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Sa Sa Dha Pa	Ma Ga Pa Ma	Ga Ga Ga Re	Ni Re Sa Sa
0	3	X	2
Sa Sa <u>GM</u> <u>RG</u>	Pa Pa <u>NiDa</u> Ni	Sa Sa Dha Pa	Ma Ga Re Ga

Table 4.6.1

Antara

Pa Pa <u>NiDa</u> Ni	Sa Sa Sa Sa	Dha Ni Sa Re	Sa Ni Dha Pa
		.	
Ga Ma Ga Re	GaPa <u>NiDa</u> Ni	Sa Ni Dha Pa	Ma Ga Re Ga

Table 4.6.2

Practice Of Lakshan Geet

In Hindustani classical music “lakshan geet” are simple composition which describes a raag in the lyrics such as aaroh, avaroh, time of singing or playing a raag, vadi swar, samvadi swar etc. generally these compositions are in simple taal and is important in initial stage of Hindustani classical music.

Sthayee-Mani Baraj Gaya Ragini Kar Jab

Bhopali Ang Kahat Guni Sab

Sudh Kalyan Bilum Nat Jat.

Antara-Ga Vadi aaru Dha Samvadi

Deshikar me Aaush Sudhaivat

Rag Bihas Sajat Komal Dhar

Shastra Bhed Sanjhay Chatar

Lakshan Geet (Raag Bhupali- Teentaal)- Sthayee

9 10 11 12 Dha Tin Tin Ta 0	13 14 15 16 Ta Din Din Dha 3	1 2 3 4 Dha Din Dhin Da X	5 6 7 8 Dha Din Din Da 2 Sa Re Ma ni
Ga Ga Pa Re Ba ra j Ga 0	Dha - Sa Sa Re - Ya Ra - - 3	Dha Dha Sa Re ga ni ka r x	Ga Ga - - Ja b - - 2
Pa Pa Ga - GaRe Bho – pa -	Pa Ga Pa Dha Sa Li - An g	Dha Pa GaRe Ka ha ta gu	Ga Re Sa Sa ni - Sa b

Table-4.6.3

¹⁴⁵ www.ragas4u.com/

Lakshan Geet (Raag Bhupali- Teentaal)

Antara

9 10 11 12 Dha Tin Tin Ta 0	13 14 15 16 Ta Dhin Din Da 3	1 2 3 4 Dha Din Din Da 1	5 6 7 8 Dha Din Din D 2
Ga Pa - Ga - Ga - Va -	Dha Pa- Sa Dha di - Aa ru	Sa - Sa Sa Dha - sa m	Sa Re Sa - va- di -
Dha Sa Sa Sa Dha Da Da De - shi kha	. . . Sa Sa Sa - - R Me-	Dha . . . Sa Re Ga Re Aau - sh su	Dha Sa . Sa Re Sa Da dhai -va L
Pa Ga Pa Da Ra - g bi	Dha . . Sa - Sa Sa bha- - ----- Sa	Dha Pa Ga Pa ja - ko -	Ga Re Sa Sa ma - dha r
Dha Sa Sa Re Sa Sa Sha - stra Bhe	- Sa Sa PaDa	Sa - Dha Dha jha - y cha	Ga Re Sa Re ta r Ma ni

Table 4.6.4

Use of “Sargam Geet”& “ Lakshan Geet” in Voice training – It makes practice to the “voice” to understand Raga in better manner. - It helps to understand exact positions of note. –and helps to understand use of special notes & kanswar used in a raga easily. (24)

This “Sargam Geet” and “Lakshan Geet” is song based on “Raga” which is made up from beautiful arrangements of “Swaras” or notes and for the vocalist it is to displays the characteristics of “raga” along with various special notes used in a “raga”. (25)

4.7) Knowledge of the 10 Scales.

Ragas are based on ten basic thaats, or musical scales. Each thaat has a different combination of natural (shuddha) notes and flat (komal) or sharp (teevra) notes. This thaat-raga theory was developed by Vishnu Narayan Bhatkande, one of the most influential musicologists in Hindustani classical music in the twentieth century.

The ten thaats are: Bilawal, Kalyan, Khamaj, Bhairav, Poorvi, Marwa, Kafi, Asavari, Bhairavi, and Todi.

- Bilawal Thaats : Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa. (All Shuddha, (Natural)
- Kalyan Thaats : Sa-Re-Ga-Ma(sharp)Pa-Dha-Ni-Sa.
- Khamaj Thaats : Sa-Re-Ga-Ma-Pa-Dha-Ni (Komal or flat)-Sa
- Asavari Thaats : Sa-Re-Ga(Komal or flat)Ma-Pa-Dha-Ni (Komal or flat) – Sa
- Kafi Thaats : Sa-Re-Ga(Komal or flat)Ma-Pa-Dha-Ni (Komal or (flat)-Sa.
- Bhairavi Thaats : Sa-Re-Ga(Komal or flat)-Ma-Pa-Dha-Ni Komal or flat)-Sa.
- Bhairav Thaats : Sa-Re(Komal or flat)- Ga-Ma-Pa-Dha(Komal or flat)- Ni-Sa.
- Marwa Thaats : Sa-Re-(Komal or flat)-Ga-Ma(sharp)-Pa-Dha-Ni- Sa
- Purvi Thaats : Sa-Re-(Komal or flat)-Ga-Ma(sharp)-Pa-Dha-(Komal Or flat)-Ni-Sa.

- Todi Thaata : Sa-Re-Ga-(Komal or flat)-Ma(sharp)-Pa-Dha-(Komal or flat)-Ni-Sa¹⁴⁶

After practicing of these 10 Thaats all the “Raga’s” Swara has been recognized and come easily to the “voice”.

It is important to point out that Bhatkande's thaata-raga theory is not infallible, but it is an important tool for classifying ragas and for teaching music to students. For example, ragas Yaman and Bhupali are based on Kalyan thaata, and raga Malkauns is based on Bhairavi thaata.

Most thaats are also ragas, but thaats are different from ragas. A thaata is a musical scale with seven notes presented in order of ascent. Unlike a raga, a thaata does not have separate ascending and descending lines or any emotional quality. A thaata has seven notes, but a raga does not need to use every note in a thaata.

A thaata is a very different musical entity from a raga, and in this difference may lie, crucially, a definition of what a raga is or is not. A thaata is a musical scale, conceived of as a Western musical scale might be, with the seven notes presented in their order of ascent (arohan).

¹⁴⁶ The Scales of Indian Music A Cognitive Approach to That/Melakarta -Prithwindra Mukherjee

Classification of Ragas by Thaata

Name of Thaata	Notes	Ragas
Bilawal	S R G M P D N	Kaushik Dhwani, Durga, Hemkalyan, Nat Bihag, Bihagada, Hamsadhwani, Deshkar, Shankara, Alahiya-Bilawal, Bihag
Kalyan	S R G M (sharp) P D N	Shuddha Kalyan, Yaman, Hameer, Hindol, Bhopali, Kamod, Chhayanaat, Shyam Kalyan, Nand, Kedar, Gaud Sarang, Yaman Kalyan, Chandini Kedar
Khamaj	S R G M P D N	Khamaj, Desh Gaud Malhar, Gawati, Gorakh Kalyan, Jayjaiwanti, Jhinjhoti, Jog, Rageshri, Sorat, Tilak Kamod, Tilang
Bhairav	S <u>R</u> G M P D N	Bhairav, Ahir-Bhairav, Gauri, Gunkali, Jogia, Kalingada, Nat Bhairav, Ramkali, Vibhas
Poorvi	S <u>R</u> G M (sharp) P D N	Poorvi, Basant, Lalit, Paraj, Shree, Puriya Danashri
Marwa	S <u>R</u> G M (sharp) P D N	Marwa, Bhankar, Batiyar, Lalit, Puriya, Puriya Kalyan, Sohini, Vibhas
Kafi	S R <u>G</u> M P D N	Kafi, Abhogi, Bageshri, Bahar, Barwa, Bhimpalasi, Brindavani Sarang, Chandrakauns, Dhaani, Gara, Jog, Megh, Mian Malhar, Nayaki Kanhada, Patdeep, Piloo, Ramdasi Malhar, Shahana, Shuddha Sarang, Surdasi Malhar
Asavari	S R <u>G</u> M P D N	Adana, Asavari, Darbari Kanhada, Desi, Dev Gandhar, Jaunpuri, Kaunsi Kanhada
Bhairavi	S <u>R</u> <u>G</u> M P D N	Bhairavi, Bhupal Todi, Bilaskhani Todi, Komal Rishabh Asavari, Malkauns
Todi	S <u>R</u> <u>G</u> M (sharp) P D N	Todi, Gurjari Todi, Lilavati, Multani

Table 4.7.1

Each and every Raga must have its foundation based on any of the ten parent modes.¹⁴⁷ But a “thaat” is not for singing. For example- Asavari is presented, and notated, as Sa Re Ga (flat or komal) Ma Pa Dha (flat) Ni (flat) in ascent, or arohan. This is, however, only the basic musical structure of the raga Asavarit

The raga Asavari, in reality, and in exposition, is a very different thing. It goes straight from Re to Ma, and comes down to touch Ga, as it ascends; having touched Ni later, it returns to Pa, and, touching the upper Sa, returns to Dha and Pa again and again. Arohan and avarohan are, thus, inextricably and inseparably intermingled in the structure of this raga. The raga, then, is not a musical scale in the Western sense; it is a characteristic arrangement or progression of notes whose full potential and complexity can be realised only in exposition, and not upon the printed page. A condensed version of this characteristic arrangement of notes, peculiar to each raga, may be called the pakad, by which a listener hears the phrase Sa Re Ga Ma Pa Ga, none of these notes being flat or sharp. Repeated in a recital, they will know that they are listening to the raga Gaud Sarang.

Two ragas may have identical notes and yet be very different ragas; for example, two ragas mentioned earlier, Shree and Puriya Dhanashri, have exactly the same notes, but are unmistakably different in structure and temperament. The first can be identified by its continual exploration of the relationship of the note Re to the note Paa; while the repetition of the phrase Ma Re Ga Re Ma Ga, a phrase that would be inadmissible in the first raga, is an enduring feature of the latter. Certain arrangements of notes, then, are opposite to particular ragas and taboo to all others. A simple and abstract knowledge, thus of the notes of a raga or the thaata on which it is based, is hardly enough to ensure a true familiarity or engagement with the raga, although it may serve as a convenient starting point. Thaata familiarity can only come from a constant exposure to, and critical engagement, with raga's exposition.¹⁴⁸

¹⁴⁷ Batish, Ashwin, and S. D. Batish. "The 10 Thaats of North India." RagaNet. 1997. Batish Institute of Indian Music and Fine Arts. 17 Apr. 2009 <<http://raganet.com/RagaNet/Issues/2/10thaats.html>> .

¹⁴⁸ Chaudhuri, Amit. "Thaat." Know Your Raga. 2001. ITC Sangeet Research Academy. 4 May 2009 <http://www.itcsra.org/sra_raga/sra_raga_thaat/sra_raga_thaat_index.html> .

4.8) Importance of “Aalap” in Voice Culture

The “Aalap” is one of the most important elements in the exposition.¹⁴⁹ The proficient vocalist begins a concert with a few minutes long improvisation on the musical notes of the Raga, which sets the atmosphere of the Raga for the audience and the performer which is called “Aalap” in Hindustani Classical Music. Aalap means free improvisation. Alap, literally meaning introduction, is a complete form in itself and stands on its own. It precedes that part of a recital where there is a Bandish and development of the Raga around the Bandish.

Sequences of musical notes are sung without rhythmic constraints to clearly demonstrate the proper usage of notes in the Raga that has been chosen for presentation. In addition to the basic features of a “Raga” and the correct frequency of every note in “Aalap” vocalists prefer “akaar” where all notes are pronounced through the syllable “ah”. The alap is followed by a long slow-tempo improvisation in vocal music, or by the *jod* and *jhala* in instrumental music. The word “Aalap” means a “dialog” or conversation. Alap is a dialog between the musician and the raga. The purpose of including an alap in a composition is for the singer to set the scene for the composition itself. The alap prepares the listener to receive the emotions from the singer. Suspense is also being built up through the alap for the listener. In other words, alap is the beginning part of the raga, starts with the key note of the mode it uses, that is “Sa”, both in the instrumental and vocal pieces.

The tempo at the beginning is usually slow in order to show the scale and the key structure of the melody. There is no “Tala” in this section; if it is a piece of vocal music, there are no lyrics with it. Alap reflects the depth, the temperament, creativity and training of the musician. The presentation of “Aalap” and the voice modulation and culture is done through the regular practice “Swaras” and musical methods therefore not separated from whole music itself.

Ashwini Bhide Deshpande said that while doing alap it is necessary to visualise the note and approach and reach the note. The actual swara was in the centre and we were at the periphery. Any practice should be done with fully open eyes and a fully open mind. The voice should have a quality defined by roundness and smoothness and should be rich and pleasing.

We should use our breath judiciously, maintain continuity, know to stop before our breath runs out and when we breathe in at the gaps let not the listener nor us be aware of it.

¹⁴⁹ Nad- Sandeep Bagchi, pg no-96

Making of an Alaap -The purpose of including an alaap in a composition is for the singer to set the scene for the composition itself. The laws governing the performance of vocal and instrumental music are much the same.¹⁵⁰ In order to tell a story, the storyteller is required to set the scene for the listener, the point being to engage the listener emotionally and mentally to listen to their story. The alaap also serves this purpose; to prepare the listener to receive the emotions and the story from the singer. Suspense is also being built up through the alaap for the listener. Performance of Aalap for a vocalist in order to create an alaap it is essential to distinguish what “Raga” is to be performed. Every “Raga” is unique and has its own characteristics. First of all it is crucial to know which “Swaras” or notes are allowed to be used. In order to compose an alaap for any raga, it is crucial to know which “Swaras” or notes are allowed to be used: Arohi (ascending notes of a “Raga”)

Avroh(descendingnotes),Vaadi

Samvaadi,Niyas ,Anuvaadi ,Vivaadi . In order to compose an alaap for any raga, it is important to initially establish the Sa. The closest most important note to Sa will be second important note (samvaadi). Once the Sa has been established, the singer is then required to establish the first, second, third and fourth important notes respectively. In brief in all alaap compositions, “Sa” of madhya saptak is considered to be a very important note and therefore must be established reasonably quickly. Sa can’t be directly established and has to be approached from either the vadi or samvadi.The vivadi is also an important note that must be used but too much emphasis on this note will change the raga. In alaap, the musician improvises each note gradually. Beginning with the lower octave and in a slow tempo.Instead of wholly free improvisation, many musicians perform alap schematically, for example by way of *vistar*, where The notes of the raga are introduced one at a time, Phrases never travel further than one note above or below what has been covered before.Reaching into a new octave is a powerful event while performing “Aalap”.Alaap is used again with the composition, some time with the rhythm and is slightly faster.Some times the words of the song are also improvised with notes.This is known as “bol alaap”. This process of establishing the important notes and thus revealing the raga step by step is known as a barat. Finally the alaap must end on the most important note in all ragas, that is the Madhya saptak

¹⁵⁰ How to perform raga alaap, alaap performance with notations www.ragatracks.com/alaap.htm - United States

The act of performing the Alap is called Alapchari (pronunciation: AA-laap-cha-ree). The essential skill and artistry of the Vocalist to present the voice and his creativity within the bounds of grammar are most truly manifest during “Aalap”. Here that the essential skill and artistry of the performer and his creativity within the bounds of grammar are most truly manifest rather than during the fast paced and virtuositic passages.

In ancient treatises, Alap and Vistar were known as Bhasha ,Vibhasha and Antarbhasha ¹⁵¹. There are four types of Aalap-

Svar-Alap-where the “Voice” is predominantly unfolded note by important note, is a form of Aalap. Progressing through its tonal centres, rather than by using the characteristic phrases or note-combinations of the Raga.

Rag-Alap-Where the “Voice” is unfolded through its successive tonal centres by means of the characteristic phrases of the “Raga” rather than by its individual important notes.

Auchar-Alap- A perfect “Voice” moving quickly through the important notes or phrases of the Raga, before plunging headlong into the Bandish and continuing the Raga elaboration by means of Vistar or Badhat the rhythmless development of the Raga after the Bandish has been enunciated and while the rhythm cycle is maintained on the accompanying percussion instrument. Bits of Vistar or Badhat are concluded by reiterating the Bandish

Poornang-Alap- Also called "Nom-tom" Alap. Performed by Vocalists like Dhrupad singers or some singers of the Gwalior or Agra Gharanas. This is the full and complete development of the Raga through Alap alone.

It has four parts:

Sthayi ,

Antara

Sanchari and

Abhog

¹⁵¹ Aalap www.ragaculture.com/alap.html

The meaningless syllables used by vocalists during the Alap, such as “Noom” “Re” “Ne” “Nome” etc Vocalist performs this full and complete development of the “Raga” through “Aalap” alone. Several musicologists have proposed much more complicated classifications and descriptions of alap. Bengali researcher “Bimalakanto Raychoudhuri” in his “Bharatiya Sangeetkosh” suggests classification both by length and by performance style and proceeds to list thirteen stages.¹⁵²

1. Vilambit
2. Madhya
3. Drut
4. Jhala
5. Thok
6. Lari
7. Larguthav
8. Larlapet
9. Paran
10. Sath
11. Dhuya
12. Matha
13. Paramatha

Even though Raychoudhuri admits the 13th stage is wholly extinct today, as jhala already at the fourth stage; the sthai-to-abhog movement is all part of the first stage (vilambit); stages six and up are said to be for instrumentalists only. Other authorities have forwarded other classifications. “Aalap” is supposed to be most effective in expressing the basic theme of “raga” and presenting its form, based on extempore improvisation. Especially in swara dominant gayaki.

For a Vocalist it becomes necessary to pay more attention to refinement of “aalap”.

¹⁵² Alap - Wikipedia, the free encyclopedia en.wikipedia.org/wiki/Alap

In the opinion of Pt. Bhimsen Joshi: “Alaap is the life-force of the song. It is only the “Alaap” that is capable of capturing the temperament of the artist.¹⁵³(33)

If the artist is Shaant [at peace] and Gambhir [serious], like Amir Khan was, the Alaap will represent the core of his very being. Amir Khan Saheb easily performs *alaap* of lower octave in few rotations of beginning in his well known method, whose form is given below:

Sa ni dha, pa pa dha ni dha ni pa, dha ni pa ga, ga ma dha pa, ma ma pa dha ni pa,
pa pa dha ni re ni dha, ni dha sa.

He started “Aalap” around middle keynote with the discipline of progression. He used to begin improvisation of “Aalap” with “bol aalap”. Once the “bandish” was started, he did not perform wordless *alap* by making “Aakar” etc as medium. The movement of *alap* generally reached the rishabh, gandhar or *madhyam* of treble octave and in the end; he stabilized *alap* on keynote of treble octave. In between these bol alaps, he artistically mixed behlavas, zarab and swara alap [*alap* with *swara* names in the form of *sargam*], which was helpful in maintaining attraction of his *gayaki*.

Its Amir Khan’s style of performing “Aalap” that has been compared to the telling of a story- with structuring of commas and full stops, sentences and chapters.

4.9) Importance of “Taan” In Voice Culture

A “Taan” can be termed as a group of “Swaras” or Notes employed for exposing or expanding the “Raga” that is for “Raga Vistar”.

Pandit Bhatkhande, in fact, uses the term “Taan” as a synonym for a musical phrase. However “Taans” are usually sung at a faster speed compared to the basic tempo of the piece and are, therefore, similar to an arpeggio in Western music. The essential feature of the “Taan” is that the notes must be in rapid succession with each other mantra containing at least two notes, if not more.

¹⁵³ Alap and Badhat Dr. Ibrahim Ali (sites.google.com/site/amirkhanikhayal/5-alapandbadhat)

Taan is a virtuoso technique used in the vocal performance of a raga in Hindustani classical music. It involves the singing of very rapid melodic passages using vowels, often the long "a" as in the word "far", and it targets at improvising and to expand weaving together the notes in a fast tempo. It is similar to the technique ahaat, used in Arabic music. A "Taan" in Hindustani classical music is sung by stringing a series of notes very rapidly.

The Voice training of "Tan" should be very rigorous because a "Taan" is a melodic structure that is not only straight (sapat), but convoluted (vakra) , patterned (alankara) or can be a mixture of these."Tan" cannot be achieved without constant hard work ¹⁵⁴

The "Sapat –tan" is straightforward and has a series of ascending or descending notes without any twists e.g. 'Sa Re Ga Ma Pa dha Ni SaNi Dha Pa Ma Ga Re Sa'. It must , however, follow the rulers of the "raga" and hence only the notes permitted in the "Aroha" and "Avroha" can be used in it. For example, only a "Tivra" Ma can be used in a "Tan" taken while singing a piece in Rag Yaman, or "Ga" not be included, and only the komal Dha used in an ascending "tan" while singing in Raga Asawari and so on

In contrast to this is the "Vakra Taan" which moves upwards and downwards e.g.'Sa Re Ga Ma Pa Dha Ni Dha Sa Ni Re Ni Sa Dha Ni Pa Dha Ma Pa Ga Ma Re Ga Sa Re Ni Sa. However, the "Vakra Taan " too must adhere to the outline of the Raga as given by the "Aaroha" and "Avroha" .

"Alankar Tan's involve repetition of certain notes throughout the octave. They are thus similar to the scale exercises and have patterns such as "Sa Re Sa" Re Ga Re, "Ga MaGa" and so on, following the same basis in the descent as in the ascent. While this is a simple example, more complicated forms are also possible. All these types can be combined and sometimes give rise to specific "taan's " such as the "Chhut Taan " (a taan with jump) which is used in vocal as well as instrumental music such as the "Sitar" In this, short straight "taan" are separated by gaps, a result of the notes left out because of the speed of execution e. g 'Pa Ma Ga Re Sa –Dha Pa Ma Ga Re Sa' . Another mixed type that is encountered is the "Phirat-tan" in which improbable combinations are displayed with many alternating ascending and descending sections.

¹⁵⁴ AUTOBIOGRAPHYPandit Keshav Bua Ingle

Translated from Marathi Publication/Translator: Gouri Ghorpadey,ch- 10.p g no 76-

Different vocal techniques give rise to the “Aakar Taan” the “Sargam Taan” and the “Bol Taan”. Sargam Taan’s are those which are sung to the names of the notes (solfege syllables). The Aakar Taan do not use the names of the notes but are sung to the syllable “a”’s on the other hand ,BolTaan’s on the other hand , are sung to the syllable of the text or the lyrics .However , Bol taan’s should be distinguished from from Bol-Banth which is used for layakari,that is to bring out the rhythm. In the former, following the essential characteristic of the ornament, each syllable covers several notes, as compared to the latter, where the words are broken up with a syllable to a note or at the most to two, in order to create a rhythmic effect.

Ornaments such as the “Gamak” can also be combined with the “Taan” such as by using the movement of the diaphragm to create the quavering “Gamak” effect. The Gamak form is based on the principle of repetition of the same note. The “Gamak Taan” derives itself from the “Drupad” style of singing and is usually sung to the syllable “na” and involves heavy vocal oscillation with each note starting at an earlier note and coming to the subsequent note through rapid glissandi or slurs.

While the “Gamak Tan” is subtle, a more obvious method and therefore not having such an aesthetically pleasing effect is to use the movement of the jaw to create a somewhat similar effect, the jabde-ki-taan. Similiarly to the Gamak Tan is the Lahak Tan which is basically the same , but is supposed to be produced by varying sound the vocal chords instead of using jaw movement or the diaphragm.

Other ornaments that can be combined with the “Tan” are the “Murki” and the “Khatka” which we will consider shortly.

What is more important is the rhythmic structure of the “Taan” which although is partly dependent on the overall tempo of the presentation is also shaped by its internal structure. Thus “taan” are referred to as Duguni Tiguni,Chuguni and so on depending on whether they have two, three ,four or more notes in one beat or “Mantra”. Occasionally the tempo of the ‘Taan” can be reduced and then increased to create a different effect. It will thus be seen that a wide variety can be brought about by the use of “taan’s”.

Another distinction made between “Taan’s” is to divide them into Shuddha and Kuttan’s. However the term “Taan” is used here in its original sense of note extensions or note

combinations. According to this system of differentiation, melodic figures are divided into two categories, those belonging to one mode or “That” and those that can be common to several “Thaat”.

A pure “Taan” is thus a unique note combination through which the form of one “raga” only can appear, while a deceitful “Taan” is a note extension through which the forms of two or more different “Raga”s may appear as the note –combination is common to more than one “Raga”. However, as this is largely a theoretical distinction with little bearing on “Taan” in the sense of melodic figures executed with speed, the topic we are discussing here, the reader can safely ignore it.

Taans are clustered in different types.¹⁵⁵

Bol Taan : Taan can be sung by utilizing the words of the bandish. This is a difficult type of a taan as in this correct pronunciation, meaning of the composition, everything has to be taken into consideration.

Shuddha/Sapat (Straight) Taan : The notes are placed in an order in one or more octaves.

Koot Taan : The notes do not remain in order. Therefore the nature of *Koot Taans* is complicated.

Mishra Taan : Combination of sapat and koot taans.

Aakar tan issing ovowel"AH" For Example

RagYaman Tivra Ma

MaMaMaMaMaG	NiNiNiNiNiDha,SaSaSaSaSaRe,	SeReSaNiDhaPa,
SaReSaNiDhaPaMaGaRe Sa.		

¹⁵⁵ Taan (music) - Wikipedia, the free encyclopedia [en.wikipedia.org/wiki/Taan_\(music\)](http://en.wikipedia.org/wiki/Taan_(music))

Gamak Taan : Gamak is a technique by which a force is added to notes and each note is repeated at least twice.

Many other types of taan exist, e.g. Ladant taan, Zatkaa taan, Gitkari taan, Jabde ki taan, Sarok Taan, Halak Taan or Palat taan.

Practice of “Taan”

An analysis of “Tan” executed by great masters belonging to different gharanas reveals that there are essentially 6 "prakars" of tans and each prakar can be executed in different ways which could be termed as tan "angs" - which are also of 6 different types.

Pt. Arvind Parikh's lecture on 6 different tans are: ¹⁵⁶

- 1) Alankar: (based on palta exercises)
- 2) Sapat: (straight runs across the full scale ascending or descending)
- 3) Badhat: The badhat concept transposes the principles of alap progression into the tan phase. The musician selects the melodic centre after melodic centre, and weaves tans around each melodic centre, ascending up the scale."
- 4) Multiple notes tan: (ascending patterns of fast sequences of two or more notes played pairwise).
- 5) Ladiguthav: (chain-knitting, complex pattern of notes around each along the path)
- 6) Choot: (short melodic phrases executed with jumps across the scale).

Text and Demonstrations by Pandit Arvind Parikh

According to Ustad. Ali Akbar Khan there are ten types of “Tan” in Hindustani Classical Music (Book : Introduction to the Classical Music of North India) ¹⁵⁷

¹⁵⁶ Sitar Guru. An Interactive Introduction to Sitar on CD-Rom

Drut Tan: fast

Sargam Tan : using names of the notes as words.

For Example

PaMa, GaRe, GaMa, PaDha ,NiDha PaMa, PaDha NiSa, GaGa, ReSa, NiRe, GaRe, SaNi,
DhaPa, MaGa, ReSa, GaMa,PaDha, PaMa ,GaMa GaRe Sa-

Vakra Tan: with crooked movements.

Chhut Tan: with abrupt jumps and turns of phrases.

Gamak Tan: with shaking, using neighbour notes

Alankar Tan : using a repeated melodic figure on different pitch levels.

Alankar tan is repeated notes. A simple example would be Rag bilawal

SaReSa	ReG Re	GaMaGa	MaPaMa	PaDaPa	DhNidha	NiSaNi	SaNisa
NiDaNi	DaPaD	PaMa Pa	MGa Ma	GaRega	Re Sa Re	Sa	

Sapat Tan: with a full sweep of the entire range of the “Rag”._Sapat tan_is ascending and descending of the notes,

Sapat Taan Rag Bilawal

Aroh	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
Avroh	Sa	Ni	Dha	Pa	Ma	Ga	Re	Sa

¹⁵⁷ .Introduction to the Classical Music of North India" by Ud. Ali Akbar Khan (edited by George Ruckert), p301:

Bidar Tan: with wide and unexpected leaps.

Phirat Tan: with unexpected combinations of phrases.

Uta Tan: turning the rhythmic accent "inside out.

There are different opinions that vary from Gharana to Gharana about “Tan”.

Taans are clustered in different types:

Bol Taan : Taan can be sung by utilizing the words of the bandish. This is a difficult type of a taan as in this correct pronunciation, meaning of the composition, everything has to be taken into consideration. Bol taan is singing of the lyrics.

Example Rag Malkaun;

Koyaliya bole amba ki dal par .

GaGaSaNiDaNiSaGaNMdGMDNS.DNSGMGSNDNDMGMGS

Shuddha/Sapat (Straight) Taan : The notes are placed in an order in one or more octaves.

Koot Taan : The notes do not remain in order. Therefore the nature of *Koot Taans* is complicated.

Mishra Taan : Combination of sapat and koot taans.

Gamak Taan : Gamak is a technique by which a force is added to notes and each note is repeated at least twice.

Many other types of taan exist, e.g. Ladant taan, Zatkaa taan, Gitkari taan, Jabde ki taan, Sarok Taan, Halak Taan or Palat taan.

A taan properly sung often evokes applause during a performance, and takes both the artist and audience a different level. They are some of the defining characteristics of Hindustani tradition of Indian classical music.

For example, the *tan* performed by Ut Amir Khan Saheb in *raga bhatiyar*: - ¹⁵⁸

Re' re' ni dha dha ni dha pa ma ga ma dha -, ni re' ni dha dha ni dha pa ma dha dha pa ma ga pa -, ma -, pa -, ga -, pa pa ga re sa.

Similarly, his *tan* of *sargam* is also impeded some times, and he joins the *swara* phrases ahead of it very artistically and peculiarly. For example in LP No.EASD-1357, while presenting “*raga malkauns*”, taking ascending *sargam* in middle octave from *dhaivat* to *tar gandhar*, he is impeded at *dhaivat*, and again starts next *swara* phrase of *sargam* from the same *swara*. The continuity of his breath remains constant, while singing *bandish* and *alap* in *ativilambit laya*. And because of this stamina, he could stabilize *swaras* and applied *meend*, in a refined manner, unto the last.

From the point of view of pitch, the voice of Ustad Amir Khan was of middle level, that is, it is neither low and broad like that of Fayyaz Khan, nor conical like that of Abdul Karim Khan and Abdul Karim Khan. As per recorded collection available with the author, it appears that on an average, the *swara* [keynote] of Ustad Amir Khan was equivalent to first black key [*kali aik*] of the harmonium.

Taan is a Vaichitriya: special attribute; something extraordinary different is appreciated by the audience. The taan is applauded, because there is a skill in the performance of a taan.

4.10) Ornaments of Vocal Music

The next important factor in voice training is melodic figures which act as embellishments to the “*raga*” and are frequently also exist used in its presentation. These embellishments are essential as they enhance the aesthetic potentialities of the “*Raga*” . ¹⁵⁹

¹⁵⁸ Analysis of Ustad Amir Khan's Vocal Style <http://sites.google.com/site/amirkhanikhayal/home>

References http://www.itcsra.org/alankar/murki/murki_index.html

The most common term for these melodic forms is “Alankar” (ornament) which generally refers to decorative figures or melodic phrases (a group of notes) employed to adorn a “Raga”. These are used during the exposition of the “Raga”. They can as well, be used in the form of scale exercises. In India, Alankar or Alankara means ornaments or adornments. In the context of Indian classical music, the application of an alankar is essentially to embellish or enhance the inherent beauty of the genre. The earliest reference to the term Alankar has been found in Bharata’s Natyashastra written sometime between 200 BC and 200 AD. This treatise on dramaturgy mentions 33 types of Alankars. Subsequent musical treatises like Sharangdev’s Sangeet Ratnakar in the thirteenth century and Ahobal’s Sangeet Parijat in the seventeenth century mention 63 and 68 types of Alankars respectively.

The Shastras or ancient texts have categorized alankars into two broad groups – Varnalankar and Shabdalankar. The former comprised the varna based alankars of earlier times. The four Varnas, sthayi, arohi, avarohi, and sanchari were arrangements of notes in a particular sequence or four kinds of movements among notes. Sthayi refers to halting at a single note, arohi to an upward movement, avarohi to a downward movement and sanchari is a mixed (upward and downward) movement. This classification of alankars related to the structural aspect of a raga. The latter classification, Shabdalankar, comprised the aesthetic aspect. It referred to the sound production technique utilised by either the human voice or on an instrument. Shabdalankar had a wide connotation and would actually include everything that a performer wove both melodically and rhythmically outside the periphery of the fixed composition. In other words, all the extempore variations that a performer created during a performance within the raga and tala limits could be termed as alankar, because these variations embellished and enhanced the beauty of the raga, the tala and the composition.

But going by current performance practices, printed and audio material and the personal opinions of musicians and musicologists over the last 100 to 150 years, the definition and gamut of shabdalankars seems to have changed. Besides the raga, the tala and the bandish which are the fixed portions in a performance, the process of elaboration has been divided into several angas or stages. These stages comprise the alaap-vistaar , behelawa, bol-bant,

¹⁵⁹Tradition of Hindustani Music -Manorama Sharma p g no 13

sargams, taans, in vilambit laya and drut laya in case of khayal and Alaap, jod and gats in case of instrumental music. These may further vary from one gharana to another. Therefore, when we talk about alankars today, we specifically refer to embellishments to a swar or a note.

In Indian music and especially in raga sangeet, staccato or straight isolated notes are almost unheard of. In instrumental music too, with the exception of some instruments, the notes are never static either. Each note has some link with its preceding or succeeding note. It is this extra note or grace note that lays the foundation of all alankars. The shrutis or microtones that are so important in raga sangeet demand this ‘mobile’ nature of the swaras in Indian music.

In the Shastras, a grace note has been referred to as alankarik swar. When a group or cluster of notes embellishes another swar, they form the alankarik pad. The alankars in practice today and those that have been earmarked for this page include both types.

The alankars in common use today comprise Meend (varieties of glides linking two or more notes), Kan (grace note), Sparsh and Krintan (both dealing with grace notes - especially as applied in plucked stringed instruments), Andolan (a slow oscillation between adjacent notes and shrutis), Gamak (heavy forceful oscillations between adjacent and distant notes), Kampit (an oscillation or a vibrato on a single note), Gitkari or Khatka (cluster of notes embellishing a single note), Zamzama (addition of notes, with sharp gamaks) and Murki (a swift and subtle taan-like movement).

A word of caution from our gurus, however the definitions provided are widely accepted but not sacrosanct. Interpretations other than the ones given may also exist and like so much else in Raga Sangeet, definitions and illustrations may also vary from gharana to gharana. Alankars other than the ones featured may exist - we have selected those that are unique and comprehensible and commonly used by practicing musicians. And finally, our gurus advise that many of these alankars are raga and form-specific (to a khayal, thumri, instrumental music etc.) and their wrong or excessive application may mar an entire rendition or performance.¹⁶⁰

“Raga” is the main melodic form in Indian classical Music, other melodic figures also exist which act as embellishments to the “Raga” and are frequently also exist used in its

¹⁶⁰ ITC SRA Article on Alankar, http://www.itcsra.org/sra_raga/sra_raga_that/sra_raga_that_index.html

presentation. “Alankar” means ornaments or adornments. The earliest reference to the term Alankar has been found between 200 BC and 200 AD in Bharata’s Natyashastra mentions 33 types of Alankars. Sharangdev’s Sangeet Ratnakar and Ahobal’s Sangeet Parijat seventeenth century mention 63 and 68 types of Alankars respectively. Now a days the practice of “Alankar” is vary from gharana to gharana.

These are the few selected “Alankar” which are unique and comprehensible and commonly used by practicing musicians:

Practice of Ornamental Melodic Figures In voice Training-

These embellishments are essential as they enhance the aesthetics potentialities of the Raga¹⁶¹

Meend: (varieties of glides linking two or more notes), Midh is a sort of slow glide, which is used to connect two notes together. A musical ornament, somewhat similar to the glissando of western music. This is a glide from one note to another. It may be executed slowly or fast, and the rate of progressing from the first to the second note may be constant or changing (progressively increasing or decreasing).

The Meend is arguably the most important of ornaments in Hindustani music. It is a compulsory ornament in many Raga of Shuddha Geeti or Gaurhar Bani. Such Raga cannot be properly presented without the necessary Meend. The paramount thing to remember is that in Hindustani music, the ornament is absolutely at least as important as the note itself. For example, the descending progression from Ma to Re is an essential element of any Raga belonging to the Malhar group. But, a mere movement from Ma to Re will not characterise a Raga as one of the Malhar family if the absolutely mandatory Meend from Ma to Re is absent.

Similarly, there are occasions where the primary difference between two Raga is that while the one dictates the use of Meend, the other dictates that Meend must not be used, or used minimally, if at all. For example, Bhoopali is a Raga that dictates an absence of Meend while Shuddha Kalyan demands that Meend must be used. The two Raga have virtually similar

¹⁶¹ Tradition of Hindustani Music -Manorama Sharma p g no 13-14

notes. Similar is the case with, for example, the Raga Darbari Kanada, where Meend is most absolutely *de rigueur* and the Raga Adana, where Meend must not be used.

The moral of the story is that Raga notes of themselves do not the Raga make.....

There are particular types of Meend known as Soot, Aansh or Ghaseet. These are mostly terms in stringed instrumental music, adopted by vocal music. They refer to types long and fast Meend produced by the finger sliding quickly across a large expanse of the string in a stringed instrument. Soot means "thread" and Ghasit means "pull" - the names themselves giving an indication of their nature.

Listen to the several musical examples on this website for various types of Meend and other ornaments

In Raga “Kedar” there is Midh in particular place:

Sa—Ma,ma pa dha pama.

In Rag Yaman It is in Pa re.

Kan: (grace note), is a shadow note .The Kan-swar is never fully pronounced.

Ex-Rag Yaman SaNi , Re Ga.

Sparsh and Krintan : (both dealing with grace notes - especially as applied in plucked stringed instruments

Adolan : (a slow oscillation between adjacent notes and shrutis),_Andolan is vibrato in two notes.

Rag Darbari Kanhra.Sa Re GaGaGa Ga

Gamak : (heavy forceful oscillations between adjacent and distant notes) Gamak : can be defined as a fast meend.A musical ornament that is a fast Andolan. There are many types of Gamak, some faster than others and/or "heavier" or more
Gamak Sa Re Ga Ma,

Kampit : (an oscillation or a vibrato on a single note)

Katka : (cluster of notes embellishing a single note), Khatka can be describe as a combination of a Kana and a fast Murkhi. The sound is a little jerkier.Ex: SaReSa, Pa Dha Pa, Sa Re Sa.

Zamzama : (addition of notes, with sharp gamaks)

Murki : (a swift and subtle taan-like movement). A murki is cluster of notes that sounds like a short Taan.

SaNiDhaSaNiNi MaDhaPaPaMaMa.

In the context of Hindustani classical music, the application of an “Alankar” is essentially to embellish or enhance the inherent beauty of a “Raga”.

The voice should be attractive and flexible to produced the various Ornaments. Ornaments are for decoration of the composition. Voice has to be practice and trained these ornaments in a proper way to add beauty to the composition.

4.11) The Importance of Vowels and Articulation in Voice Culture

When we listen to many famous singers we will notice that each one has their own unique tone that sets them apart from other singers.

Even if two singers sing the same song they would not sound alike, because each of the singers have a different tone, timbre, and pitch. Every singer interprets a song differently, putting an emphasis on the various parts of the song’s story, giving the song a distinctive feel that evokes a wide range of different emotions.

For singing Vowels - like AA, E, EE, O & OO is the most important thing for the musical forms in Hindustani Classical Music , for example: “Khyal”, “*Thumri*” and “*Tappa*” where enough option of imagination in moving around the notes with different kinds of movements is there. So distortion in pronunciation can occur any time. Wrong linking of vowels in a word of a lyric or movement among the concerned notes of a particular “Raga” destroys the overall quality of performance. As singing is almost a continuous production of sound

interrupted only by the pause for inhalation, any speech sound that spoils the continuity of the song does not suit well for musical compositions.¹⁶²

In Music, “Articulation” refers to the direction or performance technique which affects the transition or continuity on single note or between multiple notes or sounds.

Articulation refers to the style in which a song’s notes are played. Articulation effects are written with articulation marks, which modify the execution of notes and create relationships between them many vocalists are faced with the challenge of articulation that can eventually become a crucial strength or fundamental part of their own unique signature sound.

For a Indian classical vocalist it is very important to present the “Raga” composition , poetry or lyrics with correct articulation and the diction should be very clear. Then the audience can enjoy. The impact of incorrect articulation is that we have to enjoy the “Raga” without understanding of the lyrics, we can say that then the vocal music would be become an instrumental music.¹⁶³

The problem is that singers become used to the way they sing, and without anyone else listening to them there is no one to correct them. This is exceptionally true with regards to “articulation”.

A lot of singers get so caught up in their own emotions and then begin to jumble or slur their words, concealing them beneath belts and tears that cause distortion that is distracting. Poor articulation while singing creates the same problem that causes miscommunication when we are not articulating properly during a simple conversation. The main problem with articulation when singing is that a student will try to do something totally different when she or he sings from the way they normally talk. They will begin doing odd things like making big movements with their mouths, believing that this will enable them to articulate and sing better. They attempt to punch or push out the words when all they have to do to properly articulate freely while singing just like they talk. There are other issues that come up even when a student is singing like he would speak. One of the issues is that some students tend to be overly animated. Large movements combined with opening up our mouth to wide can cause problems. Singers frequently open their mouth for the vowel A, thus creating tensions that pushes their chest voice up higher and higher. One way to get around this problem is to

¹⁶² Voice Culture-S A K Durga p g no 56

¹⁶³ Vocal pedagogy - Wikipedia, the free encyclopedia en.wikipedia.org/wiki/Vocal_pedagogyCached - Similar

try to sing open vowels after closed ones. For example, just before the vowel A, say OO. For some singers, “tone” can be challenging and problematic. Singing to nasally can be a huge concern for some singers. A singer who is having problems with tone, specifically a nasally tone it is because he is pushing his tongue too far back against the roof of his mouth or soft palate creating too much tension in his throat. When we will give it some thought and can really visualize it, we will realize why our tone is nasally, we are not creating sufficient resonance to produce a solid, pure tone. It takes some getting used to, but visualizing what is going on in our nasal passages and throat is half the battle.

A lot of students have a problem with a breathy tone. Students believe that they can improve their singing by modifying. Students believe that they can sing very low or very high if they add breathiness to their tone. It is a fact that this has the exact opposite effect, and makes it even more difficult. A quick tip that we can use to avoid sounding breathy when we sing is to do exercises by putting the consonant (G) sound just before the vowel, like (G-OO) for example. The (G) sound causes our vocal cords to come together. When the vocal cords come together, it gets rid of the breathiness. In order, to avoid an excessively “nasal” sound, We can do exercises that lower the larynx, exercises like singing, (mum-mum-mum-mum) or lip rolls. We can exaggerate the low larynx tone, if we have an excessive “nasally tone” the whole idea is to find correct balance. We should record our self singing, and then carefully listen back to the recording as critically as we can, We want to make certain that we can hear the words that we are singing clearly. Singing Like We Would Normally Talk Don’t Overthink How We Should Sound Often times singers really over think how they should sound rather than just trusting their instincts that come from a strong desire to communicate the song’s message. To sing the words just like they would normally speak them.¹⁶⁴

Role of Vowels and Consonants in articulation –

- Developing an awareness of the vowel sounds we are choosing can greatly improve our sound.
- Some vowels are easy for different singers.
- Practicing a difficult phrase to a vowel sound that we are comfortable with first, before including the words is helpful in developing a free and easy sound.

¹⁶⁴ Sing With The Correct Vocal Articulation And Tone www.artspace2000.com/singing.../vocal_articulation_and_tone.htm

- Singing with just the vowels of the words, leaving out the consonants.

This is difficult but worth the effort.

- Consonants add punch and excitement, as well as transmitting the message of the words.
- It is important to over emphasize consonants when singing.

If we do these exercises, we will find that our power and our range increase just from doing these exercises. we are going to use singing as a way to strengthen our **voice**. If we do our vocal exercises for 5 or 10 minutes each day, we are going to be more vocally fit.

- Get our diaphragm and our lips connected by sustaining this sound (Sa), Be sure to let our lips freely vibrate while we do it.
- Next, roll the tongue by sustaining the sound (Re)
- Next, hum for a while. Feel the hum vibrates in our cheeks, lips, tongue, and the roof of our mouth.
- Next, choose the vowels that we use in our “Raga’s lyrics”. In English we use a, e, i, o, u. Consonants are hard sounds but vowels are soft sounds and when we sing them, sustain the sound for a period of time.

The Three forms of articulation in Hindustani Classical Music-In Indian classical music three forms of articulation are there .

“Bol”

“Sargam”

“Aakar”

These three forms of articulation play collective as well as individual roles in the performance of Indian Classical music. At the purely phonetic level, they provide the musician with three distinct textual devices. The “sargam” device uses only consonants, and the range is limited to seven. The “Aakar” has only one vowel, though individual styles can occasionally vary the articulation slightly.

The three forms of articulation also symbolize three different level of abstraction in term of meaning. The “sargam” represents musical meaning by virtue of direct correspondence between the intonation and the articulation. The “aakar” ,being a vowel phonetic is totally abstract, with the meaning being provided only by the melodic contours of the intonation.

The use of the three terms of articulations is guided by aesthetic considerations and by the stylistic inclinations of individual “Gharanas” and “Vocalists”.

The “sargam” is used mainly in medium density movement. In such movement it offers a textural selection for the poetic form. It tends not to be used in very high density melodic movement because consonants militate against high-frequency articulation. The “akara” articulation is the most versatile. Being a vowel form, it is most useful in movements where the melody is not required to express much rhythm, such movements are the low swara-density “aalap” and the high density “tans”.¹⁶⁵

The quality of voice production is mainly on vowel production. In the process of articulation the articulator (lips, teeth, and lips, tongue and teeth or palate and tongue) are brought together.

Consonants are the first to disappear at a distance while vowels have more carrying power. For this reason the Islamic prayer can be heard from a long distance.

Allah, Ou Akbar la Illah Illalah

Vowels are considered as more harmonious and deep toned than consonants. That is why a language is described musical if it abounds in vowel sounds.

O Goswami writes in his book “The story of Indian Music” as follows:

“All the compositions of Hindustani music are in Brij Bhasha, a dialect spoken in and around Mathura and Brindavan. The reason for this is that vowel sounds are more suitable for music than consonants and among all the languages in North India this dialect has probably the largest number of words without any conjunct consonants and the vowel is very prominent at the end of every letter. In music, it is not enough to use ordinary words but the softer consonants and sibilants must prevail before the melody takes place in the human voice.”¹⁶⁶

Pt. Ajoy Chakravorty has given a good example of vowel in “Khayal” singing in “Rag Bhairav- Bandish”¹⁶⁷

¹⁶⁵ Articulation in Khayal Music www.indianetzone.com > ... > North Indian Classical Music > Khayal

¹⁶⁶ The story of Indian Music – O Goswami, p g no 139.

¹⁶⁷ Pt. Ajoy Chakravorty said - ITC- Sangeet research Academy ,Conference ,Mumbai, Date-21/09/11

Jaago Mohan Pyaree Tum
Saavali Surat Mohe Man He Bhave
Sundar Shayam Hamaree Tum
Jaago Mohan Pyare
Jaago (vowel O)
Pyaree (vowel AE)
Saavali (vowel EE)
Sunder (vowel A)

As the formation of vowels determine the quality of the voice, more prominence is given to vocalization exercises in voice training methods. The voice must be capable of articulating intelligibly the words as musical tone. In “Gandharva Veda” good articulation of words is regarded as one of the essential features of good singing¹⁶⁸.

Finally the most important thing is that the audience is much more connected to the singer if what the audience is hearing is words that come straight from the heart, as opposed to over thinking or any showing off.

Susvaram sarasam caiva saragam madhuraksaram
Salankarapramanam ca sadvidham gitalaksanam

The appeal for vocal music is greater than instrumental music because of the welding of the words with music.

4.12) Voice training with Tala

When we practice different combination of musical notes in different “Tala” the knowledge of “tala” and “swaras” comes in a structured way.

These are few different combination of musical notes in “Ragas” for voice –training in different “Taal” .

¹⁶⁸ Bharatakosa-Ramkrishna KaviM, p g no 158

Basic designs of notes in Rhythmic pattern(Taal Teentaal,16 beats)

1 Dha x Sa Ga Sa Ni Dha Dha	2 Dhin Re Ma Pa Dha Pa Ma Dha	3 Dhin Ga Ma Ni Dha Ma Ga Re	4 Da Sa Ga Sa Ni Dha Dha	5 Dha 2 Re Ma Ni Dha Pa Pa	6 Dhin Ga Ma Ni Dha Ma Ga Re	7 Dhin Ma Pa Dha Pa Ma Ga	8 Dha 0 Re Ma Ni Dha Pa Pa	9 Tin Ga Ma Ni Dha Ma Ga Re	10 Tin Ma Pa Dha Ma Ga Re	11 Tin Ma Pa Dha Ma Ga Re	12 Ta Re Ma Ni Dha Pa Pa	13 Ta Ga Pa Dha Sa Ni Dha Ma Ga Re	14 Dhin Ma Pa Dha Sa Ni Dha Ma Ga Re	15 Dhin Ma Pa Dha Sa Ni Dha Ma Ga Re	16 Dha Dha Sa. Sa. Sa.
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Table 4.11.1

Taal- Jhaptal, Cycle of 10 Beats. (Rag Yaman, Ma Tivra)

1 Dhi X Ni Ga Sa Dha	2 Na Re Ma Ni Pa	3 Dhi 2 Ga Pa (tivra) Dha Ma Ga Re	4 Dhi Ma (tivra) Dha Pa Ga Re	5 Na Pa Ni Ma Dha Pa Ma	6 Ti 0 Re Ma Pa Ni Dha Ma	7 Na Ga Pa Dha Ma Ma	8 Dhi 3 Ma Dha Ga Re	9 Dhi Pa Ma Re	10 Na Dha Sa Ga Sa.
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Table 4.11.2

Taal Dadra, Cycle of 6 Beats. (Rag Bairav, Re Dha Komal)

1 Dha	2 Dhi	3 Na	4 Dha	5 Tu	6 Na	1 Dha	2 Dhin	3 Na	4 Dha	5 Tu	6 Na
Sa	Re	Ga	Ma	Ga	Re	Re	Ga	Ma	Pa	Ma	Ga
x	----		o		—	—			o		
Ga	Ma	Pa	Dha	Pa	Ma	Ma	Pa	Dha	Ni	Dha	Pa
			—					—		—	
Pa	Dha	Ni	Sa	Ni	Dha	Dha	Ni	Sa	Ni	Dha	Pa
	-----				-----			-----			-----
Pa	Dha	Ni	Dha	Pa	Ma	Ma	Pa		Pa	Ma	Ga
	-----				-----			---			
						-					
Ga	Ma	Pa	Ma	Ga	Re	Re	Ga		Ga	Re	Sa
					----	Ma				-----	

Table 4.11.3

During Voice training the ability of non-stop singing of the small combinations of Swaras (musical notes) in any “Taal” and in different “Laya” or tempo is essential for prearing a full performance of “Raga” and any musical form.

For creativity in singing the self-made Sargam in rhythm is important part. Swarmalika is a style of singing where the vocalist sings the sargam of the song (The notes according to the Indian gamut). The note-for-note relationship between the lyrics and the melody is very powerful in delineating the swar. The swarmalika is important in the education of North Indian music, because it is a mnemonic for remembering the rags. It is generally considered to be a beginners' exercise rather than a full performance piece.

This is an example of small combinations of Swaras in “Barabar” Laya (keeping with the tempo of the theka and next in “Dugun” i.e. in double tempo) one after another keeping Tali/Khali in hands and “AA-kar” Barabar Laya (keeping with the tempo of the theka or rhythm)

1 2 DhinDhin x STHAAI . Sa Ni	3 4 DhageTirkit o . Dha Ni	5 6 Tu Na 2 . Sa ----	7 8 Ka Ta o . Sa Re	9 10 DhageTirkit 3 . Sa Ni	11 12 Dhin Na 4 . Dha Pa
Ma Ga	Ma Re	Ga Ma	Pa Ga	Ma Re	Sa Sa
Ni Sa .	Ga Re	Sa Ni .	Dha Dha .	Sa ----	Re Sa
Ga Ma	Ga Re	Ga Ma	Pa	Ma Re	Sa Sa
AANTARA					
1 2 x Pa Pa	3 4 0 Dha Ni	5 6 2 Sa ----	7 8 0 Sa Re	9 10 3 Ga Re	11 12 4 Sa ----
. Sa Re	. Ga Re	. Sa Ni	. Dha Ni	. Sa -----	. Re Sa
. Sa Re	. Sa Ni	. Dha Pa	. Dha Ni	. Sa Ni	. Dha Pa
Ma Ga	Ma Re	Ga Ma	Pa Ga	Ma Re	Sa Sa

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(Swarmalika , Rag –Bilawal)Table 4.11.4

¹⁶⁹ SWARMALIKA by David Courtney Swarmalika - Indian Solfa (Solfeggio) chandrakantha.com › Indian Classical Music
>

1 2 x STHAAI . SaNiDaNi	3 4 0 . S-Sa Re	5 6 2 . SaNiDaPa	7 8 0 MaGMaRe	9 10 3 GMaPaGa	11 12 4 MaReSaSa
NiSaGaRe .	SNDaDa .	Sa-ReSa	GaMaGRe	GaMaPGa	MaReSaSa
ANTARA PaPaDaNi	. Sa-SaRe	. GaReSa-	. SaReGaRe	. SaNiDaNi	. Sa--ReSa
. SaReSaNi	DPaDaN	. SaNiDaPa	MaGaMRe	GaMaPaG	MaReSaSa

Table 4.11.5

“Dugun” (double tempo)

we can sing it in “Aakar” also It is essential to learn to recognize the *laya* (tempo) of a composition and have a feel of where the *sam* (first beat) is, In the early stages of accompaniment, the *theka*, which is the basic definition of the rhythmic cycle, is blended together with three simple improvisations:

A Vocalist has to sound an important note of the “Raag” in “sam” in the particular “Taal”. There the percussionist's and Vocalist 's phrases culminate at that point. A Hindustani classical music composition must end on the “*sam*”. These are the few important things to know during the voice training in Hinduatani Classical music.

The traditional method of voice training is essential for a vocalist, voice culture involves all the traditional methods to train the voice to sing.

CHAPTER III

BASICS OF SITAR PLAYING

- 3.1 Sitar
- 3.2 Sitting Position
 - 3.2.1 Female Sitting Positions
 - 3.2.2 Male Sitting Positions
- 3.3 Handling of Sitar
- 3.4 Gauges of Strings
- 3.5 Tuning of Sitar
 - 3.5.1 By using Piano
 - 3.5.2 By using Frets
 - 3.5.3 Tuning of Sympathetic Strings (Tarbs)
- 3.6 Styles of Sitar Playings/BaaJ/Gat
- 3.7 BaaJ
 - 3.7.1 Masid Khani BaaJ
 - 3.7.2 Razakhani BaaJ
 - 3.7.3 Imdadkhani BaaJ
 - 3.7.4 Jafferkhani BaaJ
 - 3.7.5 Maseetkhani BaaJ & Jafferkhani BaaJ
- 3.8 Gat



3.1 Sitar

Sitar is an improved form of Veena, the old and prominent Indian musical instrument.

First of all it contained only 3 strings so it was called Sehtar. (Three stringed instrument) for a long time sehtar could not find its proper place in the congregation of the musicians. So Veena Vadan gained popularity. By this time this Sehtar Vadan was quite out of musical congregations. Its sweet clink and melodious sound enraptured and enchanted the public again and little by little Sehtar could find its proper place. Later on Sehtar was given seven strings. By doing so, it became more developed, sweet and melodious.

The Sitar of today contains seven strings on upper part for playing and eleven sympathetic strings under the frets. After all these reforms 2 types of Sitar came in fashion.

1. Single Tumba Sitar having seven strings on top only including Chikaries. This type of Sitar is more useful for beginners.
2. Double Tumba Sitar having seven strings with chikaries on upper part and eleven sympathetic strings under the frets. This is generally used by common Sitarists.

3.2 Sitting Positions for playing on Sitar:

The sitting positions of males and females differ in Sitar playing in India. Some sitting positions are given below.

3.2.1 Female Sitting Positions

1. In the first position of playing on Sitar both the knees are bent inside. Tumba (Gourd) is supported besides right thigh. It is pressed by the elbow of right hand and then Sitar is stationed diagonally in front of the player. Mizarb is moved by first finger of right hand and thumb supports Dand. The fingers of left hand move on frets (bent) to ring out.
2. In this position left knee is kept inside. The right leg knee is slightly raised up and the right leg is stretched a bit. Sitar is made to support against right hip and on the left foot.

3. In the third position the player is supposed to sit on a bench 1x1/2x1/2 mts. in size. The right leg is placed on the left leg and Tumba is supported besides right thing. It is pressed by the elbow of right hand Sitar is placed diagonally.

3.2.2 Male Sitting Positions

1. In this position, the left knee is bent inside. The right leg is slightly raised up over the left leg Sitar (Tumba) is made to support against the right hip The Sitar is stationed diagonally and pressed by elbow and thumb of right hand
2. In this position the right leg is bent over the left leg Tumba is placed between right hip and the lower of left foot. The remaining position as in Male 1st position
3. This position is the same as the male position No. 1. The only difference is that Tumba (Gourd) is stationed between the right hip and the left foot.

3.3 Handling of Sitar in Proper Way

- (i) Hold the sitar with your right hand pressing the instrument with arm on the neck and gourd and thumb on the back of end fret.
- (ii) The position of finger board should be at 45° or convenient to sitting position
- (iii) Sitar should have the support of only right hand. The left hand fingers should move freely on the frets.
- (iv) The player should keep the left hand fingers on frets and thumb on the back of the finger board. Then he should pull the instrument (finger board) closer to his body. The player should judge the placement of the fingers while looking at the back of the finger board.
- (v) The left hand thumb should move with the movement of fingers on the frets.
- (vi) Generally the first and second fingers are used They should be held in gentle and relaxed manner.
- (vii) The finger should not press the string directly on the top of the fret. The tip of the fingers should press on the string just behind the fret.
- (viii) The thumb should press lightly on the back of the finger board directly parallel to the index finger and move up and down with the finger.

3.4 Gauges of Strings

Sr. No	String Material	Gauge
1	Steel wire	30
2	Bronze wire	27 or 28
3	Bronze wire	27 or 28
4	Steel wire	30 or 32
5	Bronze wire	27 or 26
6	Steel wire (for chikari No.1)	33
7	Steel wire (for chikari No.2)	34
8	Sympathetic strings 11 steel wires	34

3.5 Tuning of Sitar

3.5.1 By Using Piano

- 1) First of all the string No 2/3 the – bronze wires should be tuned to the lower C of the piano. These two strings are called strings of “Jora”
- 2) Thereafter, the first string, the steel wire will be tuned to the lower octave F of the piano. The first string is called string of “Baaj”
- 3) Thereafter, the fourth string, the bronze wire will be tuned to the one octave lower than lower octave G of the piano.
- 4) Thereafter the fifth string, the steel wire will be tuned to the lower octave G of the piano
- 5) Thereafter the sixth string, the steel wire will be tuned to the middle octave C of the piano
- 6) Thereafter the seventh string, the steel wire will be tuned to the higher octave C of the piano.

Tuning of sympathetic strings (Tarbs)

The sympathetic strings are 11, the steel wires. They are passed under the frets. These strings produce sound automatically according to the notes played on the frets/ strings if and only if all the strings as well as the frets are accurately tuned.

These sympathetic strings are tuned to the notes starting from lower octave G to higher octave C according to the notes to be played for the Ragas, respectively.

3.5.2 By Using Frets

Jora (string No. 2 and 3) – first of all stretch the string No. 2 upto such a point that it should neither break nor loose. Check the sound of the string with the stroke of mizrab. It will be C (Sa) note of lower octave. Adjust the string No. 3 with the sound of string No. 2. Both these string are called Jora which means basic note for tuning the other strings.

String No. 1: It is tuned on F (Ma) note of lower octave according to the sound obtained from string No. 2 after striking it with mizrab and pressing it on fret No. 5.

String No. 4: This string is tuned on C (Sa) note of double lower octave i.e. half the sound produced with the stroke of mizrab on Jora (string No. 2 and 3).

String No. 5: This string is tuned on G (Pa) note of lower octave according to the sound obtained from string No. 1 after striking it with mizrab and pressing it on fret No. 2.

String No. 6: (Chikari No. 1) This string is tuned on C (Sa) note of medium octave according to the sound obtained from string No. 1 after striking it with mizrab and pressing it on fret No. 7.

String No. 7: (Chikari No. 2). This string is tuned on C (Sa) note of upper octave according to the sound obtained from string No. 1 after striking it with mizrab and pressing it at fret No. 17.

Tuning Chart with the help of frets

String No	String No.	Fret No. to be pressed	Indian swaras	Note	Octave	Metal	Gauge
	To be Tuned	Tuned on					
1	1	2	M	F	Lower	Steel	30
2&3	2&3	Self	S	C	Lower	Bronze	27/28
4	4	Help of Jora sound	S	C	Double Lower	Bronze	21/26
5	5	-	P	G	Lower	Steel	30/32
6	6	1	S	C	Medium	Steel	33/34
7	7	1	S	C	Upper	Steel	33/34

3.5.3 Tuning of Sympathetic Strings (Tarbs):

The sympathetic strings are 11 in number and all are made of steel. They are fixed under the frets and on the top of the finger board. They are not struck by mizrab but when the player strikes the mizrab on upper main strings, it produces sound. This sound vibrates the sympathetic strings, which automatically produce sound. These sympathetic strings are tuned on the basic notes of the Thatas, which the player wants to play their Gat in any of the Ragas.

Tuning Chart of Sympathetic strings

With the help of piano or Harmonium						With the help of frets pressed on string No 1				
String No.	Metal	Gauge	Swara	West Note	Octave	Sound produced		Swara	West Note	Octave
						Str. By No on	Str. No. i Fret Nos			
1	Steel	33/34	P	G	Lower	1	2	P	G	Low
2	"	"	D	A	"	2	4	D	A	Low
3	"	"	N	B	"	3	6	N	B	Low
4	"	"	S	C	Mid	4	7	S	C	Mid
5	"	"	R	D	"	5	8	R	D	Mid
6	"	"	G	E	"	6	10	G	E	Mid
7	"	"	M	F	"	7	11	M	F	Mid
8	"	"	P	G	"	8	13	P	G	Mid
9	"	"	D	A	"	9	14	D	A	Mid
10	"	"	N	B	"	10	16	N	B	Mid
11	"	"	S	C	Upper	11	17	S	C	Upp

The first string of the Sitar is generally used for Gats and Toras and the other strings are used sometime for Alap (improvization)

Three Bols of Mizrab are fixed for Sitar, Gat, and Toras – Da, Ra and Dir, other Bols are played with the combination of above three Bols i.e Dar, Rda, Darde. Da Bol – when the stroke of Mizrab is on the first string from outward to inward, it is called Da

Ra-Bol – When the stroke of Mizrab is on the first string from inward to outward, it is called Ra.

Dir Bol – When the stroke of Mizrab is on the first string rapidly from both sides at a time, it is called Dir.

Note:- (1) At the time of stroke of first finger, other three fingers move jointly with the first finger inward and outwards

- (2) The Mizrab should touch the only string, which is to be played on.
- (3) At the time of playing Da, Ra and Dir the left hand first finger should remain on fret No 7 on Sa note.
- (4) Double Gourd Sitar having seven strings including Chikaries on upper portion and eleven sympathetic strings under frets and one Gourd extra, fixed on the back of the finger board top for responding sound. This sitar is generally used by top players.

Now-a-days sitar is getting more and more popular especially among women players in foreign countries too Sitar has taken an appreciable place in the society of musicians.

3.6 Styles of Playing on Sitar Baj/Gat

In modern Sitar Majid Khan of Delhi and Ahmad Raza Khan of Lucknow are two prominent figures who have made it more popular and composed different types of Gats (Tune) i.e. Majit Khani and Raza Khani and Toras for playing on Sitar

1. Majit Khani Gats – Majit Khan has composed Majit Khani Gat which is also called Delhi Baj and fixed bols for these Gats are – Dir, Da, Dir, Da, Ra, Da, Da, Ra. These Gats are played in slow and medium speeds
2. Raza Khani Gats – Raza Khan composed Gats according to Thumari style of singing and the bols fixed for these Gats are – Dir, Dir, Dar, Dar Dir, Dar, Dar, Da These Gats are played in medium and fast speeds
3. Bol Baj Ki Gats – Another style of Gats in practice now-a-days are called Bol Baj Ki Gat. In these Gats Bols are not fixed. Only according to the tune of songs the player can use the bols.

In these Gats the Tunes of songs are the base and the player is free to use bols according to the Tuner of Songs.¹⁹

3.7 Baj

The style and technique of playing instrumental music is called Baj – or style e.g., Dhrupadi style, Khayaliya style, Thumri style, Masidkhani Baj, Rezakhani Baj, Purvi Baj, Imdakhani Baj etc

¹⁹ Learn to play on Sitar by Ram Avtar

Technique is a word, which includes a number of things, one of which is the sequence of playing a Raga through the medium of an instrument. For this sequence there are conventional rules. Whenever these rules are absent, such playing cannot be properly known to have any style or Baj and should rather be called a freelance playing, pleasant or unpleasant depending upon the artiste's personal talent. This type of instrumental playing does not represent any Gharana or tradition and cannot be strictly called 'Classical'. Sometimes the style or Baj is called Cala or Calana. The present author recommends the word 'Vadaki' for instrumental music similar to the word 'Gayaki' for vocal music.²⁰

3.7.1 Masidkhani or Masitkhani

Masid Khan was the grandson of Karim Sen who himself was a grandson of Bilas Khan, the son of Miyan Tansen. It was Masid who thoroughly renovated the Sitar by adding two more strings and by introducing a particular style of playing which has proved to be a lasting gift to the world of instrumental music. The style of Sitar playing prevalent before Masid Khan had been devised by Amir Khusro. At present, in almost all musical instruments, the style devised by Masid Khan is followed. Masid Khan taught his son Bahadur Khan (according to some Bahadur Sen) and from Bahadur Khan the Jaipur Gharana (cultural lineage) (q.v.) was established. Masidkhani style was created after the pattern of slow tempo Khayala and Jod. Toda and Vistara were used in this style. Amit Sen, the famous Sitar player of Jaipur was the great grandson of Bahadur Sen. Amrta Sen's nephew (sister's son) Amir Khan was the court musician of Mysore. This, in brief, is the history of the Jaipur Gharana.

Bahadur Sen has another pupil named Qutub Bukhsh, laeter known as Qutubuddaula. He had composed innumerable Sarangamas (q.v.) and Gats. Amir Khan's pupil was Prof. Barkat U'llah, the famous Sitar player of the Mysore Court. The recital of his Sitar had been recorded in the Gramophone disc in the Raga Bhupakalyana (Bhupali). This is the only representative record of Jaipur style of Sitar playing. Barkat U'llah's pupil was Ashiq Ali Khan, father of Mushtaq Ali Khan, one of the foremost Sitar players of contemporary India.

²⁰ The Dictionary of Hindustani Classical Music by Bimalakanta Roychaudhuri

Masid added two more strings to the Sitar of three strings, as known to Amir Khusro, but he did not add Tarapha or Strings for sympathetic vibrations. Later, when the Seniyyas of Jaipur used Tarapha strings, the Cikaris were not added, these were added around 1930.

We are describing in a nutshell, the Amir Khusro style and the Masidkhani style of Gats.

(1) Amir Khusro Baj or playing style. In this Baj the Gats had only one stanza (Tuk) and some Todas (q.v) were also used. The famous Gat composition of Amir Khusro is still in currency although further stanzas have been added subsequently by different composers. It is in the Raga Kaphi –

S R R R g – M P M P – P M g R S'n

Da Dere Da Ra – Da Ra Da Ra – Da Ra Da Ra Da Ra

The Bolas are very simple, to be played in medium tempo

According to Pandit Sudarsanacarya Sastri, a pupil of Amrita Sen of Jaipur, Masid Khan's father was Firoz Khan and the latter's father was Amir Khusro who was responsible for the name 'Sitar'. This theory is not admitted by all, rather it goes against the current view. The original Amir Khusro, who is supposed to have given the name Sitar to Tritantri Vina, lived in the transition period of the thirteenth and the fourteenth centuries A.D. Firoz Khan's father Amir Khusro must have been a different person. The only reason to give credence to Sudarsanacarya's theory is that there is no mention of any Sitariya in the Court of Akbar, so Amir Khusro, the Sitar-protagonist, might have come later.

(2) Masidkhani Baj or playing style: This is also called Pachava Ka Baj (Pachava is West). Masid Khan composed slow-tempo Gats after the slow Khayal songs and he used to play Sitar in the style of Khayal songs, as sung in his time. These Gats were also embellished with Tana, Toda and Vistara in the Khayal style. Here are given some sequences of Masidkhani Gat composed in Dhima Tritala and without any complex Bolas. Only Bolas are given without the melody since Masidkhani Gat composition is chiefly recognized by the composition of Bolas:

		‡			‡			
(Dere)	Da	Dere	Da	Ra	Da	Da	Ra	Dere
2|	|	|	|	|	|	|	|	|
Da	Dere	Da	Ra	Da	Da	Ra	Dere	
3|	|	|	|	‡	|	|	|	|
Da	Dere	Da	Ra	Da	Dere	Da	Ra	
2|	|	|	|	0|	|	|	|	|
Da	Dere	Da	Ra	Da	Da	Ra	Dere	

The first cycle or Avarda (q.v.) of the foregoing Gat is called Sthayi stanza and the second is now-a-days known as Mamjha, being the middle portion between Sthayi and Antara. Mamjha means "One in the middle".

Antara:

|	|	2|	|	|	0|	|	|	|
(Dere)	Da	Dere	Da	Ra	Da	Da	Ra	Dere
3|	|	|	|	‡	|	|	|	|
Da	Dere	Da	Ra	Da	Dere	Da	Ra	
2|	|	|	|	0|	|	|	|	|
Da	Dere	Da	Ra	Da	Da	Ra	Dere	

After Sthayi, Mamjha and Antara have been played, Vistara is done around the Amsa (q.v.) note of the Raga, then the same thing i.e., Viostara is done around the Samvadi (q.v.) note of that Amsa note. After these have been played, particular phrases belonging to the same Raga are taken and around those phrases Vistara is done. Then small and large Tanas are played. Most of the Tanas end on the 3rd beat of Visama symbolised in notation by 'O' and the Gat is resumed from the next beat i.e., the 4th beat of Vasma. In percussion instruments, Tabla and Banya, only Thekas (q.v.) used to be played as an accompaniment; Paranas (q.v.) were not played in those days. Nor was Jhala (q.v.) played since there were no Cikari strings. Masidkhani Gat used medium and fast Jod (q.v.) as played in Alapa (q.v.) and that was the ending piece of Masidkhani Gat.

Gholam Mohammad Khan invented the Surabहार and added Cikari strings to it copying this the Cikaris were added to the Sitar also. Gholam Mohammad and his son Sajjad Mohammad used to play Surabहार mainly and all the techniques of Vīna-playing were applied in that instrument. Gholam Mohammad also composed many Gats for the Sitar, some of which are still in currency. Sajjad Mohammad also used to play the Sitar – but both the father and the son were chiefly Surabहार players. Imdad

Khan using the twelve stages of Alapa (q.v.) in Masidkhani Gats, vastly changed the playing technique of Sitar and also vastly improved upon the Masidkhani Baj. Hitherto Masidkhani Gats were chiefly in the Khayal style, but Imdad Khan added the Dhrupada style through the twelve stages of Alapa. This was a bold step on the part of Imdad Khan to mix Khayal and Dhrupada styles which remarkably enriched the playing technique of Sitar with due importance to Jhala (q.v.). Imdad Khan added the Khayaliya style in Surabahaar also; as a result the technique of Surabahaar playing improved greatly in the use of Tanas and Paltas (q.v.). Since the playing technique of both Surabahaar and Sitar has been so much improved and enriched, it cannot be called pure Masidkhani any longer. As such, some have called it 'Modern Masidkhani'. However, the present author named it 'Imdadkhani Baj' in 1940 A.D. and this name Imdadkhani Baj has been accepted by the musical intelligentsia (vide Imdadkhani).

3.7.2 Razakhani (Rezakhani)

Gats composed after the tarana style are called Rezakhani. Some hold that the Rezakhani style was created by one Gholam Reza, a pupil of Masid Khan of Miyan Tansen Gharana, while others think that it was Masid Khan himself who composed the Rezakhani Gats and named them after his devoted pupil Ghoma Rexa. Masid Khan's own generation did not know the Rezakhani Gats; they knew Masidkhani style only. Rezakhani Gats are also known as Purvi Baj or the eastern style since Gholam Reza's home was to the east of Delhi i.e., Patna. Likewise, Masidkhani Gats are also known as Pachavi or Pachaha Baj or the western style since Jaipur is to the west of Delhi. Unlike Masidkhani Gats, which are composed in simple Bolas and in slow tempo, Rezakhani Gats use complex Bolas and in a faster tempo. In truth both Masidkhani and Rezakhani are complementary to each other. After playing the Masidkhani Gat in slow tempo one has to play a Rezakhani fast tempo Gat, as it is the practice with vocal music wherein a slow Khayal is followed by a fast Khayal or a Tarana. In Masidkhani Gats, no particular importance is given to the Bolas whereas in Rezakhani Gats the Bolas play more important part. We are comparing a Tarana Vani with a Rezakhani Bola. The melodic notations are not given, as they are redundant in this context.

³|	|	|	|	⁴|	|	|	|	²|	|	|	|	|	|	|	³|
-	Ta	-	Na	Dr	-	-	-	M	Ta	-	Na	Di	-	-	M
	Da	R	Da	Da	-	-	-	R	Da	R	Da	Da	-	-	R
	|	|	|	⁴|	|	|	|	²|	|	|	|				
	Ta	-	Na	Tu	-	-	-	M	Ta	-	Na				
	Da	R	Da	Da	-	-	-	R	Da	R	Da				
⁹|			|	|	|	|	|	³|		|		|		|	
	Der		Der	Der	Der	Der	Der	Der	Der	Der	Tum	Der		Der	
	Dere		Dere	Dere	Dere	Dere	Dere	Dere	Dere	Dere	Da	Dere		Dere	
⁷|	|	|	|	²|	|	|	|	⁹|	|	|	|	|	|	|	
Tre	Da	-	Re	Ta	Na	De	-	R	Na	De	-	R	Na		
Dre	Da	r	Da	Da	Ra	Da	-	r	Da	Da	-	r	Da		
³|	|	|	|	|	|	|	|								
De	-	R	Na	Ta											
Da	-	r	Da	Ra											

3.7.3 Imdadkhani

Imdad Khan was born in Etava in Uttar Pradesh in India. His father sahabdad Hyusayn Khan was a son of the brother-in-law of Haddu Khan, the famous Khayal singer and was brought up under his roof. Sahabdad learnt Khayal and also played on the Sitar. Imdad Khan also learnt songs and Sitar from his father. After the death of Sahabdad, Imdad Khan learnt Sitar from different Sitar players and evolved his own style of Sitar playing greatly improving on the then Sitar and Surabहार playing techniques. Since about 1920 it is his style of Sitar playing that has been holding the musical field firmly and predominantly. Sitar players of different Gharanas and styles have since been greatly influenced by this style. After Imdad Khan's death, his sons the late Inayat Khan and the late Wahid Khan became famous by following their father's style. Inayat Khan remained the foremost Sitar player of India for a quarter of a century till his death in 1938. His sons Vilayet Khan and Imarat Khan are very well-known instrumentalists and Vilayet is undoubtedly one of the best Sitar players of India today. Vilayet has also evolved a style of his own, suiting the demands of the lay public and obviously with modern trend and less classical in character. Four generations of Sitar players have certainly established a classical style which we call Imdadkhani style of Sitar playing.²¹

²¹ The Dictionary of Hindustani Classical Music by Bimalakanta Roychaudhuri

3.7.4 Jafferkhani Baaj:

“The emotional content of a ‘piece of music’ cannot be translated into words, not because music is vaguer and more indefinite, but because it is so exact that it cannot be defined by anything so ambiguous as language” Felix Mendelssohn (1809-1847)

Music is the only universal language of mankind. Lullabies, chorus, march and so on are typical musical expressions found in all cultures of the world. If the diversity of language is ignored, one can easily understand and appreciate the true underlying unifying concept of music throughout the world. The psyche of a people, tempered by many factors like the seasons and the climate of the region, imparts the special flavour of that region to their music.

Indian classical music has indeed evolved over centuries of tradition, handed down through oral teaching by great masters. Like Indian culture, it has absorbed along the way, the richness and the diversity of the music of other cultures, while retaining its soul, which is essentially Indian. Musicologists have attempted to understand this diversity in Indian classical music and have formulated a grammar to explain it. But just as a child learns to speak a language first and then the grammar, it is my belief that for the serious student of sitar, the appreciation of its various techniques and their practice must come first.

For over 50 years now, it has been my endeavour to impart the technique of playing the sitar through practical demonstration. During my years of sadhana, of committed and disciplined pursuit of sitar, I have always marvelled at the limitless possibilities afforded by the unique design of the instrument. Through painstaking research and practice, I have been able to synthesis and perfect the techniques, which enable the fullest expression of the bewildering varieties of sound from the sitar. The collective synthesis of such techniques and ideas came to be known as Jafferkahni Baaj, named after my father.

As mentioned before, the subtle nuances of Jafferkhani Baaj have so far been handed down to my students through training in ‘guru-shishya’ tradition. However, I have realized that it is also necessary to communicate to both the curious seekers as

well as serious learners by way of written exposition of Jafferkhani Baaj. This book is an attempt to fill this need. It is also the purpose of this book to define some of the long-lost or vaguely used terms and to distinguish the finer nuances of Jafferkhani Baaj from other techniques in vogue. By no means is it claimed that just by reading this book, one will be able to master Jafferkhani Baaj.

Jafferkhani Baaj has evolved out of an urge to change in order to make the music of the sitar more complete and beautiful. Later in this book, I will explain some of the basic techniques used in playing the sitar, and then discuss in detail the characteristics and the finer nuances of the Baaj. However, I just want to give a general definition here. Simply put, Jafferkhani Baaj incorporates finer divisions within a beat and creates multiple notes, keeping in mind the structure of the raga and its characteristic melodic pattern.

Jafferkhani Baaj tries to explore and tap the potential inherent in the physical structure of the Sitar in a way that responds to the demands of the raga. It tries to harness the tremendous variety that the sitar offers by way of finger movements and tonal variations. It involves new techniques, innovative and distinct ways of using existing techniques, as also certain skills of playing which enhance the effect of these techniques. Moreover the techniques have to be imaginatively deployed, and judiciously combined in keeping with the raga and taal structure, to bring out the beauty of the Baaj. Because of its close connection to the rhythmic structure, Jafferkhani Baaj flowers out to its full extent in the vilambit gat, which is a composition in slow tempo. But it is not restricted to this and leaves its imprint variously in the different parts of a performance.

The Baaj also includes certain stylistic dimensions. Thus the features listed under Jafferkhani Baaj could be categorized as comprising of techniques, skills and style. These categories are not watertight, and do overlap often. To do justice to Jafferkhani Baaj, one has to display at least the bare minimum of the features discussed in later chapters. The techniques involved are described in this book in their fullest form for the first time.

3.7.5 Maseetkhani Baaj and Jafferkhani Baaj

The need for Jafferkhani Baaj initially arose because of certain limitations of the Maseetkhani Baaj. Most sitarists when playing in the vilambit, use standardised combinations of finger movements of the right hand: the Maseetkhani Baaj. In the vilambit mode, while I broadly follow the Maseetkhani bol patterns, I have made some modifications since the gats of certain ragas do not fit well within a fixed pattern of bol. The full form of some ragas do not find expression within the Maseetkhani gat and this is an inadequacy of this style. For example, the following note pattern is characteristic of Raga Nayaki Kanada: ni pa ga ma pa ma re sa re-sa. But this does not fit in the standard mizrab strokes dir da dir da ra. So, to enhance the face of the رگ، I have adopted the method of creating fractions of beats and filling them within the bol of the mizrab.

In Maseetkhani Baaj, there is usually one note for one beat corresponding to one stroke of the mizrab with the right hand. In Jafferkhani Baaj, 6, 8 or 12, sometimes even upto 16 notes are created within one beat. This is unique to my Baaj. This method of playing means that the work of the left hand is increased, much more than is usual among sitarists, who normally tend to emphasize the right hand play. Right hand play is relatively simple, and one can impress people easily. But focus on the left hand is tougher to achieve.

Thus the finer division of one beat or matra into multiple fractions is one of the most important characteristics of Jafferkhani Baaj. This is the main point of distinction from the conventional Maseetkhani Baaj. In fact, this is at the heart of Jafferkhani Baaj. All the basic techniques described in this book, such as zamzama, gada, khatka, uchhat, meend, kan, gamak are incorporated into the finer divisions of the beat or what one may call fractions of matras. The effect is one of embellishment and addition of depth and colour. How much of embellishment, depends on the demands of the raga and the moods and needs of the moment. The techniques require speed and skill in bringing them to fruition. The effect is more than that of a deployment of techniques, it gives a characteristic stamp to the sitar play. The main focus is on the beat, and that is why Jafferkhani Baaj as a whole is elaborated best in the slower tempo vilambit gat, and in thumri ang.

In other styles of sitar play, the left hand movement fills in the bol of mizrab. In my Baaj, it is the other way around. Here, the bol is set according to the needs of the left hand movement. This synchronization of the right hand following the left hand is my innovation in sitar play. I have developed a synthesis of the techniques of the right hand and left hand in interplay with the rhythmic structure. One could call it Jafferkhani Baaj or Jafferkhani Gat, or Jafferkhani Ban. But this is the core feature, the essence.²²

3.8 Gat

Derived from Gati or motion. However, it is not precisely known how a particular composition for instrumental music has come to be known as Gat. Many say that the Gat has motion, but so have other musical compositions such as Dhrupada, Khayal, etc. It appears likely that there could not be found any other name for such compositions for instrumental music and so the name Gat has been used as in case of Sruti. Gat is a melodic composition bound by rhythm using Varnas (notes) and Bolas (strokes) to be used in instrumental music. Originally such Gats were composed in pursuance of Khayals and Taranas (vide). There are mainly two types of Gats (1) Masidkhani (2) Rezakhani (Vide Masidkhani and Rezakhani). Masidkhani Gats follow the style of slow and medium Khayals and Rezakhani Gats the style of Taranas, which are usually fast in tempo. In Gat composition the presence of the stanzas viz. Sthayi and Antara can be found as in Khayals. In modern times another stanza named Manjha i.e., 'Middle' has been added between Sthayi and Antara which takes the form and scope of Sancara Tuk or Stanza. Compositions for percussion instruments commonly known as Thekas (vide) are also called Gats. Some hold that Kayada (Queda) (vide) of a Theka is also known as Gat and some again consider long compositional phrases for percussion instruments without Tihar as Gats e.g. -

⁺				²	|	|	|
Ghena	Kata	Gheghe	Nak	Tag	Gheghe	Nake	Dhin
⁰	|	|	|	³	|	|	|
Dhage	Trikit	Tuna	Kata	Gheghe	Nak	Gheghe	Nak
⁺				²	|	|	|
Tag	Gheghe	Nak	Dhene	Dhage	Trikit	Tuna	Gheghe
⁰	|	|	|	³	|	|	|
Nake	Trikit	Tuna	Gheghe	Nake	Trikit	Tuna	Kata ²³

²² Jafferkhani Baaj by Ustad Abdul Halim Jaffer Khan

²³ The Dictionary of Hindustani classical Music
by Bimala Kant Roy Chaudhary.

Chapter IV

A. SPECIALISTS, CENTERS, AND NETWORKS IN THE *GHARANA* OF SITAR.

Gharana parumpara and their Origin.

B. SPECIALISTS, CENTERS, AND NETWORKS IN THE TRADITION OF *KILAMAK*.

Baul Sampradaya and Local Tune.

Chapter 4

A. SPECIALISTS, CENTERS, AND NETWORKS IN THE GHARANA OF SITAR.

The word *gharana* is derived from the root *ghar* connoting room, house, home, abode, and family of a particular musician. It is formed out of a distinctive style of music, developed by the specialist musicians. This distinctive style is carried over from three to five generations of a specialist through the lineage of the consanguineous male members or by affinal male members in absence of the consanguineous relatives or even by an ardent disciple of the specialist.

The style of each *gharana*, which is confined to the disciples of the respective *gharana*, is kept secret. The *gharana* style is dependent on the style of practice the technique of which is kept secret. By prolonged staying with a *guru* of the *gharana*, a *sisya* has to earn confidence of the *guru* to be member of that *gharana*.

The *gharana* style started from 13th century. According to Swami Prajnanananda, Amir Khusro (1234-1235 A.D.) – a highly talented musician, a composer and a poet who enjoyed eminent position in the court of Alauddin Khilji (1296-1310 A.D.) the ruler of Delhi – established *Qawal gharana*. Baiju Bawra (15th century) – the court musician of the king of Gwalior Man Singha Tomar (1486-1517 A.D.) – established *Kalawant gharana*. The core musician Mian Tansen (1520 / 1535-1585 A.D.) was the fountainhead of the *Gharana parampara* in Delhi from the period of Great Mughal Emperor Akbar (1542-1665 A.D.) (Sarma, 1995, p. 291). He established a famous core *gharana* of *dhrupad*, *rabab*, and *vina* popularly known as *Seniya gharana*. Onward 18th century, the Sitar tradition developed its own characteristic features from the period of Masid Khan by creating many *gharanas* in North Indian Classical Sitar music.

Several *ghars* (family of musicians), which were the offshoot of *Seniya gharana* were formed at many places. As a result, the master musicians with the help of royal patronage formed the new styles of music. Thus, *gharana* had been named after some places or the original creators, which later created various other centers of the Sitar specialist, for example, Lucknow, Varanasi, Owalior etc.

Various styles of Sitar music that led to the formation of various *gharanas* are: 1) The tonal quality of the instrument (scale), 2) The technique of using the *merzab* (plectrum), 3) The style and tone of various grace notes and its application, 4) The style of *raga aalap*, 5) The nature and structure of composition in the *vilambit*, *madhya* and *drut laya*, 6) The pattern of *upaj*, *todas* and *taans* and the balancing or rapport with the *tabla*. Apart from these, there were certain specialities relating to certain of forms of *aalap* or *gatkari* (Mukhopadhaya, 1989, p. 206).

From the *parampara* of the *Seniya gharana*, it is clear that all the Sitar *gharana* got their musical elements from *dhrupad* composition and *raga aalap* particularly from the *rudra vina*. The earlier master exponents of Sitar learnt music from the *vinkars* and *dhrupadiya*. From the middle of the nineteenth century, Sitar *baaj* was the old Sitar *baaj*, which was based on the slow movements of *aalap* and *gat* intermixed with influenced deeply by the *kheyal* music and *taranas*.

Replacing the note combinations produced by the *merzab* of right hand, the Jaipur *gharana* of Sitar produced *do hat ka baaj*. This is the judicious blending of playing by the right hand using special *bols* of *merzab* and left hand playing notes of the frets with graces as well as *gamuks* and *taans*. The Sitar had also come to develop special *bols* of the *merzab*, which varied from *gharana* to *gharana*. The *gharanas* are important and relevant for understanding the playing style because all the changes in Sitar music and styles were developed by the exponents of *gharana* centers.

GHARANA PARAMPARA AND THEIR ORIGIN

Following is the description of some major Sitar *gharanas*, which have emerged during the last 250 years or so. Here, it is discussed on the basis of seniority among the *gharanas*.

1) Jaipur *Seniya Gharana*

This *gharana* was obviously the doyen and core *gharana* of all the Sitar *gharanas* from which other *gharanas* had been evolved by borrowing various musical elements of playing the Sitar. This *gharana* of Sitar was developed by Masid Khan (1750 – 1825 A.D.) of the *Seniya gharana* who was the direct descendant of Mian Tansen from the side of Bilas Khan. Masid Khan was a *dhrupadiya* and also a *rudra vina* expert. He was the founder of the *Masid Khani* style of Sitar.

The *Masid Khani baaj* was included *vilambit aalap*, *madhya aalap*, *jod aalap*, *thok jhala* or *chikuri*, the slow, and the faster *gats* of compositions. The Jaipur Sitar *gharana* followed the *aalap* and *gatkari* techniques of the *dhrupad*. The first *Masid khani gats* emerged from *dhrupadas* in the form of *sadras* set to *jhuptaal* – the *taal* set to ten beats. From this, the famous *Masid Khani gat* in *teentaal* of sixteen beats was developed (vide appendix D).

2) Varanasi *Gharana*

Next in importance comes the Varanasi *gharana*. This is a very old *gharana* of both vocal music and instrumental music covering *dhrupad*, *kheyul*, *thumri* and major instruments like *rudra vina*, *surbahar*, Sitar, *tabla* and *shehanai*. On the Sitar side, it branched out from the famous *dhrupad* Singers Prasadhu and Monohar. They received detailed training in *rudra vina* and *surbahar* from the descendants of Naubat Khan the son-in-law of Mian Tansen. Thus, their Sitar *baaj* also acquired the powerful style of *dhrupad* and *rudra vina*. The artists of this *gharana* were the masters of melody and *laykari* and had a great collection of *gats* set to various *ragas* and *taals*. Apart from the *gharana talim*, Pashupati Sevak was trained by Mohamad Hussain

Vinkar in *surbahar* and *dhrupad*. Again the artist of Varanasi *gharana* got *talim* from Vinkar Naik Baiju in the period of Alauddin Khilji (1296 - 1310 A.D) (vide appendix D).

3) Lucknow *Gharana*

Then comes the Lucknow *gharana* led by Ustad Amir Khan (Gwalior) and later by Hamid Hussain Khan. This *gharana* flourished during the period of Nawab Wajid Ali Shah (1822-1856 A.D.). Another great Sitar player (using three *merzabs*) was Vajpayiji whose *guts* were very difficult to play (Mukhopadhaya, 1989, p-216). This *gharana* is a treasure house of compositions, which is very bold, masculine and greatly captivating in relation to the *bandishes* and their texture. Some artists of the Lucknow *gharana* incorporated *thumri* into the playing of Sitar. Mixing several *gharana* traditions enriched this *gharana*. At an early stage, absorbing various styles of various specialists' families developed this *gharana*. Gulam Reza Khan, the disciple of Masid Khan, in *drut teentaal*, introduced a style (vide appendix D).

4) Indore *Gharana*

A Sitar *gharana* is known by Indore *gharana* founded by famous Vinkar Ustad Bande Ali Khan. He had trained a brilliant band of *Vinkars* like Majid Khan, Kurad Khan, Latif Khan, Babu Khan, and Wahid Khan. From these well known *Vinkars* the Sitar music was enriched by some famous Sitar players like Babu Khan, Rahim Khan, Rahmat Khan (son of Wahid Khan Vinkar and father of Rais Khan Sitar) who was both the *vinkar* and Sitar player (vide appendix D).

5) Imdad Khani *Gharana*

One of the most illustrious and luminous Sitar *gharana* is Etawah *gharana* better known as the Imdad Khani *gharana*. Son of Sahebudd Khan who was a vocalist and *sishta* of the celebrated *Kheyalias* Haddu and Hassu Khan of Gwalior *gharana*, Imdad Khan received his training in vocal music

from his father. Later, he developed the Sitar by his own genius. Imdad Khan composed *gats*, *taans* and *upaj* of various rhythms and finally presented the country a totally new but a revolutionary *haaj* of Sitar. Later he came to Calcutta where he closely followed the great *Surbahari* player Sajjud Muhmad. Then he developed a special style playing the *surbahar* by synthesizing the *vina* playing style of Bonda Ali Khan (of Kirana *gharana*) and the *vina* and *rabab* playing style of Ghulam Mohammad Khan (of Lucknow *gharana*). Then he applied the new synthesis in his Sitar *baaj* (Mukhopadhyaya, 1989, pp. 219-220) (**vide appendix D**).

6) Maihar *Gharana*

Another highly distinguished youngest *gharana* is the Maihar *gharana* of Ustad Alauddin Khan, which has been originated from Wazir Khan (1860-1927 AD) -- the descendant of Tansen's daughter's family. Two main points regarding the Sitar players of this *gharana* deserve mention. The first is the great facility with which the players present their music in unconventional off beat *taals* with the unique improvisation and rhythmic variation of their *taans*. This phenomenon is not found in Sitar *gharanas* of the past. The second feature is that the great work done by Sitar players of this *gharana* to propagate classical Indian music in the western countries (**vide appendix D**).

7) Bishnupur *Gharana*

The other Sitar *gharana* of Bengal is the famous Bishnupur *gharana* of *dhrupad* singers. Apart from *dhrupad* singing, Gopeshwar Bandopadhyaya is also a Sitar player. Surendranath Bandopadhyaya (*surbahari*), Satyakinkar Bandopadhyaya, and Gokul Chandra Nag are the famous artists of this *gharana* (**vide appendix D**).

Features of this *gharana* are: 1) Composition based on *Dhrupad*, 2) Stress on *Bol Taan*, 3) Complex *Layakari* (movement of melody), and 4) *Chhandu* (rhythm) based on *Dhrupad* movement with various permutation and combination.

To conclude the discussion on *gharana* lineage, reference may be made to the smaller of Sitar *gharana*. *Dhrupad* based on the Darbhanga Sitar *gharana* has produced many great players like Rameswar Pathak. The other is the Punjab *gharana*, which has also produced the great *vina* and Sitar players like Abdul Aziz Khan and Mohammad Sharif. These are local *gharanas* whose influence remained confined within a particular region (Mukhopadhyaya, 1989, p. 224).

All the *gharana* centers always refer to the original *ghar* (family of Sitar specialist). All the *gharana* centers are related to each other by sharing of musical elements and formed the network of various Sitar *baaj* (style). This network is very important for the specialist because a specialist may be a member of an offshoot *gharana*, he always refers to the core *gharana*. Beyond this they do not recognize any individual *Sitari*, though he may be a specialist and exponent. For, there exists a rivalry and competition between the *gharanas*. Without the reference of a *gharana* a new *sitari* is neither recognized by the specialist nor get any patronage from the Government or the wealthy men.

When the *gharana* centers are placed in a geographical space, it shows the region of Sitar depicting the networks of specialists. Thus, the region forms a culture area of Sitar that overlaps the political state boundaries.

B. SPECIALISTS, CENTERS, AND NETWORKS IN THE TRADITION OF KHAMAK.

Folk musical instrument *khamak* is played by the *hauls* of Birbhum district in West Bengal. Though the *baul* plays this instrument by their physical body, side by side, they also believe in simple doctrine that the physical human body the house of soul acts as a musical instrument. It is played visually (with various dancing posture) and orally (with various melodically rhetoric). Dance brings the extreme concentration in the devoted

life of the *baul* and helps to find the hidden treasure of the body is the God. Their song and dance is created by the spiritual realization in their own heart and seeks the union with the ultimate reality.

There is no fixed dancing posture (*mudra*) in their society, but they continue the traditional style, which they learn from their *guru*. It is the medium by which they visually express their own feelings.

It is not known accurately how the *baul* as a cultural group has come into being though some savants have tried to trace their historical lineage. Bengal has never wholly identified itself with the history of the Aryans. Its history is almost impossible to separate from the ancient culture. This is also true about the history of the *baul*. Towards the close of the thirteenth century, the whole of Bengal was under the Muslim rule. Fanatic efforts were made to convert the Hindus and Buddhists into Islam. This had an important bearing in the development of the *baul* tradition (Bhattacharyya, 1969, p. 25).

The name *baul* has been given to a small collection of individuals with a distinctive religious belief of rural West Bengal. To the average Bengali, the *baul* is unconventional to the point of being mendicants but demands love and respect for his songs. *Baul* sings, plays instrument, and dances but these are not for mundane earth. He dedicates himself to the nature from where he has come and where he belongs. The *bauls* are also distinguished by their terms of address 'Jay Guru' 'Jay Netai' and 'Jay Radha' applicable to both the known and unknown persons.

In previous chapter, it has been discussed that the *baul* does not marry and maintain family life. However, some male *baul* keeps female consort as *sadhan sangini* purified by *diksha* but they do not procreate. This class of *bauls* is *sadhak baul*. In the *baul sampradaya*, some *bauls* engage themselves in married life after receiving *diksha*. They continue family life through procreation, which remains within the course of *sadhana*. The preliminary

practices of both the groups are same. But in advance stage, The *baul sadhak* practices complex *sadhan kriya* (ritual activities). Both the groups are related to an *ashram* of a particular *guru*. Thus, the *sishtyas* of the same *guru* make two sub-groups according to their own attainments. One is *baul* without family life – *sadhak baul*, and the other is *baul* with family life – *grihi baul*. The *bauls* belonging to the later category want to make their children *baul* singers. According to them, a son of a *baul* must be a *baul* singer. This stems from the *baul* who leads the family life. Thus, they form the *parampara*, which is comparable to the system of *gharana* (vide appendix D).

The whole of the *baul* society is the combination of large and small number of groups (*sadhak sampradaya*). They embrace both the Hinduism and Islam. This convergence is the out come of oral tradition and was originated during the 16th century (Mukhopadhaya, 1989, p. 57). Every group maintains its religious life according to the instruction of the *guru*. The instruction is not scriptural. Accordingly the spiritual instruction and realization of the *gurus* also differ. The *sadhan paddhati* (ritual process) of the *bauls* differ according to the *guru parampara*.

1) *Baul Sampradayas*

A Muslim *guru* has founded the sub-sect *Kushi-Biswasi* of Debagram near Krishnanagar. Its ideology is similar to the ideology of the followers of Shri Chaitanya. Guru Aaulchand has founded another sub-sect Kartabhaja who is the follower Chaitanite ideology at Ghoshpara about 250 years ago. An offshoot of this group is known by the name *Sahaj Kartabhaja*. Learning the ideals of *Kartabhaja sampradaya*, a group of *bauls* has established *Ramballavi sampradaya* at Bansbati. They pay respect to all of the religions equally. The name of their *Sadhan Bedi* (altar) is *Param Satya* (the ultimate truth). *Saheb dhani* is another sub-sect, which is located in the village Dogachia Saligram of Krishnanagar in the district of Nadia. The *guru's aasan* (sitting place) is their altar. Guru Balaram who was born at Malepara Village

of Maherpur in the district of Nadia has established another *baul* group called Baluram *sampradaya*. Guru Birbhaddra – the son of Prabhu Nityananda – has established *Nera sampradaya*. This group has its centers in the Birbhum district and in Dhaka town of Bangladesh. A *baul sampradaya* popularly known as *Sahajia baul* has been formed in the Birbhum district. In their ritualistic concept, there are five steps (*panchavidha asraya*) for ultimate attainments. These are *nam* (chanting the name of God), *mantra* (Spell), *bhava* (Mood), *prem* (Love), *rasa* (sentiments). *Kumul Kumari*, *Manjbari*, and *Madhyama* are the *baul* groups of Nilfamarī of North Bengal (Sen, 1949, pp. 48-53).

2) Local Folk Tune

Every *baul* group has formed their cultural tradition within a particular local area with oral symbolic transmission based on rhetoric and songs. Local folk tune is used as a medium of their musical expression. For example the *bauls* of North Bengal have taken the local folk tune *Bhaouiya*. Following is an outline of *Bhaouiya* tune.

Sthayi

Re	Ma	Ma		Pa	Dha	ni	Dha	Pa	Dha	Pa	Ma	Ge	Ma	Re	Sa
	Sa			Re	Sa	.		ni	-	-	-	Pa	-	-	-
Pa	ni	ni	ni	ni		ni	Sa	Sa	Sa	Sa	-	Re	Ma	Sa	Sa
Re	Ma	Ma	Ma	Re	Ma	Re	Sa	Sa				Sa			

Antara

Ma	-	-	-	|	Ma	Ga	Ma	-	|	Pa	Pa	Pa	Pa	|	Pa	-	Pa	Sa	|
Pa	ni	ni	-	|	ni	ni	ni	ni	|	Dha	ni	Dha	Pa	|	Ma	-	Pa	Dha	|
Pa	-	-	-	|	Pa	-	-	-	|	Re	Ma	Ma	MaMa	|	Ga	Re	Gi	ReSa	|
Sa	ni	ni	ni	|	Pa	-	Pa	-	|	Pa	ni	ni	ni	|	Sa	Sa	Sa	Sa	|

The *Bauls* of East Bengal have taken the *Bhatiali* tune: the tune of the boatmen. Following is an outline of the *Bhatiali* tune.

Sihayi

Sa	-	Re	Ma	|	Pa	Dha	ni	|	Pa	Dha		|	-	-	Sami	Dhani		
PaDha	Pa	-	-	-	-	DhaPa	Ma	|	Ga	-	Ma	Pa	|		Pa	Dha	MaDha	|
Pa	Ma	Ma	-		Pa	Ma	Ga	ReSa	|	-	Re	Re	Ga	|	MaGa	Re	Sa	SaRe
Sa	-	-	-	-	-	-	Sa	Sa	|									

Antara

Pa	Pa	Dha	Sa	|	Sa			|			Sa	Sa	|	Re	Re	Re	Gi
Re	Sa	Sa	.	|	.	SaSa	Dha	Pa	.	.	Pa	Pa	|	.	.	Ma	Pa
Pa		Dha	ni	|	Pa	Dha	.	.	.	.	Sami	Dhani	|	Pa	Dha	Pa	Ma
Ga		Re	Sa	|	Pa	Re	Ga	.	|	MaGa	ReSa	Sa	Re	|	Sa	.	.

Notation index of tune

Sudha Swara (natural note) – *Sa, Re, Ga.*

Komal Swara (flat note) – *dha, ni, re.*

The *bauls* of Birbhum district of West Bengal have created their music basing on *Jhumur* tune available in the *Raaz* part of Bengal. There are ten types of *Jhumur* namely, *Baithaki*, *Kurmajhi*, *Barmasya*, *Tad*, *Badarya*, *Sangrani*, *Nachni Salia*, *Nidanya*, *Chaitali*, and *Darbharya* (Chattapadhyaya, 1999, pp. 133 - 34). Data collected on the *baul* songs of Birbhum district show that neither of the aforesaid *Jhumur* tunes can generally be traced in the *baul* songs, but a combination of several of them can be identified clearly.

The *bauls* take the local folk tune as container for their philosophical idea and its expression to the common people as the content. It can be said that the *baul* tune is neither folk tune nor devotional tune in their absolute terms. While they collect *vikkhanna* (foodstuff) from the village people they use the local folk tune as a medium to communicate their *tattu* (devotional philosophy). The *bauls* arrange their songs in three categories – *Dehatattu* (the mystery of human body), *Gurubhajan* (worshipping the preceptor), *Mansiksha* (self-realization).

In this research work, it has been seen that the Birbhum *bauls* belong to the *Sahajia* group. The *akhras* of their *guru*, their songs, their traditional center and specialists are well within a particular spatial boundary. Even for the public performance, most of the *bauls* organize groups and all these cultural groups belong to the Birbhum district.

Examples of these groups are as follows.

- 1) 'Ranga Matir Baul Sampradaya' of Devidas Baul at Sundipara.
- 2) 'Lalan Giti Sangha' of Biswanath Das Baul at Nohana.
- 3) 'Kabi Jaydeva Smriti Sampradaya' of Shyam Das Baul at Jaydeva-Kenduli village.
- 4) 'Baul Sangeet Sansthan' of Lakshman Das Baul of Nrisingapur.

CHAPTER-III

Indian classical music has achieved a very special place worldwide due to the special contribution of great Indian artists, but inter cultural activities and Indian musical performance are not only the factors for globalization of Indian Classical Music but many international schools, institutes and universities were also helped to promote and prorogate Indian classical music world wide.

Westerns are very keen to learn this musical art, so many schools and institutes are being established globally. Many foreign universities are offering Indians Classical Music as a subject.

Description of some of the institutes which helps to popularize and propagate Indian Classical Music abroad.

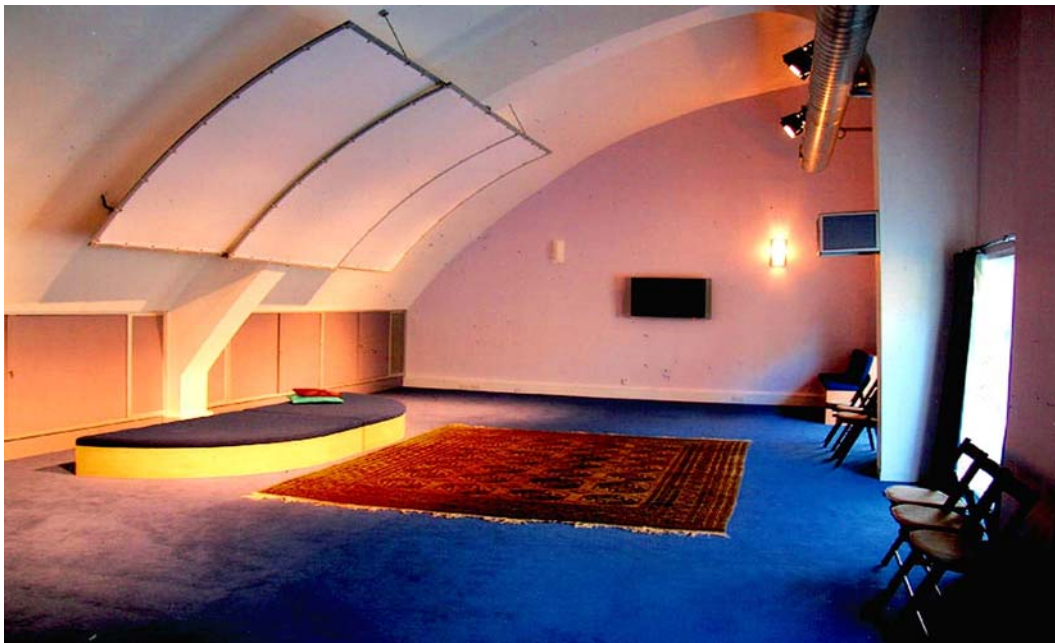
ASIAN MUSIC CIRCUIT (UK)

Asian music centre is one of the most important organization of its kind in Europe. Created in 1989 by the Arts council of Great Britain, it has been seen as an independent company and registered charity founded by Arts council England since 1991.¹

The Asian music centre is the leading promoter to Asian music in the UK. It has established a privileged reputation for the variety and high caliber of its tours and concerts, and the quality and innovation of its education projects. The Asian music centre produces seminars, recordings, films and exhibitions to generate a greater awareness and appreciation of the excellence and beauty of Asian music and the develop a new generation to talented musicians. The AMC's museum in Acton was officially opened by the princes of Wales in 2008. It features permanent displays of Asian musical instruments and interactive touch screens and a vast audio-video archive and can be accessed on dedicated computer terminals.

Every year, Asian Music Centre hosts a variety of workshops and courses for singer and instrumentalist including Khayal, Tabla, Dhrupad and Ghazals.

¹ AMC.org



Asian Music Centre London (UK)

In partnership with the UK IMR's the Asian music centre sends artists to lead performance days with detainees. Working with local schools in West London, The AMC invites teachers to bring classes into its Museum, or sends teachers to classroom directly.

The Asian Music Centre has produced concerts in London's Royal Albert Hall as a part of BBC proms, Royal festival Hall, Wembley Arena and also in the sage Gateshead and at Manchester International festival. It occasionally bring tour to Europe the USA and Asia.

The Asian music circuit has been privileged to have worked with the promote a wide variety of artists from central Asia to Indonesia but especially from South Asia. Its promotions have included folk music such as that of the maganiyars and langas from Rajasthan, Puppetry and gamelan from Indonesia, the Kankars of Iran, Devotional and Mystic music such as the great quawaali singers Sabri Brothers of Pakistan and the Nizami Brothers of India. Baul singers of Bengal, the Naxi musicians of China, the great classical traditions with vocal as well as instrumental performances such as the sitar maestro Pt. Ravi Shankar, the great khyal singers Pt. Rajan & Sajan Mishra, Santoor Maestro Pt. Shivkumar Sharma, Flautist Pt. Hari Prasad Chaurasia, the Gugin player lixiang Ting of China to have not few; contemporary music including shakti with John McLaughlin and Zakir

Hussain, Sainkho Namchaylek and Yat Khe from Tuva, Fundamental, Sitar-Funk and Samsonic from UK, Orange Street from India and the wonderful concerts of les Dongertures – a collaboration featuring Subha Mudgal (India) Kandya Kaayate (Mali) and Juliet Roberts (UK).²

According to the Times of India, Kolkata 28 May 2007.

Ustad Ashish Khan receives the rare honour Ustad Ashish Khan earned the distinction of being the first Indian musician to become a fellow of the Royal Asiatic Society of Great Britain & Ireland, UK's highest body of Asian Arts. He is the second to his father in receiving Grammy nominations.³

The Asian music circuits museum of Asian music is opened officially by the prince of value interactive way to discover the diversity of Asian Music in a hands of environment .

The Asian Music circuit has been gathering and cataloging audio-visual material including video clips, sound recording music and films from across India. The Audio visual Archive includes whole concerts, rehearsals,

² AMC.org

³ Time of India 28 May 2007

summer schools, seminars, lectures, instrument making session, instruments introduction and lecture demonstrations.

Mayor of London, Boris Johnson Comments- "I wholeheartedly agree with the AMC's view that music is one of the deepest expressions of people's understanding of our world. Spanning many countries and genres. Asian music is wide-ranging as well as beautifully poetic and evocative. The centre is unique in the breadth of its collection, but it is also important because of its commitment to music education for young people, something that is dear to my heart."

WORLD MUSIC INSTITUTE (U.S.A.)

World music institute is founded in 1985 and dedicated to the research, presentation and documentation of the finest in traditional and contemporary music and dance from around the world.

WMI encourages cultural exchange between nations and ethnic group and collaborations with community organization and academic institution in fostering greater understanding of the world's cultural traditions.⁴ WMI works with community groups and organizations including Indian, Iranian, Chinese, Korean, Middle East, Latin America, Irish and Central Asia.⁵ WMI presents a full season of concerts each year in New York city and arranges national tours by visiting derisions from abroad as well as US based artists. Through its concerts WMI seats to educate, educations and provide spiritual nourishment.

WMI works closely with culturally specific organizations to promote its events. Many concerts are persecuted as thematic series, these have included the musical world of Islam, Masters of Indian music, Africa in the Americas and national heritage masters. Others are presented as festivals

⁴ www.wnri.org

⁵ Village Vocie, Tad handrishan/ The New York Times Dated.

such as the New York blues festival, Grassroots Gospel festival, Festival of Indonesia and festival of India.

WMI programs are made possible by some govt. agencies-

1. The National Endowment for the Arts.
2. The New York state council on the Arts.
3. A state Agency.
4. The NYC department of cultural Affairs.

Some non govt. agencies are also funding to WMI –

1. American Express Company
2. Anonymous
3. The Howard Bayne Fund
4. Mary Flagler Lary Charitable Trust
5. Chamber Music America.
6. Chole Trust
7. Green Which Hours Senior Center
8. Jewish Commercial Fund
9. Merrill Family Charitable Foundation
10. Mid Atlantic Arts Foundation
11. New York Community Trust

12. Non Profit Finance Trust
13. Paradis Charitable Trust
14. Persian Heritage Foundation
15. Phaedrus Foundation
16. The Linkerton Foundation
17. Fan Fox & Leslic R Samuels Foundation
18. Shapiro Foundation
19. David and Sylvia Teitelbaum Fund
20. Traditional Cross Road
21. Asian Cultural Council
22. Booth Ferrish Foundation
23. Helen W. Buckner Residuary Trust
24. Robert Sterling Clark Foundation
25. Dr. Gerald R. Friedman Foundation
26. J.K.W. Foundation
27. WAKA Foundation
28. Pickle Press

Some Press Reviews

"The World Music Institute present just about every exotic style that musical man has devised" – The New York Times

"World Music Institute brings everything back home, from the great master of India and passion classical music to West African griots and drummers, Azerbaijani ensembles and Norwegian Fiddlers.

From September to June at least one a week WMI makes it easily to New Yorkers to listen to the world without leaving town" – **The Village voice.**

"It's hard to believe the world music institute has only been around for twenty years. Over that time, New Yorkers have come to count on its concerts as a way to discover music that may be ancient at home, but often sounds brand new and startling here. As a concert promotes WMI specialises in music and dance that preserves old traditions" – **The New York Times.**

List of some Indian Artists sponsored by W.M.I. in year 1986 to 2008

- Nanda Banerjee
- Nikhil Banerjee
- Subhankar Banerjee
- Debashish Bhattacharya
- Krishna Bhatt
- Debu Chaudhari

- Swapna Chaudhari
- Hariprasad Chaurasia
- Bahauddin Dagar
- Wasifuddin Dagar
- Anauda Gopal Das
- Buddhader Dasgupta
- Girga Devi
- Nikhil Ghosta
- Nikhil Ghosh
- Zakir Hussian
- B. Rajan Iyer
- Pt. Ravi Shankar
- U. Ali Akbar Khan
- Ashish Khan
- Amjad Ali Khan
- Asad Ali Khan
- Bismillah Khan
- Imrat Khan
- Irshad khan
- Nishat khan

- Shujat Khan
- Sultan Khan
- Vilayat Khan
- T. N. Krishan
- Ram Narayan
- N. Rajan
- U. Alla Rakha

ALI AKBAR COLLEGE OF MUSIC (CALIFORNIA)

The Ali Akbar College of Music in the name of three schools founded by Indian musician Ustad Ali Akbar Khan to teach Indian Classical Music.

In 1965 he comes to Berkeley, California to teach for the Asian society of Eastern Arts. Little did he know then that he could remain in California, spreading the teaching of his father. Recognizing the extraordinary interest and abilities of his Western students, he decided to open his own school where he could teach on a regular basis.

The first school was founded in 1956 in Calcutta, India. The second was founded in 1967 in Berkeley, information collected from with an Interview Ashish Khan. California but marked to its current location in San Rafael, California. The third was founded in 1985 in Basel, Switzerland and is run by Ustad's disciple Ken Zukerman.

The mission of the Ali Akbar College of music is to teach, perform and preserve the classical music of North India and to offer this great musical legacy to all who wish to learn.

Ustad Ali Akbar Khan came to this century in accordance with his father's wish to spread the unique music of North India to the world.



**The Ali Akbar
College of Music**

**Ustad Ali Akbar
Khan, Teaching at
Ali Akbar College
of Music**



**Pt. Satya Dev Pawar,
Teaching at Ali Akbar
College of Music San
Rafel California**

The Ali Akbar College is the only institution outside India that teaches classical music of the Seni Baba Allauddin Gharana in the traditional style.

Ali Akbar Khan, taught the majority of the classes himself until his death in 2009, along with the tabla maestro Swapan Chaudhari. Since its opening over ten thousand students have passed through the college to learn.

The college also sponsors concerts in Indian Classical Music featuring some of the best. Contemporary artists of India. Students at the college comprise a cosmopolitan community of the people from all over the world.

The College has been fortunate to have a number of outstanding musicians come from India as visiting professor. These musicians have shared their great musical knowledge and skills. Among these are musicians of such senior as Pandit Ravi Shankar the Late Pandit V.G. Jog, the Late U. Villayat Khan, Pt. Bhinsu Joshi, Pt. Nikhail Banerjee, the Late U. Alla Rakha, U. Zakir Husain, Late Pt. Jnan Prakash Ghosh, Pt. Shankar Ghosh, G.S. Sachdev, Chitersh Das, Late V. Bahadur Khan, Ustad Ashish

Khan, Dhyanesh Khan, Indarini Bhattacharya, lakshmi Shankar and many others.

The AACM store was founded along with the Ali Akbar College in 1967. This store is now North America's largest importer of quality instruments from India. The store is run by musician who have been studying playing and teaching north Indian Classical Music for as long as 35 years.

The College offers Hindustani Classical style- Vocal music and instrumental music. Several Vocal and instrumental classical are offered, weekly most students learn Sitar, Sarod or violin but one can learn on any instrument Guitars, Talos, flutes and basses are not uncommon at the AACM.

The classes will cover the concepts of raga and style for both vocal and instrumental music.

Beginning and intermediate vocal classes and beginning and intermediate advanced instrumental classes are now being offered online.

BHARTIYA VIDHYA BHAWAN (LONDON)

The Bhartiya Vidhya Bhawan's purpose is to preserve for posterity the tradition of Indian Art and culture. The Bhawan was founded in Mumbai India in 1938 and there are more than a 100 branches of the Bhawan in India.

The UK Bhawan was the first independent overseas Branch and it is also the largest institute for Indian art and culture outside India.

The Bhawan teachings closely follow those of Mahatma Gandhi. The Bhawan in London was inaugurated in 1972 is a small office near Oxford Street, After a few years, the Bhawan moved to a new property in the Borough of Hammersmith and Fulham. This building is a beautiful former church.

The Bhawan provides courses in music, dance languages, drama, arts and archeology and yoga. The Bhawan associated academically with the university of Cambridge and Trinity College of music, London.

The Bhawan aims to preserve, encourage and propagate the teaching and understanding of Indian art and culture as an integral part of the culture of the United Kingdom. It commends universal values in performance and studies.

Some of their objective are-

1. To provide a centre of learning in the UK for Indian culture.
2. To focus on knowledge that can only be transferred usually or by example, from teacher to pupil.
3. To train successive generation of teachers to pass on such knowledge.
4. To send performers and teachers to other centers in UK as well as overseas.
5. To promote universal values without politics or religion.

Bharitya Vidya Bhawan organized a unique degree, they producing the first batch of graduates who have been studying the bachelor of music degree in Indian classical music. This degree was organized on 14th April 2010. The Bhawan has a well –trained and experience group of teacher, many of whom are skilled performers. Some of the teachers are brought over from India because of their special abilities and talents.

The Bhawan also conduits outreach classes at the sattavis patidar centre, forty lane in wenbley.

Bhartiya Vidya Bhawan overseas branches-

- Bhartiya Vidya Bhawan- Manchester, U.K.
- Bhartiya Vidya Bhawan Institute for Indian Art & Culture, New York U.S.A.
- Bhariya Vidya Bhawan, Sidney Australia
- Bharitya Vidya Bhawan, Kuwait

In an interview with Mr. Sanjay Guha, a senior sitar teacher at Bhartiya Vidya Bhawan (London)

Q1. How Bhartiya Vidya Bhawan is contributing to Indian Classical Music?

Ans. Before Bhawan there was no educational centre for Indian music and language in London. Mr. Mathur Krishan Murthy (Executive Director)



and Mr. Manik Dalal (Chariman) they both gave their great contribution to Indian Classical Music by establishing Bhartiya Vidya Bhawan at London.

Bhawan is the first centre who offering proper courses in Indian classical music. Bhawan offering Indian Vocal, Indian Instrumental

Music i.e. Sitar, Violin, Tabla, Harmonium, South Indian Vocal, Instrumental, Indian dance-Kathak, Bharat Natyam and Odissi, Indian Language and Bengali Music.

So, the main contribution of Bhartiya Vidya is to providing Indian Music, and Indian languages under one roof.

Q2. How Western people receive and respond Indian Classical Music?

Ans. Western people respond very positive. Irrespective of different music like pure Indian Classical Music and experimental Indian Classical Music, the response has been overwhelming among the western audiences. Actually, Indian music is not for a mass, just for a class.

They are very well behaved towards Indian classical music. England has always been responsive audience in comparison to other European countries because from 60's they continuously been hearing Indian classical music.

Q. What is the scope of Indian classical music in London (U.K.)?

Ans. The scope of Indian classical music in London is very bright. There are 2 categories one who loves our Indian music and learn it a hobby and second who learn seriously to make a carrier out of it. Due to

different life style of Europeans, five percent option for Indian music to make it as their carrier.

Q. How frequent these performance are their in London?

Ans. Performances are very frequent. For the whole year their are continuous performances. Some time I wonder instead of India, in London we hear more Indian music and not only the wisdom classical but everykind of Indian music.

Q. What courses are running in Bhaitiya Vidya Bhawan?

Ans. Bhartiya Vidya Bhawan offers North Indian vocal and instruments i.e. Sitar, Tabla, Harmonium, Violin, South Indian vocal and instruments i.e. Veena, South Indian Violin, Indian dance i.e. Kathak, Bharatnatyam, Orissi, Bengoli Music and Indian languages.

In Indian classical music there are five year plan. Diploma 1, Diploma 2, Diploma 3, Post Diploma and post Diploma 2.

For the bignners, Bhawan is offering one year course. In one year course students are doing only elementary exercises and introduction about Indian classical music.

Q. What infrastructure is there for the growth of Bhartiya Vidya Bhawan?

Ans. Mr. Mathur Krishnamurthy and Mr. Manik Dala gave their great contribution to established Bhartiya Vidya Bhawan. They involved other Indian peoples settled in London to help Bhartiya Vidya Bahwan. Later, they took help of Pt. Ravi Shankar, Jorge Harrisons, Lata Mangeshkar, Princes of Wales and Many other personalities to benefit their institutions.

Today U.K. Govt. gives Bhartiya Vidya Bhawan a annual grant and they have membership are well as life membership.

Q. What are the main policies of Bhartiya Vidya Bhawan?

Ans. I would like to say in one sentence:

Main policies are to promote Indian Music and Indian languages world wide.

Q. By whom Bhartiya Vidya Bhawan's degree/diploma are recognized?

Ans. All the degrees and diplomas are recognized by Trinity college of music London.



**Bhartiya Vidhya
Bhawan, London**

**Birla Millennium
Art Gallery at
Bhartiya Vidhya
Bhawan**



**Students Performing
Bharat Natyam at
Bharitya Vidhya
Bhawan, London**



Students Performing Bharat Natyam at Bharitya Vidhya Bhawan, London



Students Performing Bharat Natyam at Bharitya Vidhya Bhawan, London

MAHATMA GANDHI INSTITUTE (MAURITIUS)

The Mahatma Gandhi Institute was established by a parliament Act in 1970. The institute was inaugurated on 9th October 1976, by Dr. the Right Hon. Sir Seewosagur Ramgoolam, prime minister of Mauritius and Srimati Indira Gandhi, prime minister of India, as a joint venture,⁶ It is a joint venture



of the government of India and the govt. of Mauritius as a centre of studies in Indian culture and tradition and to promote education and culture in general.

While all educational institute have a duty to develop over all human qualities in the youth they have to train. MGI seems to be uniquely placed to contribute to developing and nurturing those human values which can bring about an enlighmed diversity. The MGI engages in educational and cultural activities at different levels from post primary education and

⁶ MGI.com

secondary education to the tertiary level and through formal and non-formal education.⁷

The objective behind the creation of the Mahatma Gandhi institute were to establish as a tribute to Mahatma Gandhi a centre for study culture and tradition and to promote education and culture in general.

The MGI will be fully operational in this plan period. It will perform inter-alia the following functions-

- (a) Provide teaching and undertake research in the various fields of Indian culture with particular reference to those areas, which are relevant to maturates.
- (b) Offer specialized courses in languages, humanities sociology, philosophy, art, vocal and instrumental music, dance and sculpture.
- (c) Improve the quality of oriental language teachers by providing appropriate in-service training and develop suitable methods of certification for them.
- (d) Develop and publish oriental language textbooks with local background for use in primary and secondary schools.

⁷ Global impact of Indian music by Dr. Gautam Bhagat Ramyad

(e) Incorporate activities pertaining to the development and administration of examination in Indian culture music and oriental languages at school certificate and higher school certificate levels.⁸

The department of Indian music and dance was set up under the school of Indian music and fine arts in 1975 to probe further into the different expression of Indian culture. It was and is still a para-statal institution headed by a director and governed by a council of members comprising the chairman and the Director General of the MGI and representative from the ministry of education and scientific research, Ministry of Art and Culture, the Indian High Commission, the university of Mauritius and member from other bodies and institutions. The first director was Dr. K. Hazaresingh (1975-1982).⁹

The department of Indian music and dance has established itself as a department operating up to the tertiary level for the promotion of music and dance. It contributes to the world of performing arts, both at national and international level.

⁸ Global impact of Indian music by Gautami Bhagat Ramyad

⁹ Ibid

The music and dance department started functioning in the complex at Moka in 1975 with some 250 pupils from 11 years old onwards, learning music and dance at different levels.

It should be noted that the first phase of the school of music had already started at Beau-Bassin, under the name of "The school of Indian Music and Dance" whose principal was Mr. Nandi Kishore. After its integration into the MGI in 1970, in 1975 it moved to the main building now in Moka. The new principal Mr. V. Shri Khande was sent from India, under the Indian technical and education cooperation scheme.¹⁰

The main aim of the school were to-

- 1) Offer award and non-award courses and continuing education option to the areas of study for both cultural enrichment and higher academic presents.
- 2) Cultivate a taste for Indian classical music and dance and the fine arts and help each student to develop his talent.
- 3) Provide major support to the cultural expression of the socio-cultural organization.

¹⁰ Global impact of Indian Music by G.B.R.

- 4) Arrange public concerts, radio and TV programmes talk, lecture demonstration, seminars, film shows and exhibitions.

During 1976-1980 many important achievements were observed. As we above said that the department started functioning with 250 pupils this figure went on increasing during the five years. In 1978, 900 applications were received for adjusting in certain field of classical music students coming from all parts of the island regularly attended the classes.

Apart from regular teaching, arrangements were made for more exposure to Indian classical music and dance by interaction and performers by great masters from India.

The following maestros and musicologists were invited yearly –

- (1) 1976- Ustad Halim Jaffar Khan (Sitar), Pandit Sadashiv was his tabla accompanist.
- (2) 1978- Prof. Sumati Mutatkar, head and dean of the faculty of music and fine arts of Delhi University (Vocal Hindustani)
- (3) 1979- Pt. Nikhal Banerjee (Sitar) and Anindo Mukherjee his tabla accompanist.
- (4) 1979- Miss Laxmi Vishwanathan (Bharat Natyam Dance)
- (5) 1979- Mrs. S. Das Gupta (B.N.D.)

- (6) 1980- Prof. Debu Chaudhari, Head of the music and fine arts, Delhi University (Sitar)
- (7) 1980- Prof. L.K. Pandit, Department of Music, Delhi University (Vocal Hindustani)
- (8) 1980- Dr. Ashoke Ranade, Musicologist and Head of Department of Music, Bombay University.
- (9) 1988- Dr. Narayanan Memon, Director of National centre for performing arts, Bombay.¹¹

A short list of Indian classical institute in abroad

1. School of Music University of East Anglia, Norwich. U.K. A school of India Music & Dance Rockland Country- New York.
2. Asian American Cultural Centre.
3. Indo-American Arts Council.
4. Indian Classical Music Circle of Austria.
5. Centre for the Performing Arts of India. University of Pittsburgh in Collaboration with I.C.C.R. India.
6. The University of York.
7. Penn University of Pennsylvania (Penn-in-India)

¹¹ Global impact of Indian Music by Gautam Bhagat Ranyad

8. Academy of Indian Music and Fine Arts University of Maryland,
Baltimore Country.
9. The University of Texas in Austin.
10. American Institute of Indian Music.
11. The Asian Indian Classical Music Society.
12. Maa Sharda School of Music America & Kenya Collaboration with
Pracheen Kala Kendra Chandigarh.
13. Sadhna Music School, Chicago (A non profits organization)
14. University of Virginia, Centre for south Asian Studies, the McIntyre
Deptt. of Music and the South Asian cultural society with support
from star foundation.
15. University of California Santa Cruz.
16. California institute of Arts (Calarts)
17. Indian classical Music of D/FM, A nonprofit organization, Dallas.

**DESCRIPTION OF SOME WORKING MUSICAL EDUCATIONAL
INSTITUTION ABOARD**

INDIAN CLASSICAL MUSIC CIRCLE OF AUSTIN

The Indian classical Music circle of Austin (ICMCA) a non-profit organization was founded first in 1975, and then revived again in 1991 by music lovers in Austin TX. with the mission of bringing the very best of Indian Classical Music and dance to central Texas, since 1991 ICMCA has organized 100 concerts in Austin. Their performers are typically Indian classical musicians/dancers touring the US. ICMCA also occasionally featured chamber-music events that are free and open to the public, typically featuring a local talented amateur artist. They also conduct free lecture/demonstration/workshops for the public 1-2 days before the concerts.

ICMCA also working with two organizations V.S.A. Arts of Texas & Knowbility.org. These two roganization helps ICMCA to make their events accessible to disabled citizens. Most of the ICMCA programs are also co-sponsored by the centre of Asian studies, University of Texas at Austin.

It is the best quality centre for learning Indian Classical Music in America from some time it is considered as the capital of learning Indian classical music.

List of four years from 2001-2004 given on this website is as follows

The list of programmes organized by this Austin centre in the year 2004 is as follows-

October 2004 was the biggest period of work for Pandit Avindo Chatterjee, Pandit Avindo Chatterjee teaches masters classes in U.T. College in Austin and teaches tabla in the workshop organized for Tabla. On October 21 he participated in a stage programme along with Hari Prasad Chaurasia Ji and On 23 October Saturday night he took part in a stage programme along with Stephen slavek.

On 2nd October Ustad Zakir Hussain Khan played along with L. Shankar, Ginger Chris opper man and played tabla in the workshop in omega centre for one week.

Tabla maestro Gauri Shankar presented a tabla programme in college station.

Pandit Suresh Talwalkar taught Tabla students on Saturday, June 5
Pandit Suresh Talwalkar took part in a concert along with Pandit Ulhas

Kashalkar and Pandit Vishwanath Kamhere and produced great effect. This concert lasted three hours and Ektal, Rupak and Teental was played on Tabla.

On 29th May Pandit Yogesh Shamsi, a student of Ustad Allahrakha Khan gave classes in Tabla.

On 8th May Pandit Aninda Chatterjee reached Austin via Dallas and taught the subject of Tabla to students.

On 9th May, Sunday (artists) players of South and North L. Subramanian and Sultan Khan played a duet in Tabla music and made the audience realize a new kind of creativity.

From March 17 to March 21, Pandit Ravi a student, Pandit Nivbal Gohsh and Pandit Anindo Chatterjee taught the subject of Tabla to the Students of Austin and present a lecture on Tabla education.

Year 2003

On September 20, 2003 Saturday morning Asian American Culturula Centre presented a music programme by Tabla studnt of Austin.

On September 20, Saturday the very famous Sitar player Ustad Shahid Pervej – with the student of late Ustad Vilayat Khan and well known Tabla player of Ajrada.

gave a stirring performance along with Akram who is a well known table player of Ajrada Gharana of Austin and main student of Late Ustad Vilayat Khan, Akram is a Table player in New York.

On August 15-16, Saturday and on Sunday Tabla player, Gauri Shankar took part in a Table work shop in Austin. Audiences assembled in very large numbers. Gauri Shankar is providing Tabla education from about four years in Austin.

Many students regard Pandit Gauri Shankar as foremost main among their dear teachers. He is expert in Tabla and a is a good teacher.

On 11 May – April 26 after a three and a half hours programme by Pandit Rajan Sajan Mishra and Shuben Chatterjee a mother duet of Pandit Sher Kumar Sharma and Ustad Zakir Hussain Khan created a deep impression by their programme. Their CD's were sold in large numbers.

In the year 2003 Pandit Anindo Chatterjee who returned to Austin along with the prestigious Sangeet Natak Academy award started a two day workshop in Tabla.

Among the students 20 were of Primary. Intermediate and High Level. On this occasion the foreign student of Pandit Ravi Shankar, Stephen Slarek, gave a miraculous performance of Ekal Tabla.

On February, Saturday Pandit Hari Prasad Chaurasia and Rakesh Chaurasia gave a two hours performance, in which Tabla was played by Vijay Ghate a student of Pandit Arindo Chatterjee, Vijay Ghata's performance filled the whole programme with energy.

November 2002

On 24 November 2002, Sitar player Pandit Partho Sarth along with tabla player Pandit Gauri Shankar gave a three hour concert.

This was a miraculous performance in Dhamar Todi.

On November 16, 23 and 24 Gauri Shankar in a three days Tabla workshop, gave tabla education in pure traditional style, laying emphasis on Ekal traditional style.

On September 21 Sarod player Ashish Khan along with Zakir Hussain gave a musical performance. During this performance Ustad Ashish Khans Sarod's three wires were broken and during putting these wires Ustad Zakir Hussain created great impression on the audience.

This circle of Austin is continuing since four years and these types of Successful experiments in America are making the international role of Indian classical music successful.

Tabla player Sandeep Burman, Ramdas Pal Sule (Student of Suresh Talwalpar), Amit Bhagwat, Pandi Sadarand Nainpali, Pravesh Khan, Shaben Chatterjee, Gyan Prakash Ghosh, Ustad Shafat Ahmed Khan, Nayan Ghosh, student of Allarakha Khan yogesh Shasmi, foreign tabla player Jason Mackenzee, Warren Ashford, Satish Padkoda-Mridang, Pandit Swapna Chowdhari, Vinit Vyas and Udai Majumaar, amogn the sitar players, Indrajeet Banerjee, Pandit Debu Chaudhary, Pandit Motilal Nag, Meeta Nag, Sarod player Shankar Bhattacharya Tejendra Majumdar, Raji Taranath violin player L Subramanian, Singer Rashid Khan and Sameer Chatterjee etc. and many other famous artists take part in concerts, workshops and educational programmes, show their responsibility towards Indian Classical music and provide an international states to music.

Year 2000

Year 2000 was very important for Tabla education, training and various experiments in music. Various workshops were organised. Assembly of great artists were also organised. Pandit Gauri Shankar Karmakar of Farrukhabad Gharana organised in eight week workshop for vigorous training of Tabla

Vinti Vyas and Udai Majumdar gave the training in Banaras Gharana, Subhen Chatterjee and Shubhankar Banerjee demonstrated their intense and deep intelligence while teaching some Bandishes of Tabla.

In the end of this year, Ustad Zakir Hussain along with the group of Tabla players from India presented a concert in Houston. Hamson and Ross of America went for education to India, where Mike from America organised assemblies for Tabla training every Tuesday for whole of the year. On his home, every Saturday, by providing Tabla education on a personal level, he is serving Indian Classical music on the international level and is a proof of international role of Indian Classical Music.

Many programmes of ICMCA are organized by Centre for Asian Studies, University of Texas, Austin as Co-sponsor. From 1993 till now four or five official concerts have been organised in which dance, one vocal and one instrumental music is must. Every year in simple places or homes four or five unofficial concerts are also organised.

Most by in Centre for Asian studies, University of Texas, Austin programme related to Indian Classical music are held.

UNIVERSITY OF CALIFORNIA SANTA CRUZ

For encouraging Indian arts & culture particularly Indian classical music, and making maximum member of South Asian-American people aware of Indian arts, University of California Santa Cruz has established.

Legendary Indian musician Ustad Ali Akbar Khan was distinguished adjunct professor of music at U.C. Santa Cruz and the campus established a \$ 250,000, Ali Akbar Khan Endearment for Indian Classical music in year 1999.¹²

At U.S Santa Cruz, Ali Akbar Khan presented concerts, Masters Classes and workshops both on his own and with his associates. He also served as an adviser to the Arts Division in the development of cornices and resources in Indian classical music and helped facilitate bringing outstanding guest performers and teachers to the campus.

In 2000, the Hasans unattributed an additional gift of \$ 350,000 to established the Kamil & Talat Hasan Endowment chair in Classical Indian Music at U.C. Santa Cruz which provide ongoing annual support for the campus programme in Indian arts.¹³

¹² U.S. Santa Cruz current on line, October 16, 2000

¹³ USC currents online.

Kamil & Talat who belongs to the fourth generation of estate of Nawab of Rampur, Kamil of Sargota and Talat Hasan of Rampur estate are living out their tradition of love for music.

This endowment is being made for serving propagating and spreading of Indian Classical Music.

Kamil Hassan Says: "Indian Classical Music is a remarkable art from". "It stands out from popular music, because it not only pleases the mind and the senses, it goes much deeper, it is important for us to do our part to keep this tradition flourishing we think U.C.S.C. is the right place to establish this endowment, both because of its proximity to silicon valley, which is the location of a large Indian American Community and because of the sincere commitment of vice chancellor green wood and dean Houghton to create a major programme of Indian classical arts and South Asian Studies."¹⁴

The tradition of Indian classical music is continuity since centuries and its protection and encouragement is very important. The coming generation who are born of escapists families, for them the confirmation of

¹⁴ U.S. Santa Cruz Current Online.

Indian Art and the qualities that are behind its deep, recognition in the whole of the world is necessary.

Talat Says: We hope this endowment will do two things first Indian cultural studies not for just music, but dance, drama and visual arts and secondly, it will make these arts more widely available to future generation of students and Indian Americans students. This is a wonderful tradition and it really needs to be nurtured and preserved.¹⁵

The Ali Akbar Khan Endowment & Kamil Talat Endowment, these two Endowment were the two of the very first endowment of their kind in the United States.

In recent years UCSC has interested its programming in the art of India as part of a planned curricular expansion in south Asia studies. This academic initiative supports new curriculum research, conferences and distinguished visitors focusing on such diverse disciplines as history economics, the arts & sociology.

¹⁵ UMI.UMC.Pitt.Edu.

CENTRE FOR PERFORMING ARTS

UNIVERSITY OF PITTSBURGH

During 1985-96 the University of Pittsburgh, through its department of music and the Asian studies programme served as the principal sponsor for the Indian Classical Music programme of the festival of India in the United States. This was in response in the request of the Govt. of India, the festival of India in U.S.A. committee and the minister of culture and education at the Indian embassy in Washington D.C. The ITC Sangeet Research Academy of Calcutta and the Indian Council of cultural relations (ICCR) were the co-sponsor and were responsible for the artistic and the organizational matters with in India.

Under this agreement 27 musicians from India were invited by the University of Pittsburgh. These 27 for most musicians of India represented the two styles of Indian classical music Hindustani and carnatic. They also present many workshops, lecture-demonstration and performances at more than 20 American University, colleges and other similar organization in this festival organized in America musicians played about 90 concerts in the festival that lasted 3 days and participated in 25 to 30 workshops. Pittsburgh University co-sponsored many concerts and workshops were held in colleges and universities of America. If this help would have been

not these many institutions would have not got a chance to listen to such high level musicians.

Subsequently at the request of the Director General of ICCR and the Minister for culture and education at the embassy of Indian in USA, the University of Pittsburgh negotiated a bilateral exchange programme with ICCR establishing the university circuit for Indian classical music in United States.¹⁶ This circuit organized annual visits of four Indian classical musicians together with their accompanist to U.S.A. to give their performance as well as to present lectures and conduct workshops explaining the theory and practice of Indian Classical Music.

Since the inception of this programme in 1985, many leading exponents of Indian Classical Music have presented over 1700 performances and some 300 workshop at over 80 universities, colleges, schools and other similar organization. Over \$ 1.80 million have been raised in U.S.A. and Canada to raised these activities.¹⁷

Because of this success, the director general of ICCR suggested that the scope of the university circuit be expanded to include other performing

¹⁶ www.univerelations.pitt.edu.India-III

¹⁷ www.univerelation.pitt.edu.India-III

Arts of India. In 1992 the establishment of the centre for the performing Arts of India, as a component of the university centre for international studies (UCIS) was approved by provost Henderson. This is the only university based centre in U.S.A. that serves as an exchange program between a consortium of American Universities and the ICCR and it has become a nationally recognized programme for its quality and organization.

A plan is being developed to established a "Visiting Artists" programme through which a well recognized teacher of Indian Classical Music and of other performing arts will come to USA to offer courses to the students at the university of Pittsburgh or any others university or college.

The centre for the performing Arts of Pittsburgh has sponsored concerts and lec-dem tours for the following musicians-

1. Pt. Ravi Shankhar (Sitar)
2. Hari Prasad Chaurasia
3. Shiv Kumar sharma
4. Vishnu Molar Bhatt
5. D.K. Dattar
6. Budhaditya Mukherjee

7. Sultan Khan
8. Shahid Parvez
9. Budhadevdas Gupta
10. Brij Narayan
11. Ashish Khan
12. Krish Batt
13. Rajeev Chakraworty
14. Reen Shrivastav
15. Nikhil Banerjee
16. Ram Majumdar
17. Shubhadra Rao (Sitar)
18. Rartho Sarthi (Sarod)
19. Kalaram Nath (Viloin)
20. Rupabh Kulkarni
21. Rakesh Chaurasia
22. Nand Kumar Mula
23. Allin J. Minar
24. Raj Kishor Dal Mehra
25. Y. Rama Rao
26. Ramesh Mishra

27. Satish Vyas

28. Tajendra Narayan Majumdar

29. Purbayan Chatterjee

30. Ken Zukerman

CALIFORNIA INSTITUTE OF ARTS

In 1973 California Institute of Arts was established in Los Angeles, California near Valencia. This institute offer programmes leading to the Bachelor of fine Arts (BFA), Master of Fine Arts (MFA) or Doctor of Musical Arts (DMA) degrees as well as programmes leading to the certificate of fine arts or advanced certificate of fine arts.

The purpose of this education is to provide the coming generation with education with music and connected arts. So that the young generation can keep alive the tradition of music. In this institute arts, like all arts and their critical study dance, film, science, music and drama etc are thought at one educational place.

Cal Arts is internationally renowned as one of the leading and most innovative centers for under graduate and graduate study in the performing and visual arts.

As proud bearers of this tradition of artistic excellence they are committed to providing the resources and support necessary for our intimate community of student and faculty to stretch and reach beyond themselves and their disciplines to new heights of arts making and thinking.

For the MFA course North Indian Musical performance taught essentially classical musical tradition solo vocal and instrumental both are taught. Sitar, Sarod, Flute, Tabla and other appropriate instruments are taught.

In the method of teaching students are taught swar, sargam, lay-taal and raag tradition, students and music teachers give regular concerts and educational performance. In the teaching work students too give such performances.¹⁸

Pandit Ravi Shankar has been made supervisor/director of the Hindustani Classical Music of India and guru of John B. Higgins, T. Vishnuwanathan has been made supervisor/director of carnatic music branch. This institute is making constant efforts in Indian classical music education.¹⁹

¹⁸ Calarts.com

¹⁹ UMI.OMC.pitt/India's globalization.html

INDO-AMERICAN ARTS COUNCIL

Keeping the goal of awareness, encouragement, music performances, creation and education of Indian Classical Music in front, the Indo-American Arts Council was established in North America.

The Indo-American Arts council is a registered not-for-profit, secular and resource arts organization changed with the mission of promoting and building the awareness, creation, production, exhibition, publication and performance of India & cross cultural arts from in North America.

The IAAC supports all artistic disciplines in the classical, fusion, folk and innovative forms influenced by the arts of India. The work cooperatively with colleges around the U.S. to broaden their collective audiences and to create a network for shared information, resources and funding.

Their focus is to work with artists and arts organization in North America as well as to facilitate artists and arts organization from India to exhibit, perform and produce their work there.

Goal & Objectives of IAAC

The important goals and objective of Indo-American arts council are-

- 1) Build an awareness of Indian artistic disciplines in North America.
- 2) Raise Enough Money to be able to sponsor artist's activities.
- 3) Function as a central clearing house for found for artistic disciplines.
- 4) Present artistic events in the disciplines
- 5) Promote and build an interested, aware and educated audiences.
- 6) Act as a service and resource centre for Indian art, artists and art organizations.
- 7) Regular outreach programmes to schools & colleges.
- 8) Encourage young artists to present their work.
- 9) Create a network for all the various artistic disciplines to share information and ideas.
- 10) Foster an exchange of artistic and arts related information between India and the United States.²⁰

²⁰ Indo-American Arts Council

THE UNIVERSITY OF YORK

In the field of music University of York has a lot of fame. It is the best method of increasing understanding and help on the international level.

The department of music at York university offers as innovative, comprehensive, programme which integrates academic studies and studio training cross a wide range of classical musical cultures and traditions. According to the goals of this university the knowledge revived through music innerness understanding, peace, sense of unity and other experiences of life are the same all over the world. Through the medium of music peace and compromise can be created between the nations and better political relations can be established. "Music per se" although music is not an international language but the effect and result of Music are realized on an international level.²¹

²¹ Music.ucsc.edu/faculty

CONTRIBUTION OF FOREIGN AUTHORS TOWARDS INDIAN CLASSICAL MUSIC

As far as music is concerned, some of the English authors did make a real attempt in writing about the theory and history of Indian classical music in detail.

Britishes who entered first as traders and step by step changed themselves into rulers of this country. They had brought with them the western spirit of enquiry into India's heritage and past. The British officials, educational and ittellentucals displayed very wide interest which extended from studies or Indian flora fauna, tribal customs and society to fine arts. They turned their attention to the state of our arts like music, sculpture and painting. As a result, a lot of literature or subjects started being published.

Such written books have their own impact on the minds of the readers. They certainly brought this hidden treasure to light and the at least become inclined to listen to such music.

You cannot expect a person to write in detail about the intricacies of any art without having a sound knowledge of it and to express any practical art in words is quite a uphill task, till one has the command over the language as well as the art.

On the other hand the theory of it started to unfold Indian music to those people, who had no approach to Sanskrit, in which most of the treatises on music had been written. Even Hindi Urdu or Persian or any other Indian language is equally good for the reader of the west. So, with the English medium it was a great task, which the foreign authors performed in bringing this art to westerners.

Some of the foreign authors did write about Indian music very comprehensively and with deep understanding. Here are some of the important foreign authors who fulfilled this difficult task.

William Jones – He was a great scholar and remarkable linguist, having a knowledge of as many as thirteen languages. He was acquainted with the theory of music and his contribution is one of the earliest and most interesting contribution by an English writer to the study of Indian music. He founded the Asiatic society in 1784 He remained the president of the Asiatic society of Bengal for many years. His first article was published in 1793, was a remarkable treatise giving very information's about Indian Music. In 1793 he wrote two books " Music of India", "On the Musical made of the Hindoos".²²

²² The music of India, William Jones and N. Augustus William. P. 89

Caption N Augustus willard- N. A. williard was an army officer, commanding the services of H.H. The Nawab of banda and Published his treatise in the book from in 1934, "The Treatise on Music of Hindostan".

He was the first to incorporate the Hindu and Urdu songs in the shape of 15 plates illustrating certain types of musical compositions with their staff notation and he also gave the glossary of Indian Music terms. William Jones and Augustus Williard can be called the pioneer in this field amongst the foreign authors. Even the Indian writers were so much impressed by their writings that even writers like Bhatkhande and K.D. Bannerjee very often quote them.²³

Pt. Bhatkhande writes – “मैं उनके ग्रन्थ से उदाहरण ले रहा हूँ, इसका कारण यह है कि उन्होंने इस विषय पर खोज अर्थात् ऐतिहासिक खोज-पर्याप्त की है। बंगाल की ग्रन्थाकारों ने भी अपनी-अपनी पुस्तकों में उनके मत को स्वीकार किया है। "Music of India" This book was written by both william Jones and Augustus williard.

C.R.Day: His book "The music and the musical instruments of southern India and the Deccan" mainly deals with the music of South

²³ Indian Music through foreign eyes: V.K. Aggarwal.

India.²⁴ Capt. Day's findings were focused mainly on the southern part of India.

Pt. Bhatkhande's views about Capt. Day's writing of Indian musical-

“Capt. Day साहब बड़े खोजी व्यक्ति थे। इन्होंने अपने संगीत के गुण और दोष काफी मात्रा में स्पष्ट रूप से बता दिए हैं। उनके मत से, अमुक राग को सदा अमुक स्वर में गाना, उसमें कोई नवीन स्वर न लगाना आदि कठोर नियमों से अपना संगीत संकुचित हो गया है।”

A.H. Fox Strangway – Strangways deals with mostly with the Hindustani music and its notation. He toured the country and so had a direct contact with the musicians of his times. Although he did not learn the art and music himself yet wrote a very comprehensive book "The music of Hindoostan" in Indian music. He admits that he could not understand and language and noted down the words and notation with the help of others. In his own words, "The subject of their songs are given for what they are worth; I was able to get only at first hand. The men sang in Hindi, this was translated by one of them into bad Hindustani retranslated into good Hindustani by a bystander, and from that a version was given me by a

²⁴ The music of Hindostan C.R. Day, B.R. Publishing corporation, Delhi 1974 first published 1981.

(patient) English boy of fourteen who's spoke Hindustani like a native".²⁵

"Features principles and technique of Indian music is also written by A.H. Strongways. In this books he classified all the aspects of Indian classical music. According to him Music is a (Universal Language)."²⁶

W Ousley:- W. ousley gathered his informations about Indian classical music from his brother Mr. Gore ousely. As Mr. Gore Ousely, a residence of several years in India has rendered perfectly acquainted with the theory and the practice of Hindustani music. By him were communicated the Indian arts, and drawing of musical instruments. He wrote "Aneedotes of Indian Music."²⁷

Frausis Fouke – He himself was in India and gathered the information personally and also tried to confirm it by doing practical experiments , He done his experiments on Vina. In his book " On the Vina or Indian Lyre" he wrote –

"You may absolutely depend upon the necessary of all that I have said respecting the construction and the scale of this instrument is has been done by measurement with regard to the internals, I would not depend upon

²⁵ The music and Hindostan: A H Strongways, Clares don Press Oxord 1905.

²⁶ Ibid

²⁷ An extract of a letter in vina Book – Hindu Music : Ousley Pg. 164

my ear but had they been tuned to the harp scored and compared the instruments carefully note by note, more than once."²⁸

William C. Stafford – "The Music of Hindustan" this article of his is influenced by the writing of willian Jones. May be the inferred from any other source.

He wrote – " In the sacred books of the Hindus their ancient system of music is still said to be preserved. these however, have never been translated and probably never will be. nor do we think they would repay the time and the trouble which such a task would require"²⁹

The copies of the manuscripts of the sacred books were not very many and were mostly written in Sanskrit. This translating work has been incomplete.

H. Blochmann – In their articles they translated passengers from Aine Akbari pertaining to music and it seems in those articles they have not contributed much in original form. The translated from of Aine Akbari by his named.

²⁸ F. Fouke features, principals of Indian Music.

²⁹ Indian music through foreign eyes V.N. Aggarwa. Pg 83

"The Naggarkhanah and the Imperial Musicians"³⁰

Ethal Roseuthal- The books "The story of Indian music and its instruments" contain the reproduction of William Jones's treatise, as the second part. In the first part the writer mentioned about music of south and North India, highlighting Manhar Barve, who had more popularity for his skills of playing a number of musical instruments.

Anne C. Wilson – The author lived in India for a good number of years. The name of his books is "A short account of the Hindu system of Music". This book has been referred to as "The Hindu Ragas" or "The Hindu Notations".

This small booklet contains very interesting comparisons between the two systems of noting the time measure along with the notes, western and Vishnu Digambar's notation systems.³¹

Margaret E-Cousins- "The music of orient and occident" was written by Margaret E-cousins who also lived in India for quite a long span of time and was a pianist herself. She wrote a number of papers in the shape of short essays on western and Indian Music which were published in the

³⁰ H. Blochmann. The Nagarkhana and the imperial musicians

³¹ Indian music through foreign eyes; V. N. Aggarwal

shape of this books. She writes – "India possesses a wealth of artistic knowledge and power which and devein at this moment bring her the homage of the world if only the world could be made aware of its existence"³²

H.A. Popley:- The Music of India". The author wrote this book in consultation with the musicians and musicologists of his time popely wrote about both the system of Indian Music and while doing so he acquired his knowledge from the musicians of both the system. The book gives a good account of Indian music, dealing also with the musical instruments of India. He also draws the comparisons between the Indian and western music.³³

Alain Danicleou;- He learnt ant practical art of performing on the bin himself during his stay in India. He wrote number of good books on Indian music as he himself learnt this system of music. A part from so many articles in leading magazines, his remarkable work is "Northern Indian Music" in two volunteers and "Research on Indian Music" in 1956. In 1943 he wrote "Introduction to the study of musical scales" In 1957, he

³² Ibid

³³ Indian music through foreign eyes V.N. Aggrawal.

introduces Harmony to India and he wrote one book, can Harmaony be introduced in Indian Music.³⁴

He was the director of international institute for comparative music studies and documentation in Berti.

Allain Danielean wrote "The Ragas of Northern Indian Music" in which he classifys the ragas notation in staff notation.³⁵

Francis Gladwin – His articles "Sangeet" is complied by S.H. Tagore in his book "Hindu Music" A translation from the "Ayeen Akbari" Vol. 3 is the content of this article which has its non value.³⁶

E. Te. Nigenhuis – E.Te Nijenhuis was a Netherlands born lady. She gave us good commentary on "Dattilam" in 1973 and later an Ragas of somnath in two volvs. In IInd volume the ragas of somnath are given in staff notation. She has studied Sanskrit and as her work indicates, has an yearning for ancient Indian Music.³⁷

Curt Sachs: - "The rise of music in the ancient world East and latest" In this book the author has written one chapter an Indian music in

³⁴ Introduction to the study of musical scales: Avain Danielan Bariec and Rocklife, the cresset press cresset Press London

³⁵ Indian Music through foreign eyes. V. N. Aggrawal

³⁶ Ibid

³⁷ Ibid

which he tries to give all the information from Vedic time to the modern Raga system including its rhythmic by art.³⁸ "Music East and West" is edited by Roger Ashton, This book also contains the articles of many musicologists and is like Alain Danielere, Ernest Meyer H.S. Koelreutter, Roger Ashton, Hans Stuckenschmidt. Manfred Junious, Lothal Lutze, Rossethe Renshaw , Janos Karpati, Peter Crossley Holland Dragotin, Cvetko and Robert Ctartais.³⁹

Walter Kaufmann – "The Ragas of North India." It is a recent in which the writer has comprehensively given the notation system, enabling a western musician to get and India about the Indian melodies. He also wrote another books "Musical notation of the Orient".⁴⁰

H. Boat Wright: A hand book of staff notation for Indian music" In this book also an attempt of noting down the Indian Ragas in western notation system is successively done.⁴¹

As above all the foreign music writers, many other people also gave their contribution to Indian classical music. Instead of their details we here classify their names and their names and their books names-

³⁸ Indian Music through Foreign eyes

³⁹ Ibid

⁴⁰ Ibid

⁴¹ Indian music through foreign eyes V. N. Aggrawal

J.D. Paterson	-	"On the grams or musical scales of the Hindus"
J. Nathan	-	"Music of the Hindus"
Col. P.T. French	-	Catalogue of India Music Instruments"
Lient. Col. Jamestod	-	"Music"
A Campbell	-	Notes on the Music Instruments of Nepalese
John Davy	-	Music of Lydone
Crawford	-	Music and dancing
E stardiol 1887-1888	-	Notes on the Principles of Hindu music
G.C.M. Birdwood 1880	-	Musical Instruments
R.H.M. Dosanguet 1887	-	On the Hindu division of Octave
A. C. william	-	A short accent of Hindu system of music
Mrs. Mand Mann 1911-12	-	Some India Conceptions of Music

Lady Wilson 1912	-	Five Indian songs
E. Clements 1913	-	Introduction to the study of India Music
Shahinda 1914	-	India Music
Charles Cadman 1915	-	The Idealization of India Music
For Strangways and Perey Brown	-	India Music
H.A. Popley 1921	-	The Music of India
Weber 1921-56	-	The National and social foundational of Music
Atia begun F. Rahanmin 1926	-	The Music of India
H.G. Raw Lison 1937	-	India a short Cultural History
Carl Geiringer 1933	-	Musical Instruments
A.A. Bake 1957	-	The Music of India
John Marr 1957	-	Oriental in fluence on Western Music

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|---------------------------------|---|--|
| Jom Fun Hua 1958 | - | The traces of Ancient India Music
in China |
| Appreciating India's Music 1958 | - | Rev. Emmons White |
| Dr. Henry Connell 1962 | - | International Music |
| Miss Rebecca Stewart 1964 | - | The Modes of Rhythmic
expression in Music
contemporary India and Western
Music. |
| Benee Sazabdeshi 1965 | - | Music Connections between Asia
and Europe |
| H.S. Powers 1965 | - | Indian Music and the English
Language |
| Various Authors 1966 | - | Music East and West |
| W. Kaufmann 1967 | - | Musical Notations of the orient,
The Ragas of North India |
| Jerry Cohn 1971 | - | A Western Looks at the India
Concert |

- | | | |
|-------------------------------|---|--|
| N.A. Jairaboy 1971 | - | The Ragas of North India Music,
Their structure and Evolution |
| Ramon A Plinski 1972 | - | Influence of India Music on
Western Composers |
| H.J. Koelrcutter 1972 | - | The Music of Silence |
| Reginald & Jamila Massey 1976 | - | The Music of India |
| Charles Seager 1976 | - | Systematic Musicology,
Viewpoints, Orientations and
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| Max Wertheimer | - | Music der Vedda, Journal of the
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XI Pt. P 300, 1910. Phonograms
of Songs of the Ceylon Veddas,
Closely analyzed. |
| Charles S. Nyers | - | Vedda Music, Chapter XIII of the
Vedda by C.tr and B.Z. Seligman
Cambridge, 1911 |

- E. Clements - Introduction to the study of Indian Music, London 1913 PP IX 104
- Richard Simon - The Musical Compositions of Somnath Critically edited with a table of notation (Lithographed M.S. In Nagar, Leipzig, 1904)
- A.C. Meclod - Five Indian songs Edinburg, 1912⁴²

1. The Dawn of Indian music in the west by Peter Lavezzali winner of the 2007 Award for excellence in Historical research ARCS: Associations for recorded sound collections.
2. Traditional Indian Theory and Practice of Music and dance (Papers of the XIIIth world conference, Kern Institute, Leiden: Aug 23-29 by Jonathan Katz.
3. Bonnie Wade - Prof and chair of music dept and U.C. Berkeley. She holds the chair of the group in Asian studies at International and Area studies Her publications are-

⁴² A List collected from various sources through internet

- (a) Music in Japan – Thinking Musically, experiencing musically expressing culture.
 - (b) An Ethnomusicological study of Music
 - (c) Khayal: Creativity with in North India's Classical Music Tradition.
 - (d) Music in India: The Classical Tradition
 - (e) Tegolomona : Music for the Japanese Koto.⁴³
4. A Review of the "The Music of Hindustan by A.H. Strongways by Willaim P. Walm
 5. North Indian Musical Notation: A Overreview by David Courtney.
 6. Singing the Classical, Voicing the Modern: The Postcolonial politics of Music in South India.
 7. Indian Classical Music: Tuning and Rags..... Module by Catherine Schmidt Jones.

Summary: for the western listener, a Basic Introduction to the tuning and scales used in the classical music of India.

⁴³ Link. British Library world Music.www.uk/collections/soudn.archive/html

8. Sound Reasoning: A new way to listen by Anthony Brandt.
9. Classical Music and the Music of Classical Era by Catherine Schmidt Jones.
10. The Ragas of North India Music By. N.A. Jairadboy.
11. Becoming Global Audience: Longing and Belonging in Indian Music Television by Vamsce Juluri Pub by Orient Langmann.
12. The oral in writing: Early Indian Musical Notation by Richard Widdness.
13. The Ragas of Early Indian Music: Hades, Melodic and Notations by Richard Widdness
14. Indian Music and English Languages: A Review Essay by Harold S. powers.
15. Indian Music in the Diaspora: Case Studies of "Cutlery" In Trinidad and in London.⁴⁴

⁴⁴ List of Books Collected from Google search (Goolge.com)

French Musicologist has also done some written work in French language on I.C.M. and present it to international level

1. **Pierre Loti:** Linde (San les Agnlais) Parits, h.D. 38th Edition
Chapter V describes a concert.
2. **J.Grosset (Lyon):** contribution a petude de la musique Hindere.
(Places and date not given)
3. **O Abrahamund Erid M.:** You Harnbostel, Phonographirte
Indische Melodien, Journal of the international music society, 1903.
Ignoring Indian theory, treats twenty eight tunes simply as musical phenomena.
4. **Ludwing Rimann:** Uber eigentiimliche bei Natur-and Orientalishen
Kulturvolkern vorkommende tonreihen and ihere Beziungen Luden
Gesetzen der Harmusic Essen 1899. PP 27-41 relate to India.
5. **Richard Simon:** Die notations des Somnath a reprint from the
Sitzurgberichte de. Konigal, Bayer, A kad der wissensechaften 1903,
2 plate (facci mile) Munich. These give the system of grace notes
adopted in Ragavibodha, with full explanation.

6. Some written work was also done in German Language.

Albercht Weber: indische studien the eighth volume of the –

(1) Beitrage of die Kunde des Indischen Atertums Beun 1963 A critial study of the earliest authorities, contain quotations from Sanskrit works relating to the earliest forms of the scale.

(2) Rudilf Westphal: allegenenic Materik degindogermanischen and semitichan volker. Berlin 1893, PP X 502 and Index.

Indian Classical Music has achieved much respect and progress in western countries in the last four deades of twentieth century.

Description of some important written works is as follows: Peter levezolli shoe is a intellectual as well as a musician has put his sight on Indian music in an open manner and has raised important facts in his books. He has written the book – The Dawan of Indian Music in the West.

50 years ago in about 1955 AD Ustad Ali Akbar Khan made an L.P. record 'Music of India: Morning and Evening Ragas' in which yehudi Menuhin himself recorded his biography. From then Indian Classical Music is creating an powerful impact worldwide. That album when it came again in 1995 with the name 'Then and Now' won a Germany Award. Through such albums not only Indian Classical Music but many words of Hindi

associated with Indian culture become very popular like Karma, Yoga, Rag, Miravana, Words which were not even heard of till then.

With the popularization of Indian classical Music these words have joined with their language. In this English books there is a full chapter with word nirvan in English languages.⁴⁵

With the name of George Harrison and beatles the fame of Indian classical music has spread in whole of the world. These European musicians put such an effect of Indian classical music on themselves that their names were also popularized along with Indian classical music.

With the thought of writing this book "The Dawn of Indian Music in the West" he interviewed many Indian and foreign musicians and discussed important subjects. Among them Pt. Ravi Shankar, Ustad Ali Akbar Khan, David Crossbee, Philip Glass, Zakir Hussain, Mikki Hard, Zubin Mehta and John Machanghin are prominent. These interviews are full of great attrition towards Indian Music.

In this books we find exposition on Indian music, Jazz, Electronic Music and interrelation. This book contains Globalization in itself.

⁴⁵ Goolge.com

In Modern Era, Written work on Indian classical music in English Languages is taking place on a large scale. With the increase of importance of English languages, Indian classical music has found an international forum. where Indian classical music has found an Global recognition and fame from this also attraction towards Indian classical music has ineredased in various western countries.

Research Work Done on Indian Classical Music in Foreign Universities

The principle of Indian Classical Music is melody and rhythm while in western music is based on harmony, counter point, chords, modulation which find no place in Indian Classical music. For popularizing Indian Music in western countries **Pt. Ravi Shankar** has said: "To understand the melody and rhythm of Indian Music, one will have to forget about the harmony, counterpoint and chords etc. Indian Music is principally based on Melody and Rhythm not on Harmony, Counterpoint, chords, modulation and the other basics of western classical music. The system of Indian Music is known as Raga system."⁴⁶

⁴⁶ Ravishankar.com

Still Indian Music is taught and exhibited on western educational Institutions. Apart from this many research works on Indian Classical Music have been done in western and other foreign Universities.

Professor R.C. Mehta had made a list of research work in western countries, which has been published by Indian Musicological society Bombay, Baroda, with the name of "Directory of Doctoral Thesis in Music". In the this directory the detailed information about research work has been taken from American Institute of Indian Studies, New Delhi & Allied Publishers Subscription Agency UMI Deptt. Madras:

Research work done by Indian & foreign researcher on Indian Classical Music in foreign Universities

1. 1956 Powers, Harold S. The Background of the South Indian Raga System – Vol. text Vol.-2 Music, Vol.-3 Examples Princeton University.
2. 1965 Brown, Robert Adward. the Mrdanga: A Study of Drumming in South India Vol.-1; text: Vol-2: A hundred & fifty two Mrdanga Lessons, University of California Los Angles.

3. 1966 Siddique Asharf Hussain Bengali Folklore Collections and Studies during the British Period (1800-1947) A critical Survey Indian University.
4. Upadhyah Haris the joint Family Structure and familial relationship pattern in the Bhojpuri Folksongs Indian University.
5. 1969 Mishra Bhabagrahi, An evaluative Study of the work of verrier Elewin, Folklorist, Indian University.
6. Owens Naomi The North India Musical Gharanas M.A. thesis. Dept of Anthropology University of chicago.
7. 1970 Freedern Charles & The Music of India, China, Japan and Oceanic; A source Books of teachers; the University of Arizona.
8. 1971 Anderson William Miller Jr, A theoretical & Practical enquiry into the Teaching Music Jave and India in Americal Elementary Schools: The University of Michigan.
9. 1972; D. Mello, Ralph Placidus' and analysis of folk music of the Bombay, East India Company. Community of determine possible assimilation of Idiom derived from Maharashtriyan, Goya and English Folk Songs. Syracuse University.

10. Wade Bonnie Clare; Khayal A Hindustani Classical Vocal Music
Vol. I Text Vol.2 Musical Transcription, the University of California
Los Angeles.
11. Benary, Barbara Lynn within the Karnatic tradition Wesleyan
University.
12. Higgins Jon Borthwick, the music of Bharat Natyam, Vol. 1; text,
Vol. 2 notated & taped examples Wesleyan University.
13. Marrhead, Jan Paul; polyrhythms in Hindustani Music pedagogy and
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14. 1974, Harten Berger John Russell mardangam manual A guide
books to South India Rhythm or Western Musician Vol. 1 Rhythmic
Theory Vol. 2; Analysis of Mrdangan Lessons. Wesleyan
University.
15. Ramanathan, Subramanya, Music in Cillapattikaaram Wesleyan
University.
16. Shankar L. The art of Violin Accompaniment in South Indian
Classical Music, Wesleyan University.
17. Stewart, Rebeca Marie, The Tabla in perspective University of
California at Los Angeles.

18. 1975 Howard Dewey Wayne; The Kauthuma and Jaiminiya School of a Samavedic chant (Vol I & II) University of Indiana.
19. Simon, Robert Leopold Bhakti, Ritual Music in South India; A Study of the Bhajan in its Cultural Matrix University of California Los Angeles.
20. Viswanathan, Tanjore, Raga Alapana in South India Music Vol. I Text, Vol. 2 Transcriptions and taped recording Wesleyan University.
21. Whitman James Kerry The Dance of Shiva State University of New York.
22. Gopalan, A Pioneering Folklorist: Jhaver Chand Kalidas Meghani (1896-1947) of Saurashtra Gujarat India a Study of his folklore collections, techniques and theories Indian University.
23. Shepherd, Frances Ann. Tabla and the Benaras Gharana Wesleyan University.
24. 1977 Grover, George Micheal; Landscape and Nadam (Original-Composition) The University of IOWA
25. 1979 Ellingson Terry The mandala of sound; Concepts of Sound Structures in Tibetan Ritual Music University of Wisconsin.

26. 1980 Ayyangar Rangnagki Veeraswamy "Gamak and Vadanbhed; A Study of Somnath's Ragvivodha in historical and practical context University Pennsylvania.
27. Blackburn Stuart Hart. Performance an Paradigmi the Tamil Bow Song Tradition University of California at Berkeley.
28. Catlin Amy Ruth. Variability and change in three Karnataka Kriti- S; A Study of south Indian Classic Musics Brown University.
29. Sorrell, Nli Fabian. The North India Classical Srangi its technique and Role Wesleyan University.
30. Capwel Charles Herbert. The Music of the Bowls of Bengal Harward University.
31. Quinn, Jennifer Post Marathi & Konkani Speaking Women in Hindustani Music-1880-1940 University of Minnesota.
32. Sowle, John Steven, The Traditions, Training and performance of kuttiyattam, Sanskrit Drama in South India University of California Berkeley.
33. 1983 Flora, Reis Wenger Double reed aerophones in India University of California at Los Angeles.
34. Moorhead, Jon Paun Polyrhythms in Hindustani Music; Pedagogy and performance Ph.D. Dissertation California State University.

35. Reck David Denedict. A Musician's Toolkit A Study of five performances by Thirugoharnam Ramachandra Lyre. Vol. 1, Text; Vol. 2, Transcription – extended Musical examples appendices cassette tape recordings Wesleyan University.
36. 1984 Durga S.A,K. A New Approach to New Musicological Methodology: An ethnomusicological persective Wesleyan University.
37. Flueckiger, Joyce Burkhalthaen: Study of Central India Folkolre Region Chhatisgarh University of Wisconisn.
38. Holoien, Rence An Ancient Indian Dramatic Music and Aspects of Moldic Theory in Bharat's Natyashastra – University of Minnesota.
39. Jackson Williom Joseph. Tyagaraga Musical Saints of South India The Exploration of a religious life and Legacy Harvard University.
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42. Sarah Margret, Rajasthani Musicians in Delhi, Adaptation in Vorage Tradition. M.A. Thesis Deptt of Ethnomusicology, School of Music University of Washington.
43. Slawek, Stephen Mathew Kirtan, A Study of the Sonic Manifestations of the Divine in the popular Hindus Culture of Benaras. University of Illinois at Urbana.
44. Subramaniam, Karaikudi South Indian Vina Tradition and Individual Style Vol I, 2 Wesleyan University.
45. 1987 Black Lisa Cindy. The Sarangi; A history and the contingency of style in an accompanist traditions M.A. Thesis Dept. of Ethnomusicology, School of Music University of Washington.
46. 1988 Gregieg, John Andrew; Trikhi Sangita: The Foundation of North India Music in the 16th Century University of California Los Angeles.
47. 1989 Slegell, Micheal Mary; Finding it as oneself Psychological Enquiry into the Classical Music Tradition of North India The Union for Experimenting College and University.
48. Shift, Gordon Nicholos; The Viloin as cross Cultural Vehicale ornamentation in South Indian Violin and its influence on a style of Western violin improvisation, University of Wesleyan.

49. Thompson, Gordon Ross, Music and Values in Gujrati Speaking
Western India University of California at Los Angeles
50. 1991 Babiracki, Carol, 1991 Musical and Cultural Interaction in
Tribal India; The Karan Repertory of Mundas of Chotanagpur.
University of Illinois.
51. Nelson Davis Paul; The Tani Avartanam in Karnatak Music (Vol i,
II) Univesity of Wesleyan.
52. 1992 Alien Mathew Harp; The Tamil Padam; Advance Music
Genre of South India (Vol I, II) University of Wesleyan.
53. Arnold Alison E; Hindi Filmgit, on the History of Commercial India,
Popular Music, University of Illinois at Urbanam – Champaign.
54. Cormack, Josepha Annel Swar Kalpana: Melodic / Rhythmic,
Improvisation, Ethnomusicology; University of Wesleyan.
55. Duncan Stephen Fredrickl; Christain Bhajans: A study of uses of
Indigenous music in the rites of Catholic Church on the Sub-
Contient of India Since the second Vatican Council with particular
attention of Bhajan and Kirtan; Memphis State University.
56. Murase, Satoru; Terada Yoshitaka; Multiple interpretations of a
charismatic individual. The case of the great Nagaswaram Musician
– T.N. Rajarattainam Pillai Univeristy of Washington.

57. Vaughn Kathryn V: Perceptual and Cognitive Implication of the
Tambura drone; figure ground interaction with ten North Indian
Scale types; University of California Los Angeles.⁴⁷

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1. 1964, Jon B. Higgins.
2. 1970, Benton, Synthia Durkee.
3. 1971, Benany Barkara Lynn.
4. 1980, Hurie, Hariotle.
5. 1999, Getter, Joseph Michad.⁴⁸

⁴⁷ Directory of Doctoral Theses in Music/Pub Indian Musical Society. Barooda.

⁴⁸ Wesleyan.edu/music/curriculum/theses/Ita

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CHAPTER III

Introduction to Gharana System of Sitar and Different Baaj

Introduction to Gharana System of Sitar and Different Baaj

India's history of thousands of years has seen a great many economic, sociological and cultural changes. A few constants have always been there, affected but not much, by changing environments of our socio-economic and political structures. Some of these constants were our traditional arts – particularly traditional music. The credit for this dynamic insulation lies in the succession of extraordinary artists India has produced over the centuries. They include such great maestros like – Bharat Muni, Matanga Muni, Sarangadeva, Mian Tansen, Baiju Bawra, Sadarang, Adarang and hundreds of artists of modern era.

The main attribute of all these great devotees of the art forms was the unalloyed dedication to their discipline, exclusive of any earthly happenings. It is their devotion due to which, our arts survived, evolved and prospered even during the darkest periods of Indian history. The 'Guru-Shishya Parampara' has been mainstay of this continuity. It ensures loyalty, intensity of training and continuity of traditions.

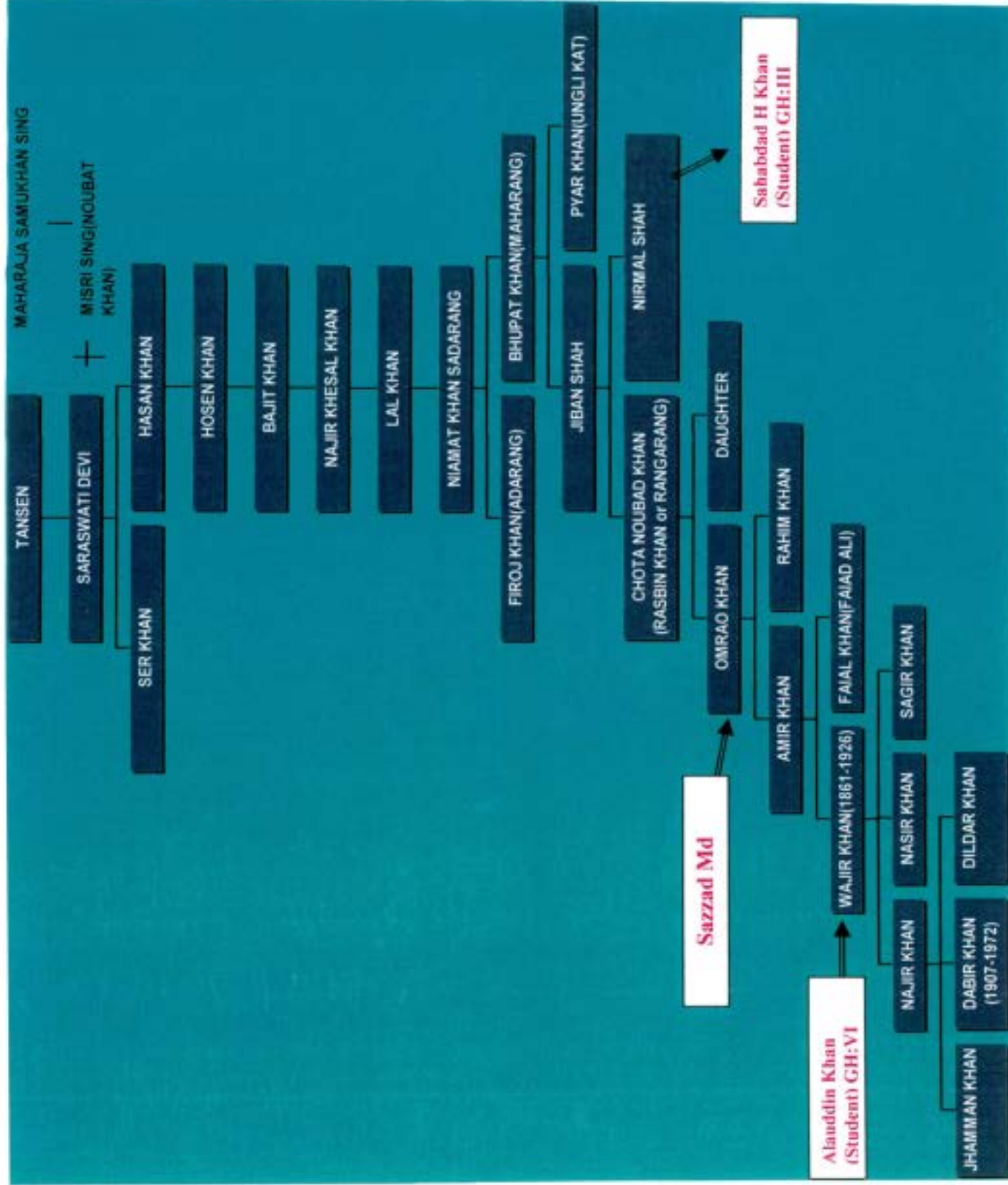
In the 'Sangeet Ratnakar' the term 'sampradaya' is used to denote a class of musicians. With the flourishment of 'Dhrupad' the designation changed to 'vani' and finally with the advent of khayal the concept of 'Gharana' emerged. D.N. Neuman in his '*The Cultural Structure of Social Organisation of Musicians in India*' pointed out that some musicians give the impression that 'gharanas' are very ancient. But in reality the concept of gharana dates back to the end of 19th century. Though its lineage with 'Sampraday' and 'vani' cannot be neglected.

Musically Ghana reveals a particular characteristics and distinct style of raga demonstration by its adherents, descendents or followers. According to Mr. D.K. Mukherjee there are four criterias which are to be used in the recognition of a music tradition as a 'Gharana':

- (i) it shows continuity (several generations)
- (ii) it is linked to a particular Geographic location
- (iii) it cultivate an individual style of music
- (iv) its musicians enrich the music of the tradition by their own efforts

¹ 'Hindustani Music in the 20th Century' – Wim Van Der Meer – D. Phil. 1980, p- 178

The origin of Indian gharanas are found from the two streams of Tansen's son's and daughter's family. The gharanas of Indian string instruments acquire their source from Tansen's daughter Saraswati Devi's stream. We get two basic gharanas out of their streams namely 'Seni Veenkar' and 'Seni Rababiya' lines. Major gifts of these two lines are the use, application, popularization and raga demonstration with the two major plucked instruments Sitar and Sarod.



Mr. Bimalakanta Roy Choudhury and Mr. D.K. Mukherjee mentioned about six major plucked instrumental gharanas; however there are differences in the nomenclature:

Shri. Bimalakanta Roy Choudhury

Shri Dilip Kumar Mukherjee

(I) Sarodia Gulam Ali Khan Gharana
Gharana

(I) Gulam Ali Sarod

(II) Sarodia Alauddin Khan Gharana

(II) Rampur Gharana

(III) Imdadkhani Gharana
Gharana

(III) Imdadkhani

(IV) Vishnupur Gharana
Gharana

(IV) Vishnupur

(V) Kirana Gharana

(V) Indore Veenkar Gharana

(VI) Jaipur Gharana

(VI) Jaipur Sitar Gharana

- Sarodiya Alauddin Khan Gharana or Rampur Gharana is now a days popular as Maihar Gharana (both the names Rampur and Kirana stand for the vocal Gharanas mainly). Gulam Ali Sarode Gharana is a dedicated sarode gharana, though there are several artists of sitar from this background also. Yet their style developed with the sarode techniques mainly.

All these Gharanas have their own founders and followers, speciality and individuality. Some were special in demonstrating 'talap' and 'jod' portions of a raga, while some kept stresses upon the 'gat' portions. Some liked to stay with the 'gayaki anga', where as some others gave importance to the critical 'tans' (sapat, kut, alankarik etc.), complicated 'tihais' or 'jhala' portions. Here is a study of the genealogical charts, history, the leading masters and their stylistic development from each gharana of sitar. The various Gharanas of Northern India these are described here are

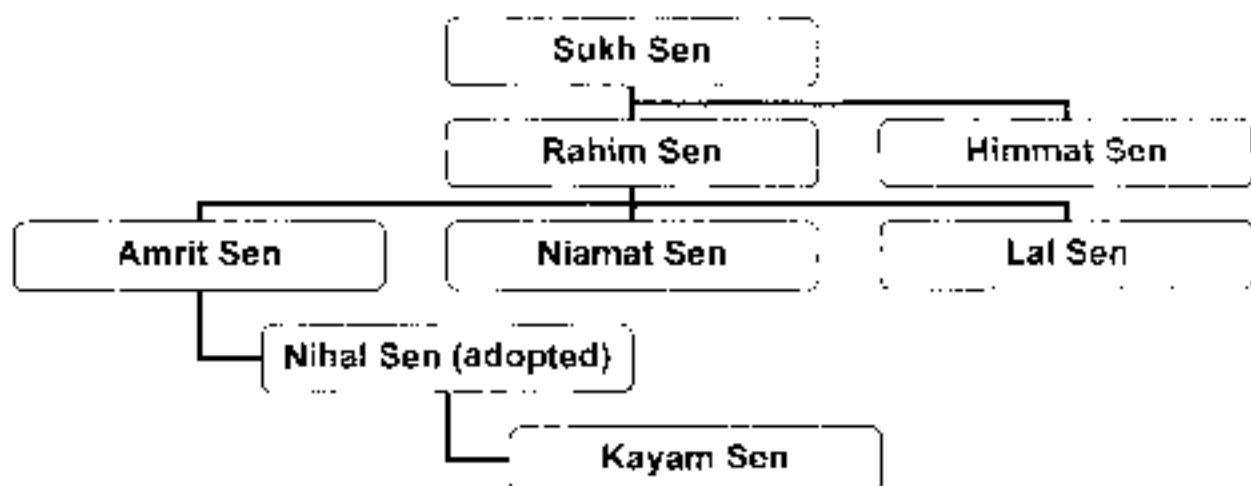
1. Senia Gharana of sitar [GI- I]
2. Senia Jaipur Gharana [GI- II]
3. Imdadkhani sitar and Surbahar Gharana [GI- III]
4. Indore Vinkar Gharana.
5. Maihar Gharana [GI-V]
6. Vishnupur Gharana [GI-V]
7. Lucknow Sitar Gharana

8. Sitar traditions in Bengal
9. Sitar traditions in Punjab, Himachal Pradesh and Rajasthan

Seni Gharana of sitar

The Seni Gharana of sitar is the most popular and earliest gharana in instrumental music. The two great exponents Rahim Sen and Amrit Sen are credited for this popularity. Previously sitar playing had no independent status. After a long span of devotion, Rahim Sen displayed the special features of vina, dhrupad, dhamar and khayal recital on sitar. Both of them composed a number of intricate 'gats', in sitar, which are now gradually passing out of vogue.

The Senia Gharana of Sitar :



Rahim Sen :

Son of Sukh Sen, a renowned Dhrupad singer, famously known as 'Sukh Chain' Rahim Sen took his early training from his father. But before completion of training Sukh Sen died and loosing all interest in Dhrupad he started receiving training in sitar from his father-in-law Dulhe Khan. At that time sitar was not considered to be an important instrument. Rahim Sen began to display the qualities of Dhrupad singing and Veena playing on sitar and popularized it. He was the court musician of Maharaja Shivdan Sing of Alwar.



Amrit Sen :

Rahim Sen's son Amrit Sen won fame for his sitar playing. He was the court musician of Maharaja Ram Singh of Jaipur. His brothers Nyamat Sen and Lal Sen were also promising sitarists, but unfortunately Niyamat Sen died young and Lal Sen had to give up sitar because of some defect that developed in his hand. Amrit Sen had the mastery to elaborate the form of a Raga in several ways and for several days. He had mastery over Masitkhani Baaj (slow gat) and layakari. His chief disciple was his adopted Nihal Sen, who also became good sitarist and court musician of Maharaja Madho Singh of Jaipur.

Kayam Sen :

Son of Natthu Sen, a good sitarist of his time, Kayam Sen also represents the Seni style of Sitar playing. Kayam Sen received his training in sitar from his father. He was among the musicians of 'Gunijan Khaana' of Madho Singh.

Amir Khan :

Amrit Sen's brother in law Amir Khan was also a representative of Senia Gharana. He lived in the court of Maharaja Ram Singh, but later on he went

to Gwalior. His style of recital was impressive and he had special command over 'Masitkhani Baaj'.

The Senai baaj :

The original senai structure of sitar playing includes the use of sitar with Frets. Previously, they used to play on a 16 fret sitar. Late, another Dhaivat was added so that a technique called 'Gadda' could be used which involves the production of note without 'Thotca' or 'Stricking'.

The Senia's were free from inhibitions of accepting any qualities from their ancestors. For, instance, they used Komal Rishabh in raga Deshkar, instead of the traditional Shuddha Rishabh, as they found this more compatible with the Ragas hour of performances.



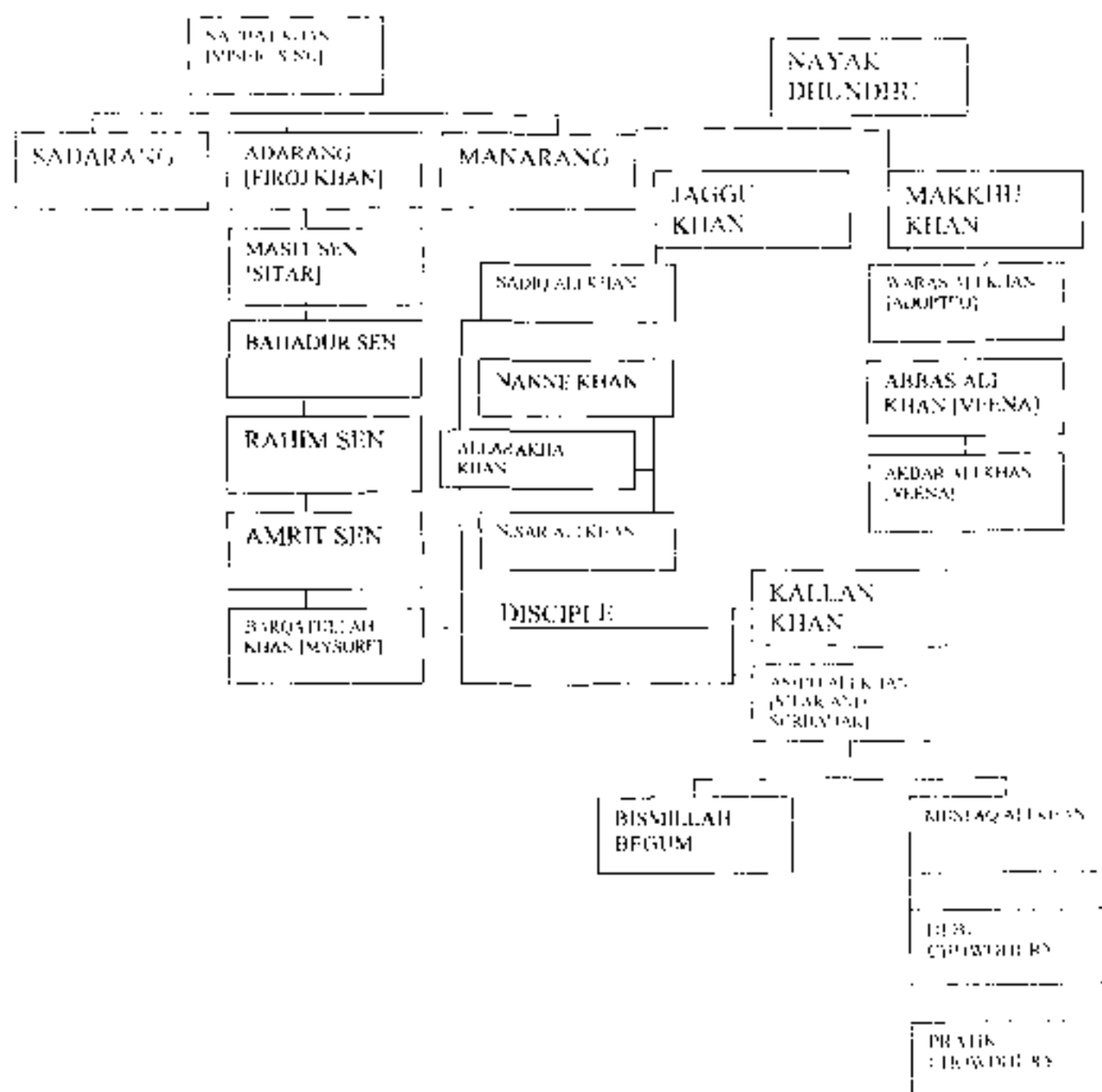
The next speciality of the Senia's lie in the conversation of the purity of ragas. They were very careful about the application of the notes. The same note assumes unique forms in particular Ragas, due to subtle differences of Smuti and the Senias were very particular about it.

They were orthodox about their 'Taalim'. Their Gat composition were known as 'Takshati Bandish' [meaning – bearing the indelible stamps of a hint], for their Supreme authenticity.

These are some of the characteristics of bajj of the Senias as depicted by Ustd. Mustaque Ali Khan. According to him there was hundreds of other intricacies that cannot be made clear by documentation. They need practical taalim from the veterans.¹

¹ 'A musicians musician' – Dr. Debu Chowdhuri.

SENIA JAIPUR SITAR TRADITION



SENIAS JAIPUR GHARANA :

The Senias of Jaipur took the pride of having their faithfulness towards their tradition by maintaining the purity of a raga. Jaggu Khan and Massau Khan, famous 'Dhrupad' singers, were awarded some property in Varanasi by Jahanidar Shah, the eldest son of Bahadur Shah Zafar. These two brothers were the great grand fathers of Ustad Mustaq Ali Khan. Maksha Khan was childless, so he adopted Waras Ali Khan who received extensive veena 'tadlim' from Ustad Bade Muhammad Khan. As Ustad Bade Muhammad Khan was also without any heir, he too adopted Waras Ali Khan and taught him exclusively. When Ustad Ashiq Ali Khan was only six years old, his father Ustd. Sadiq Ali Khan, son of Jaggu Khan, died. So his uncle Waras Ali Khan taught him all the intricacies of Veena on the Surbahar. That is why these Senias play surbahar with three mizrabs which started from Waras Ali Khan.

Ustd. Ashiq Ali Khan had the fortune of learning from Ustd. Barqatullah Khan, whose name is always taken by the Jaipur Senias with utmost respect. His music not only had the perfect technique of Meerid, Gamak, and beautiful Alap, but also had a tremendous command over his instrument. Later on through Ashiq Ali Khan, this tradition is been continued to Ustd. Mustaq Ali Khan and his followers.

MAESTROES OF THIS TRADITION :

Masid Khan :

Masid Khan or Sen was a great sitar and surbahar player. He was the inventor of 'Masidkhani Baaj' and 'Razakhani Baaj' also (though there is a confusion about this). He is said to have added two more strings to sitar which was, till then, a three stringed instrument.

Bahadur Khan or Sen :

Son of Ustad Mazid Khan or Sen, Bahadur Khan was an excellent player of Mazidkhani Baaj or Gat style.

Rahim Sen :

Rahim Sen was a promising musician, he began his study under his father in the traditional manner. His father in law Dulhe Khan, a fine sitarist, encouraged him to learn sitar, though it was not popular in those days. Accordingly he devoted himself to practice and in course of time became a great sitar player. He worked hard to make it a popular instrument. He performed at several music conferences and was a court-musician of several states. He trained his descendants only.

Amrit Sen :

[1813-1893] Son of Ustad Rahim Sen, Amrit Sen was one of the outstanding musicians of his time. He played sitar and veena in the 'Mazalkhari' style. He acquired fame and money. But he was a saintly person and lived like a fakir. Being childless, he adopted his sister's son, Nihal Sen, and brought him up with love and care. He was not only a court musician of Jaipur, but also the Sangeet guru of the Maharaja Ram Singh (1835-89). After the death of the Maharaja, Amrit Sen went to Delhi and later became the court musician of Maharaja Shivdin Singh of Alwar. After a few years he returned to Jaipur and stayed there for the rest of his life. In addition to his family members, he has trained Manglu Khan of Kirana Gharana and Sadarshan Acharya, a great sitarist and the author of 'Sangeet Sudarshan'.

Nihal Sen :

[Deat : 1915]; adopted son of Amrit Sen, was also a well known sitar player. His two daughters were married to Fida Hussain and Fazaal Hussain, sons of Amir Khan.

Amir Khan [death 1914]:

Son of Wazir Khan, Amir Khan was said to be the second best after the greatest sitarist Amrit Sen who was the maternal uncle and his teacher as well. Amir Khan was the court musician of Maharaja Ram Singh and later he shifted to Gwalior under the patronage of Raja Jijirao. He trained his son Raja Madhav Rao. Besides his family members he has trained Barqatullah Khan [cousin], Murad Ali [veena] and Sadarshan Acharya [sitar].

Barqatullah Khan :

He was a legendary sitar player and a court musician of Patiala and Mysore. Besides Amir Khan he has also learnt from Alladiya Khan of Atrauli Gharana. He was a regular performer of sitar and stayed in Calcutta for quite some time. He had a good number of students. Amongst Ashiq Ali Khan, Mustaq Ali Khan [son] and Kesarbai Kerkar were noteworthy.

•

Ashiq Ali Khan :

Ashiq Ali, a student of Barqatullah Khan, was a maestro of sitar. He was from a well known musician's family of Delhi. Born in Benares, he learnt from his uncle Varish Khan, a veena player. He was famous as a sitar player. But he was a good vocalist too. He performed in different places and became a court musician of Patiala and Mysore. He was settled in Calcutta. Amiya Gopal Bhattacharya, Dr. Gopinath Goswami [violin], Mustaq Ali Khan [sitar and surbahar], Siddheswari Devi were some of his renowned students.



Mustaq Ali Khan: he was a renowned sitar and surbahar player of Calcutta. A contemporary artist of Ustad Sadiq Ali Khan, Ustad Bade Gulam Ali Khan, Prof. D.T. Joshi etc. Ustad Mustaq Ali Khan's name is one of the most illustrious. His professional lineage directly descends in an unbroken line from Maseet Sen, the originator.



Born on 20th June 1911 at Varanasi, Mustaq Ali had his initial training from his father Ashiq Ali Khan from the age of six. He joined as a court musician in Jounpur state in U.P., but quit early to continue his mission in life. his first major performance was at the Allahabad music Conference in 1934.

His wide professional activities included interviews, lecture demonstrations, seminars, performances, examinations and evaluations for various organizations and institutions like AIR, Doordarshan, Newspapers, books and magazines etc. he used to organize conferences where great maestros participated and also there were slots for new upcoming artists. It is

noteworthy that Pt. Ravi Shankar was first introduced to public in a performance at Calcutta by Ustadji.

The list of his performances and achievements is endless. Besides the spell-binding music he performed at thousands of locations all over India and abroad, he was also a creative genius. He composed many memorable gats in Rājakhur style. According to him the compositions were natural and came out of musical logic. 'Yukti' or logic was one of his principal ideas. Compositions flow from the logic of basic musical principles grounded in the fundamentals of the Raga system. He used to emphasise the famous statement of 'Uttam gaana, madhyam baqara' as 'Uttam Gaana- Madhyam [as a medium] baqara'.

'Sitar – Sudhakar'[1932], National Academy Award[1968], Tanti Vilas[1973], Sangeet Ratnakar[1974], Tansen Award, Hon. D.Litt[1974] etc are some of the awards and distinctions conferred on him.

Mustaq Ali Khan's way of playing a raga was a lesson for every one, because of using each note in a particular raga, was handled with utmost care. He believed and practiced the principles of Raga – Adhyay in minute details and never used any swara in a raga against its character and spirit.

Some of his most prominent students include Prof. Debu Choudhuri, Nirmal Guha Bhakurta, Sadhan Ghosh, Nitai Bose, Prateek Chowdhuri etc.

On July 21st, 1989 he breathed his last, but is still remembered for sacrificing his own life in order to protect and maintain the purity of the traditional style, keeping aside all publicity.

Prof. Debu Chowdhury:

Padma Bhushan Pandit Devabrata Chaudhuri is one of India's most respected, leading and outstanding musicians of today.

He received his early training from the late Smt. Pandita Gopal Datta for some time and later for 38 years from the veritable great master and the most traditional exponent of Sitar, SANGEET ACHARYA USTAD MUSTAQ ALI KHAN of the "SENIA GHARANA", the traditional school of Indian

Classical Music named after the great MIAN TANSEN, the father of Indian Music. Debu Chowdhury is the foremost exponent and torch bearer of this Gharana.

He made his public debut at the age of 12 and his first broadcast for All India Radio was in the year 1948. It needs no overt mention that Panditji's music has its own charm which is quite unique in character and stylized, as it can easily be identified by any discerning lover of Indian Classical instrumental music. His first National Programme was featured in the year 1963 on All India Radio and became the TOP CLASS (graded by the National Network, AIR) artiste in the 1971. This year has brought many more honours to Panditji, including a special honours and felicitations by the Cultural Centres of Delhi, Mumbai and Kolkatta for his life time achievement in the field.



Shri Debu Chowdhury has started a unique project to document rare instrumental compositions, which are being forgotten or overlooked by the present generation; with the support of traditional compositions of Dhrupad and Khayal on the same Raga. This is a dream project of him and when completed will be a landmark in the history of instrumental music.

Panditji's creativity in music and his academic acumen are widely accepted, recognized and known all over the World. As the creator of 8 new Ragas, authoring three book on Indian Music, presenting several papers in various seminars all over India and abroad, successfully guiding 33 Ph.D. scholars are but a small though substantial quantification of his eminence. Others include having a special project of recording 24 CDs for 24 hours of the day in the USA, delivering 87 lectures in 67 days in Sweden in 1984 for Govt of India and performing all over the World for more than 70 occasions.

His zeal for the propagation of music to students has led far and wide. He has Lectured at more than 130 Universities on Indian classical music and culture around the world: Afghanistan, Australia, Bangkok, Belgium ,

Bosnia, Brazil, Burma, Canada, Cuba, China, Dubai, France, Fiji, Guyana, Germany, Greece, Hawaii, Hong Kong, Hungary, Iran, Italy, Japan, Korea, Kuwait, Malaysia, Mexico, Mauritius, Morocco, Netherlands, Singapore, Spain, Sweden, Switzerland, Trinidad & Tobago, U.K., U.S.S.R., U.S.A., Venezuela, Yugoslavia etc.

Among his manifold accomplishments, he provided in-flight music for Indian Airlines and composed Music for Indian TV short film and also for German TV. In the year 1983 he was involved as an advisor to the project for promoting Indian music in the schools of Leicestershire, England, under the sponsorship of the Government of India and Leicestershire County Council, a project which, apart from being the first of its kind, was also replicated in Birmingham at a later stage.

He has represented India at various International Seminars, Festivals and has served as Chairman of many symposiums. He has to his credit close to 45 papers that he has presented at various seminars. He was India's official representation in many International Festivals including Montreux-Vevy Festival, Morocco International Festival, UNESCO Festival at Paris, Trinidad Festival and Cuba etc.

He also holds the rare privilege of delivering 87 lectures and performing 27 concerts in 67 days at the Govt of India's "Festival of India in Sweden" in the year 1984. Many of his students are now propagating his Ghar's style all over the World and many foreign students are coming to learn under his guidance under the Cultural exchange programme. All these achievements make his position in the field of music a social one which, in addition to being in it an achievement, is also, as a matter of record, very hard to match.

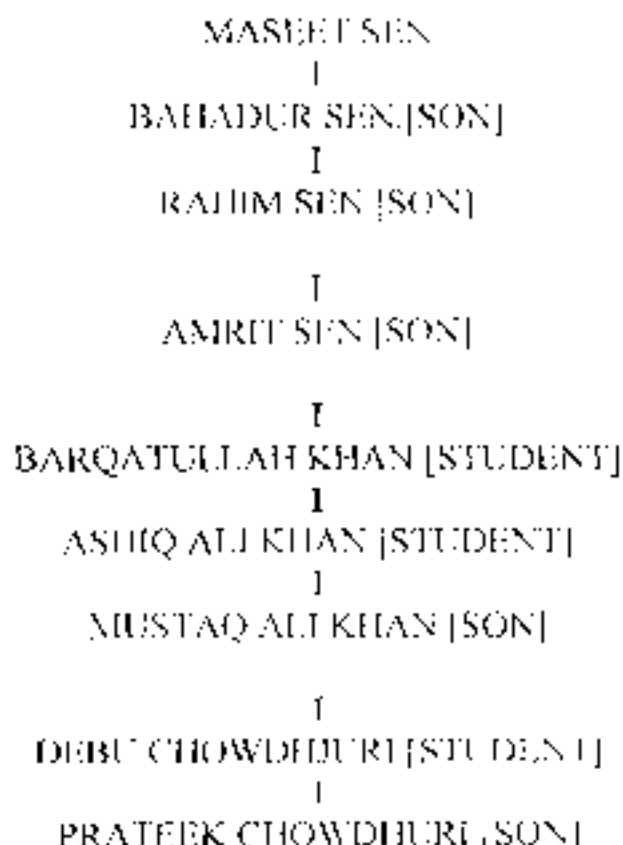
He has recorded many albums and cassettes with EMI, HMV, ABK (USA), for M.G.V. (24 CDs for 24 hour Ragas), TV series, Rhythm House, Archive Music, USA, "T"-Series, Krishna Audios, Washington, DC and other companies all over the world.

As the founder Chairperson of the Delhi University Culture council and as the former Dean and Head of the Faculty of Music and Fine Arts, Dr. Debaj Chandhuri's contribution to the field of education places him on an exalted pedestal of respect in the domain of music all over the world. He enjoys wide popularity both a Maestro of Sitar and as a learned teacher of music; a unique combination and achievement indeed.

Dr. Chaudhuri is the creator of eight new ragas: Bisweswari, Palas-Sarang, Anuranjani, Ashiqi Lalit, Swanandeswari, Kalyani Bilawal, Shivamanjari and Prabhati Manjari (named after his wife Manju, who passed away recently). He is the author of three books "Sitar and its Techniques", "Music of India" and "On Indian Music"; has read several papers on music in various Seminars in Indian Universities and abroad; is the Visiting Professor at MCM, Fairfield, IOWA, USA. His books add another dimension to his creativity. Sitar enthusiasts in India and Europe have found his writings extremely useful in understanding the art of playing the sitar.

Speciality and style of the gharana :

Innovation, within the strict guidelines of the Raga system, has been the hallmark of this gharana. The modern descendants claim this is the only and only purely sitar gharana – i.e. it represents an uninterrupted line of sitar players for 9 generations playing sitar with 17 frets till date. The gharana para goes like -



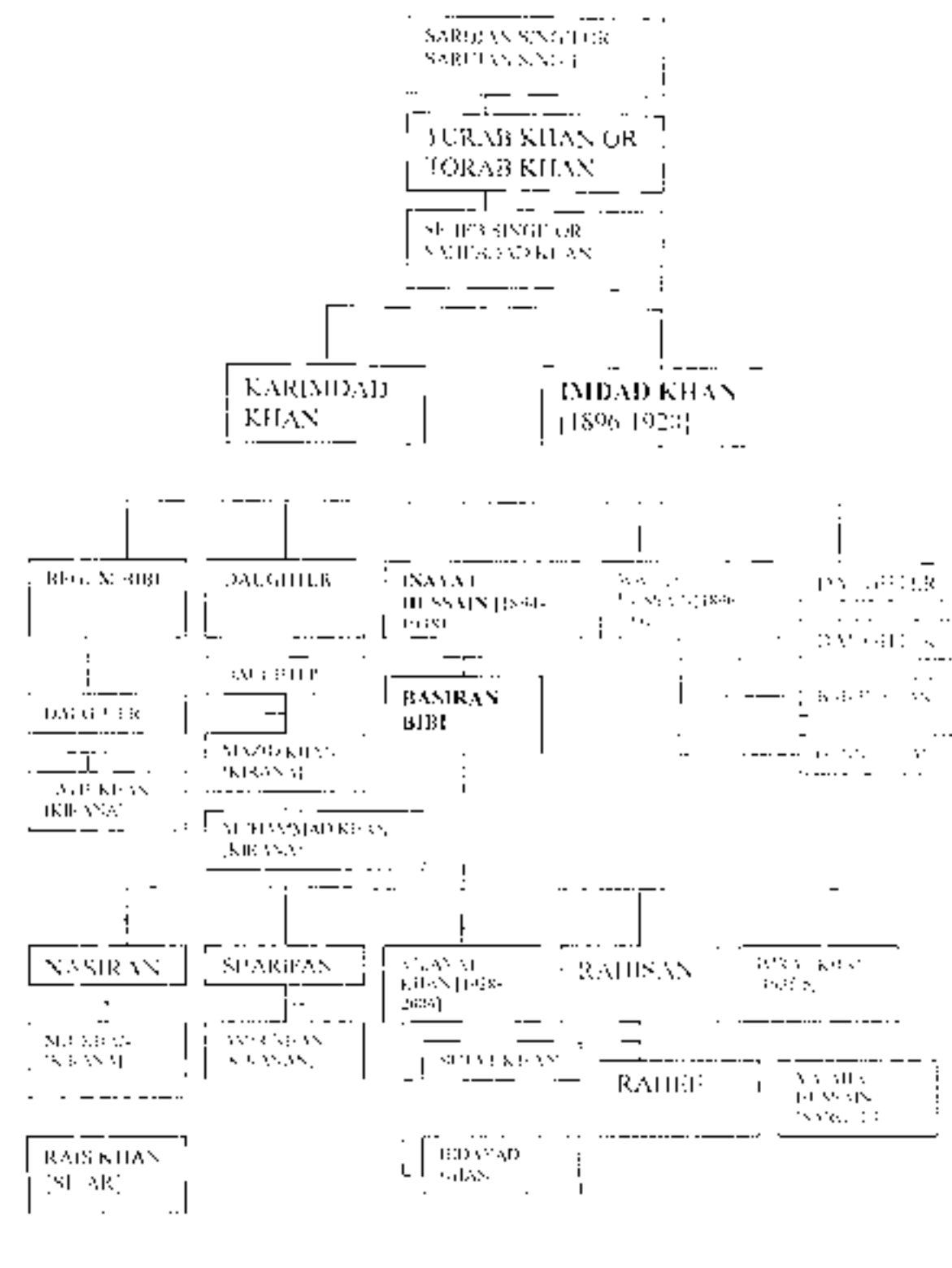
This is the only gharana which is still continuing with the tradition of playing sitar of 17 frets. The absence of particular frets compels the artist to produce these notes through meends, both in Vistars and ragas. This

enhances one's command over meends and the general elasticity of movements.

Playing jod in three stages is another speciality of this tradition. These stages are determined by increasing laya. Gurbharan and thokjhala are also a part of their playing.

Playing pat from the 7th beat is a speciality of Ustad Mustaq Ali Khan and well followed by his shagirds. He made atleast 400 compositions which started from the 7th beat. This is one of his great contributions to Indian music, which many musicians love to play.

IMDADKHANI GHARANA OF SITAR



Introduction :

The introduction of this gharana was Jari Rajpat Sarojin Singh or Sarojin Singh, grand father of Sahel-dad Khan. He was a Hindu Zamindar. His son was Torab Khan or Torab Khan. And Torab Khan's son was Sahel-dad Khan. So from Torab Khan, they were converted to Islam. Sahel-dad Khan or Saroh Singh had two sons – Karmohad Khan and Laddad Khan. This tradition actually started from Imdad Khan.

Imdad Khan was an outstanding Surbahar and sitar player. He has learnt from his father and from different gurus to form his own style of playing. He trained up his son Inayat Khan. Inayat Khan had a very short life span. He himself was a great musician, but his son Vilayat Khan could not get much taalim from him. He passed away when Vilayat was only 11 years of age. Vilayat's mother Basiran Bibi was from a musician's family and herself a good vocalist. She was always very strict about his riyaz like Inayat Khan, who used to light a candle and do his practice till it burnt to its end. So under his mother's strict guidance and maternal uncles' taalim Vilayat Khan was brought up. He then trained his youngest brother Imrat Khan.

Ustad Vilayat Khan Gave this tradition a new dimension – a new era. He has formed his own style of playing not only in India but abroad also. His son Sujat Khan and many students got recognition and reputation all over the world. Vilayat Khan is remembered as an indispensable name in the Sitar world. In fact his shagirds consider it a new gharana – 'Vilayatkhani Gharana'.

Maestros of the Tradition :

Sarojin Singh : Sarojin Singh or Sarojin Singh was a Rajput zamindar of Etawah in U.P. He was a famous vocalist(dhrupadiya) too. He was a Hindu.

Torab Khan : Torab Khan or Torab Khan, son of Sarojin Singh was converted to Muslim religion.

Sahel-dad Khan : Son of Torab Khan, Sahel Singh was a well known vocalist and also a Sarangi and Tahamna player.

Originally a Hindu, Saheb Sing was changed to Sahebdad Khan as he also was converted to Muslim religion like his father. He has learnt from his father and also from Hassu Khan[uncle of Sahebdad Khan – who had brought him up], Haddu Khan(Gwalior) and Nirmal Shah(Senee). Some historians give credit to him for the invention of Surbahar. Some others are of opinion that Sajjad Muhammad, a very good friend of Saheb Singh, invented surbahar and both of them used to practice the instrument. But whether he played sitar or not, has not yet been proved, because no such proof of records are found. But Shri Bimalakanta Roy Chowdhury is of opinion that Sahebdad khan was a khayal singer and sitar player as well.

Imdad Khan :

Imdad Khan (1848-1920), son of Sahebdad Khan, was one of the outstanding sitar players of India. He was born in Etawah in U.P. He has undergone music training from his father and also from Bande Ali Khan of Kirana Gharana, Rajab Ali Khan of Jaipur and Sajjad Muhammad Khan Senee. The two gats of raga Desh and Khamaj found in his records were created by Sajjad Muhammad¹. He was unparalleled in sitar and surbahar playing and established his own style known as 'Imdadkhani Baaj'. He was a court musician of several states including Nawab Wajid Ali Shah of Lucknow. He was later patronized by Tarapada Ghosh and Sir Jatindra Mohun Thakur of Calcutta. He performed throughout the country and made some disc records. Amongst were Raga Darbari Kanada[alap], Yaman Kalyan, Sohini Bhairav, Ashawari, Bihag, Kafi and Khamaj in sitar and Jounpuri alap in Surbahar. During performance he used to play alap in surbahar and gat in sitar. Both his alap and gat were based on Khayal ang. He had a fascination for



¹ 'Bharatiya Sangite Gharanar Itihaas' – Dilip Kumar Mukhopadhyay, p- 138

playing slow tempo ones. In 1920, while going from Etawah to Indore, he fell sick suddenly and expired. Apart from his descendants, he also trained Kalyan Mallick (sitar), dr. Prakash Chandra Senthilraj and Mahman Khan of Delhi (Sarangset).

Inayat Khan : Son of Indad Khan . Inayat was a great *shar* and *surbahar* player, born in Etawah on July 16, 1894. He was a fine vocalist too. He got his training from his father and also from Alladiya Khan, Alla Bunde Khan, Zakiruddin Khan(Jaipur), Sajjad Muhammad Khan, Daulat Khan and Abban Khan. He was the court musician of Indore. In 1924 he was made the court musician of Gouripur in Mymensingh by Raja Birendra Kishore Roy Chowdhuri. He stayed there for the rest of his life. For this reason this Gharana is also named as 'Gouripur Gharana'.

He was famous for the sweetness of his *shar* and *surbahar* playing. He was the first in his tradition to add 'Thumri ang' in sitar playing. Indad Khan never played thumri ang. The available records of Inayat Khan are Raga Bagesree, Behag and Bhairav[alap in *surbahar* and Pilu[thumri], Kambaj thumri], Bhairavi[Thumri], Jogia and Tilak Karnad in sitar.

In addition to his descendants, he also trained a large no. of students. Among them Aniya Kanti Bhattacharjee, Kshemendra Mohar Thakur, John Gomes, Jitendra Mohun Sengupta, Jyotish Chandra Chowdhury, Birendra Kishore Roy Chowdhury(Gouripur), Birendra Kishore Roy Chowdhury(Rangopalpur), Ananada Kanta Lahiri Chowdhury, Birendra Mitra, Brajeswar Nandi, Anolamith Mallick, Manoj Mohan Roy, Manoranjan Mukherjee, Ratika Saha, Shrinivas Naji, Shilpati Das and Birendra Mohan Das Gupta. He breathed his last in the year 1936, at the age of 45.

Waheed Khan : Waheed Khan or Waheed Hussain, another son of Imdad Khan, was a well known sitar player. He was born in Etawah. He was also a renowned vocalist and a court musician of Indore along with his father. After his father's death he went to Punjab and became a court musician in Patiala. Eventually, he came to Calcutta and stayed there for the rest of his life. He was attached with Sangeet Natak Academy of Delhi during his late years. He died in the year 1961.

Basiran Bibi : Wife of Inayat Hussain, Basiran Bibi, was a fine vocalist. She was from a famous musician's family of Saharanpur. Her father Bande Hussain Khan and brother Zinda Hussain Khan were distinguished khayal singers of Saharanpur. After the premature death of her husband, her young sons Vilayat and Imrat practiced under her able guidance.

Vilayat Khan : Son of Inayat Khan, Vilayat Khan was a well known sitarist. He was born in 1928 at Gouiripur in Maymensingha, but was brought up in Calcutta. He could get his father's guidance only for a few years. After his father's death in 1938, he studied under his mother, Basiran Bibi's guidance. He learnt to play Surbahar from his uncle Waheed Khan. He also learnt music from his maternal



grand father Bande Hussain Khan from 1938 to 1942 and for a brief period under Ustad Faiyaz Hussain Khan(Agra). Vilayat Khan got fame in 1944 after he played in the music conference of Bombay arranged by the Congress Party. He has performed many times in India and abroad. He had many disc records and was the

Music Director in a number of films in Bengali and Hindi. His son Sujat Khan is a famous sitarist at present. Apart his other disciples include – Pt. Arvind Parikh, Kashinath Mukherjee, Benjamin Gomes, Bindu Jhaveri, Kalyani Roy, Hasmat Ali Khan etc.

Imrat Khan :

Brother of Vilayat Khan and younger son of Ustd. Inayat Khan, Imrat Khan learnt music from his family elders, mainly under his elder brother at recitals in India and abroad and made a number of disc records both solo and jugalbandi. Both the brothers have been honoured with several awards. He has received the Sangeet Natak Akademy Award on 26th January. His son Vajahat Khan is also a famous sarode player.

Rais Khan :

Son of Nasiran Bibi and Muhammad Khan (Kirana) Rais Khan learnt from his father and his maternal uncles Ustd. Vilayat Khan and Ustd. Imrat Khan. He is a regular performer in India and abroad. He has settled in Pakistan as he believes musicians are not given due recognition and respect in India.



A few renowned pupil of this tradition :

John Gomes :

He was a well-known instrumentalist of his time. He could play a number of instruments and was expert in sitar. Apart FROM HIS SON Benjamin Gomes he taught Pt. Nikhil Banerjee and Sunil Mitra. He himself was a disciple of Ustad. Inayat Khan.

Jitendra Mohan SenGupta :

He was a popular sitarist of Bengal. He learnt from Inayat Khan and Dabir Khan(Senec). He was associated with a number of states in Bengal and trained Aritra Dandyopadhyay, Binod Kishore Roy, Choudhury, Bishwajit Ghosh, Kalyani Roy, Rajkumar Joyanta Devi(Natore) and Santosh Kumar Thakur.

Jyotish Chandra Chowdhuri :

He was a famous instrumentalist and musician. His father Rai Bahadur Satish Chandra Chowdhuri was a zamindar of Bhawanipur in Mymensingh. He was a student of Inayat Khan. In addition he has learnt under Dabir Khan(Senec), Dargahilal Misra(Banaras), Bhagawan Chandra Das, Indra Mohan Das and Shyam Chandra Das(Dacca). Among his disciples Manoranjan Lahiri and Sityam Vinod Ghosh were noteworthy.

Dhruva Tara Joshi :

He was a distinguished sitarist, vocalist and renowned musicologist. He took his training from Inayat Khan and Ustad Faiyaz Hussain Khan of Agra. He was the chief producer of AIR and delivered a series of speeches on Hindustani music at the Oxford University, London in 1951. He was a member of the Music Audition Board of AIR. He was the first Dean of the Faculty of JKS Vidyapeeth, Kharagpur, first principal of the P.N. College of Music of Burdwan University; Fellow of Sangeet Natak Akademy both of UP and New Delhi; Expert Member of Music, in Vishwa Bharati, Santiniketan. He has been honoured with the ITC Award of the SRA, Calcutta and the Bhauwalka award by 'Samarbhi' Calcutta. Among his disciples were Palim Bihari Dey Burmen and Vibhuti Bhusan Chatterjee.

Bipin Chandra Das :

He was a famous musician of Bengal. In addition to Inayat Khan, he also studied under Brajendra Kishore Roy Chowdhury and Dabir Khan(Senee). Among his disciples Motilal Sarkar(nephew) and Jamini Kanto Pal were noteworthy.

Manoranjan Mukherjee :

A pupil of Inayat Khan, Manoranjan Mukherejee was a nice sitarist of Calcutta. He trained his son Chittaranjan Mukherjee and niece Laxmi Chakravorty.

Kalyani Roy : She was a well-known sitar player and artist (painter)too. Student of Ustad Vilayat Khan, Jitendra Mohan Sen Gupta, Shauqat Ali Khan(Senee) and Karamatullah Khan(Shahjahanpur) were her gurus. She used to perform regularly on Radio, Television and at music conferences in India and abroad. She had a number of disc records, both solo and duet with Radhika Mohan Maitra. Anjan Chatterjee was one of the noted disciple of Smt. Kalyani Roy.

Pt. Arvind Parikh :

Pt. Arvind Parikh, is one of the leading sitarist, musicologist and one of the foremost 'shaagird' of Late Ustad Vilayat Khan. A famous businessman by profession Mr. Parikh was associated with his Ustad for more than 50 years. He was the only student of Ustad Vilayat Khan who uses the second small tumba. He felt that this tumba on top helps making the sound quality very spiritual. Ustad Vilayat Khan himself did not use the small tumba, yet he taught Shri Parikh in the style and type of instrument he was comfortable with. e.g. Pt.



Parikh plays the alapana in half the speed of Ustad Vilayat Khan.

Pt. Parikh plays sitar for himself only and whatever he plays – he analyses it properly, e.g. he divides gat-playing in four sections –

- Play the outline of the gat and beautify it with Alankars
- Show the Sanchaari and establish it
- Add bols like –
 Dir da ra da – ra da
 Dir da ra da – ra da – ra da – etc.
- Making small and big tons, And with these tons the gats get over.

Very logically Pt. Parikh has examined and elaborated every step of playing. He is a very good orator and gives lecture cum demonstrations in India and abroad. He is considered as the most authentic successor of 'Vilayat Khani tradition'. In fact the 'Vilayatkhani gharana' as renamed and narrated by Pt. Parikh, took its shape before him. He considers himself a 'Bhakti Margi' sitar player' or a follower of his guru. He has converted his tradition into his own direction.

Stylistic development in the Gharana :

While playing the sitar, the player has got two equipments – left hand and right hand -- through which the sound is produced. The left hand basically produces the melody and the right hand produces the rhythm. In the very early stage sitar was played keeping importance on the right hand, and left hand was most stationary. The bols of right hand were taken from Pashwaji bols like – Da dir dara, dara dara, da-e da-e da- etc. e.g.

Sa				Re				Sa
Da - da - ra da - ra				Da - da - ra da - ra				Da - da - ra da - ra
Ni		Ni	Ni	Sa	Re	Re	Ga	Ga
Da da	ra	da	da	da da		da - ra	da da	da - ra
ra da								

At this stage sitar was an accompanying instrument, played with Kawal etc.

In the second stage of Gat toda was played in a tempo of Dwiguntha (twice) in consideration with the modern speed. The taans were played in Chowgan(four times) and Chah gan(six times). These were called 'ekhara taan'. The contribution of Inayat Khan is also remarkable for his addition of Thumri ang in sitar playing of their tradition.

In the third stage left and right hand got equal importance, and one stroke is equal to one note. This was the practice during Inayat Khan. Example of ekhara taan:

Ni	Re	Ga	Ma	Pa	Ma	Ga	Re	Ga
Da	ra	da	ra	da	ra	da	ra	ca

After Inayat Khan the scenario started changing. The left hand became more active than the right in respect to unfoldment of the raga. One stroke and 4 - 5 - 6 notes e.g.

NIRe SaReSa NiSaNI DaNi	NIReGaRe
Da	Da

The "Murki's" like these made the left hand more important. At the same time right hand is also important in some places like Jhala, Bol etc.

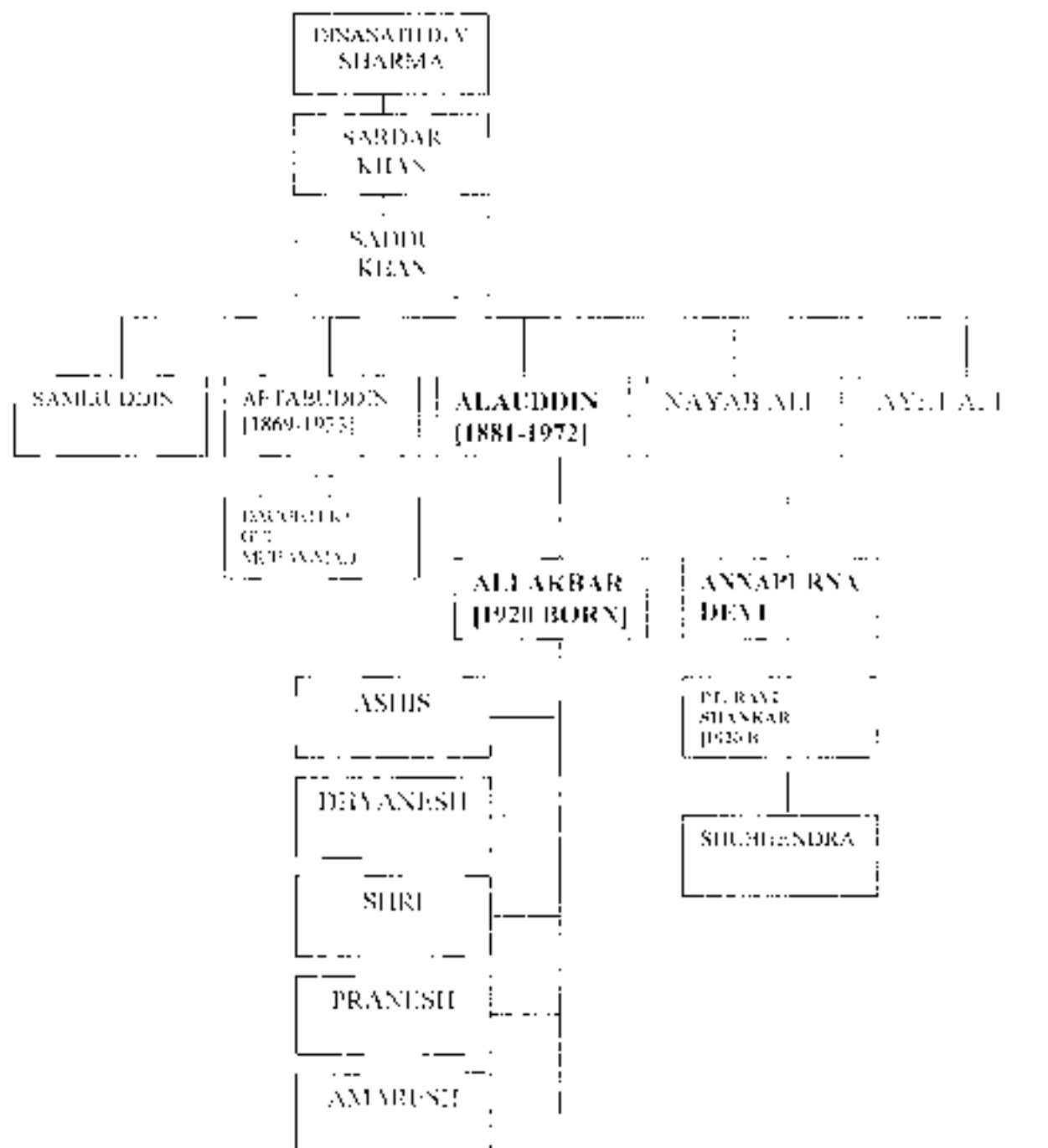
The next stage of stylistic development was done by Ustad Vilayat Khan. He has brought in the following changes :

- ✓ Mainly stressing on the Gayaki ang, i.e. Khayal and Thumri, he has expanded his style of playing
- ✓ His main focus of playing was on the elaboration of same raga in different ways. He used to play each raga with their variety of flavour.
- ✓ He gave much importance on the expression of content of each raga. Keeping balance between the tabla and sitar he used to express the feeling of the raga. Accompaniment of Tabla could never surpass the boundary of his sitar playing, as he always gave importance to the unfoldment of raga and not to its accompaniment.
- ✓ He has introduced playing meend of five notes in the tradition

The most important contribution of Ustad Vilayat Khan was the re-designing of the sitar into 'Gandhar Pancham' sambad or 'bhav'. Once all the strings are plucked – the outline of the raga appears along with the specification that this is a sitar of Vilayatkhani Gherana. This change took place during mid 50s. Before that Vilayat Khan also used steel and brass Pancham. To suit with his style of playing he has made the tahli stronger, bridge – a little upward and the gadge of parda little wider. This tradition has a rule to hold the sitar in 45 degree angle, because biologically the movement of the left hand is most free in this angle.

MAHAR GHARANA OF SITAR SARODE AND SURBAHAR :

MAHAR GHARANA OF SITAR AND SURBAHAR



Tripura was ruled by Maharajas for more than 1300 years before its accession to the Indian Union in 1949. It is a place having predominantly Bengali culture. It has produced a number of excellent musicians. The great grand father of Ustad Alauddin Khan, Shri Dinanath Dev Sharma married a Muslim girl. He was a Kali Sadhak and built a temple at Sattail Pahad {seven mountains} in Tripura. His grand son Saddu Khan, popularly known as Sadhu Khan, was born in Shivpur. He was a well known sitar player and was



said to be a disciple of Qasim Ali Khan [Senee]. He encouraged Alauddin Khan and his brothers to learn music under private tutors. His son Alauddin Khan went to Rampur estate. He learnt from Ustad Md. Wazeer Khan, a Been player of Tansen's lineage, for 40 years. He was an absolute marvel with musical instruments. He could play over 200 instruments with ease. He was then appointed as court musician at Maihar, Madhya Pradesh. His son Ali Akbar Khan and daughter Annapurna Devi and their hundreds of 'Shagirds' have flourished the tradition in all over the world.

Wazir Khan

Maestros of the Tradition :

AFTABUDDIN KHAN :

Second son of Sadhu Khan, was a very talented musician. He was a reputed Shyama Sangeet singer and also a flute and nyastaranga player. Though a Muslim, he was a great devotee of goddess Kalimata and used to roam around in the crematoriums like a Hindu saint.

ALAUDDIN KHAN:

The third son of Sadhu Khan, Alauddin, was always ready and determined to make any sacrifice for music from his early childhood. In fact his entire life was devoted to music. By the time he was eight, he could not take the strict discipline and forced study of books. The constant punishment he got for not studying and for his passion of music provoked him to leave his family quietly and join a party of traveling musicians led by a very famous player of the 'Dhol' {Bengaly}. His association with this troupe provided him the opportunity to play different instruments like – Dhol, Tabla, Pakhawaj and

some other wind instruments like Shahnai, Clarinet, Cornet and Trumpet. With this troupe he went to Dacca and stayed there for quite a lot of time without communicating with his family.

From there he went to Kolkata at the age of 14-15. There he started learning vocal music under the guidance of then famous Nulo Gopal [Gopal Chandra Chakravorty] – an orthodox Hindu musician. From him he learnt the basics of vocal music. But only after 7 years Nulo Gopal died. With respects towards his guru – Alauddin took an oath not to be a singer in life.



During these 7 years he took a job at the Star Theatre [run by Girish Ghosh, the father of Bengali drama] as a tabla player in the orchestra to earn little money. He also got an opportunity to learn violin playing from an outstanding Christian [Indian] teacher. Baba Alauddin participated in the frequent orchestral parties held by a prominent composer Habu Datta, brother of Swami Vivekananda. Habu Datta was well versed with Eastern and Western music and maintained an Orchestra troupe for which he himself was the composer and used almost all the Indian and Western instruments. This later inspired Alauddin Khan to create his own ensemble – ‘The Maihar Band’.

After the death of Nulo Gopal, Baba Alauddin began learning from sarode player Ustad Ahamad Ali, whom he met in the court of Raja Jagat Kishore of Muktagacha in eastern Bengal [now in East Pakistan]. Four years he devoted for sarode learning and serving his guru in all respect. Then Ahamad Ali left the court and went back to his native place Rampur – he took Alauddin also with him. After a few years the guru felt he had taught him to as much as he could – it was the time for Alauddin to perform outside. So he sends him to the outer world to perform and learn more and more music. He then went to meet all the Ustads of Rampur and learnt music from most of them. After a year finally he settled and determined to learn from the Senia vocalist and Veenkar Ustd. Wazir Khan, a direct descendant of Tansen. It was a very tough time for Alauddin Khan as he was not allowed to meet the Ustad. He risked his life and threw himself in front of the chariot of the Nawab of Rampur and managed to give him a written story of his lust for music and eagerness to learn from Ustad Wazir Khan. Moved

by his performance in sarode and several other instruments the Nawab recommended him to Wazir Khan.

In his first two and a half years Alauddin was not really learning music from his Ustad, but he was having the duty of serving Wazir Khan. Once Wazir Khan came to know about the past of Alauddin that he left his family and a beautiful wife only to learn music – he was moved. Wazir Khan then considered him as one of the foremost student and music lover and started training him Dhrupad, Dhamar and the techniques of Veena, Rabab, Surshringar playing. But he was asked not to play Veena in public as it was a traditional instrument and was played only by the Senias.

Next comes the era of Maihar and the initiation of Maihar Gharana. He was appointed there as a court musician in the court of Maharajah Brajanath Singh for more than 45 years. His own house ‘Madina Bhawan’ was made there and a good number of students started learning under his tutelage. He brought his wife Madan Manjari from village and they had two children Ali Akbar and Annapurna – who later became two pillars of the tradition.

Among the noted students of Baba Alauddin were Timir Baran, Shyam Ganguli, Bahadur Khan [nephew], Sharan Rani Mathur, Biren Gangopadhyay in sarode, Pt. Ravi Shankar, Ayet Ali Khan [brother], Nikhil Banerjee, Ali Ahmed Khan and Brajunath Singh in sitar, Nihar Bindu Chowdhury in sarode, violin and Western music etc.

Another great contribution of Alauddin Khan was the ‘Maihar Band’ – the first popular Indian orchestra. [Details of this Band are depicted in the Orchestration chapter] Baba Alauddin was the director of Maihar Band and the Principal of the Maihar College of Music. In 1952 he was made a Fellow of the Sangeet Natak Akademy, and in 1958, he was awarded the Padma Bhushan. Rabindra Nath Thakur’s Viswabharati gave him the honorary Doctorate Degree. All the honours and recognition came to him in the evening of his life, but he was not bothered at all. He is still remembered as a rishi, responsible for safeguarding traditions, for developing, teaching and passing on to his disciples the art of Music.

AYAT ALI KHAN :

Youngest son of Sadhu Khan was also a well known musician. Besides being a good sitarist and a teacher he was a master craftsman of musical instruments. The instruments of Alauddin Khan, Ali Akbar Khan, Saran Rani and many other leading musicians were made by him at his workshop in Brahmanbaria, known as 'Alam Brothers'. He was a music teacher of Viswa Bharati University, Shantiniketan. His son Bahadur Khan is among the noted sarode player of this gharana.

USTAD ALI AKBAR KHAN :

Son of Alauddin Khan, he is a famous sarode player. Born in 1907, Ali Akbar learnt music under his father's strict guidance from the age of three. So it was more like a language that an infant learns – just as his mother tongue. Initially, he learnt vocal music in the different gharana styles – then pakhawaj, shan, surringar, rabab, sarode and violin. Then with Ustad Alauddin Khan's direction he took up sarode as a specialization.

In 1943 he was appointed as a court-musician of Jodhpur state. He has received several honours like Padma Bhushan and D.Litt. For thirty years he struggled to establish a teaching institution in Calcutta. But it was not possible because of very low response. During 1955 he met Yehudi Menuhin and with his persuasion visited USA and Canada. In 1965 he started teaching in California regularly. He established the Ali Akbar College of Music in 1967. Thousands of students are learning there, since then, all the aspects of Indian music and the deeper aspects of Indian culture too.

Ustad Ali Akbar Khan feels that he started understanding music after his 50 years of age. Before that music was mingled in his system like body chemistry just as his mother tongue – but actually he used to behave as Baba Alauddin used to guide him. He had not really thought about it in depth. Only after 50 did he started understanding music, each and every note of it and their flow. While performing – if he gets proper setting of ambience – his mind also floats with the flow of the notes. Within minutes he becomes a listener. He doesn't feel he is playing. And then he starts appreciating music as a listener.¹

¹ An interview by V. K. Rao in February 1988, source – Internet.

ANNAPURNA DEVI :

She is one of the living legends of Senia Maihar Gharana. Recipient of Padmabhusan award Smt. Annapurna Devi is the daughter of Ustd. Alauddin Khan. She is a rare personality and is being credited by almost all the renowned artists of India. Her strict principle, systematic practice and punctuality made her story in the pick of musicianship. Her sitar Surbahar playing was being restricted by herself after 50th century. In turn she has trained a good number of students among whom Pt. Hariprasad Chowrasia, Smt. Saswati Ghosh, Shri Pradip Barot, Pt. Debi Prasad Chatterjee etc. are noteworthy.



According to his students, Shri. Devi Prasad Chatterjee he did not have the luck to listen to her performance but the way of her teaching showed she would be a great performer and would cast a spell on her audience. She would never compromise with characteristic of the raga only to give it a charming appearance. She has followed her father's style of playing in Ati vilambit Laya.

ASHIS KHAN :

Eldest son of Ali Akbar Khan is a famous sarode player. He studied mainly under his Grand Father Ustad Alauddin Khan and stayed with him for a long time at Maihar. He is a regular performer of sarode in India and abroad.

SOME REPUTED STUDENTS :

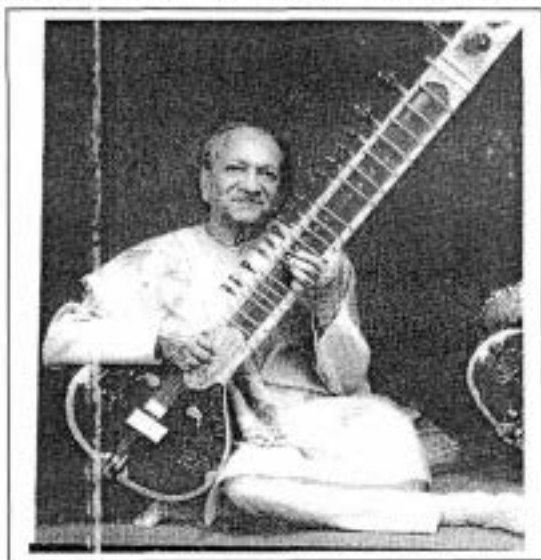
PT. RAVI SHANKAR : Ravi Shankar was born on 7th April 1920 in Varanasi, the holiest of Indian city. At the age of ten he accompanied his elder brother – the great dancer Uday Shankar – to Paris with his company of gifted dancers and musicians. He listened to music of all kind, and became more involved in performance as a dancer and musician. At the age of fifteen, Uday Shankar invited the sarode maestro Ustd. Alauddin Khan to join his company and Ravi Shankar became his devotee and spend many

years under his strict training in sitar and surbahar, techniques of Been, Rabab and Sursringer.

After his studies, he joined AIR, and established the National Chamber Orchestra. By 1955 he had become the most sought after artist in India. He started his mission to the West in the year 1956. Ravi Shankar appeared with the great violinist Sir Yehudi Menuhin in a concert at the United Nations in New York in December 1967. the recording of the music composed by him for the celebration of 'Human Rights Day' was voted the Classical Record Performance of the year by the National Academy of Recording Arts and Sciences. He also composed two concertos for sitar and orchestra.



Ravi Shankar has written for ballets and films in India and the West. His music for Satyajit Roy's Apu Trilogy raised film music to a new standard of excellence. He has composed work for himself and for World musicians Yehudi Menuhin, Jean-Pierre Rampal, and Japanese musicians. He is an honorary member of the American Academy of Arts and Letters. He



received his Doctorate from the California Institute of the Arts, Los Angeles in 1985. Panditji is the author of two books – 'My Music My Life' in English and 'Rag Anurag' in Bengali. In 1986 he became the member of Rajiya Sabha. He is a fellow of the Sangeet Natak Academy, and is also the Founder President of Ravi Shankar [Research] Institute for Music and Performing Arts [RIMPA].

Panditji lives most of the year in Encinitas – California and also spends few months in his Delhi home, where he teaches a few young and talented students in the traditional Guru-Shisya Parampara. As a performer, teacher, composer, writer, Pt. Ravi Shankar single handedly has done a lot for the Indian Music. He is well known for his pioneering work in bringing Indian

music to the West. The love and respect he commands both in India and in the West is unique in the history of music.

PT. NIKHIL BANERJEE :

Nikhil Banerjee was born in Calcutta in 1931. His father was a musician and grandfather also used to play sitar. He was considered a child prodigy, winning the All-Bengal Sitar Competition and at the age of 9 becoming the youngest musician employed by All-India Radio. He learned from Mushtaq Ali Khan, tabla, rhythmic side, and some vocal from Jnan Prakash Ghosh, Birendra Kishore Roy Chowdhury, Allauddin Khansahib, Ali Akbar Khan, Annapurna devi etc.



Pt. Ravi Shankar and Nikhil Banerjee being disciples from the same person, their styles and approaches to music were always different. This is because their teacher channelized them in different ways. The treatment of the rag was all the same, but the exposition is different, the style is different. He stayed with Baba in Maihar for about five years. But from 1947, when Baba became very old-Ali Akbar Khansahib taught him.

He first went abroad in 1955 to Poland, Russia and China, Afghanistan, Nepal and other places like U.S.

ALI AHAMED KHAN :

He was a distinguished personality of Shrirampur in Tripura. His father Gul Muhammad Khan was a saintly person. His social and cultural activities brought him closer to the public memory. A noted sitar player and a music lover, he founded the 'Alauddin Sangeet Samaj'.

SARAN RANI MATHUR :

A scholarly lady, master in both English and Hindi Literature, Saranrani was a famous sarode player. She began her studies in dance under Achchan Maharaj and Shambhu Maharaj. But after some time she switched over to

sarode and studied under Ustd. Alauddin Khan and Ali Akbar Khan. She was honoured with many titles and awards.

SHRI DEBIPRASAD CHATTOPADHYAY :

He was born and brought up in a musical family which led him to be a renowned sitarist. Student of Pt. Biswanath Chatterjee [elder brother], Padmavibhusan Ustd. Ali Akbar Khan, Pt. Nikhil Banerjee, Smt. Annapurna Devi and Pt. Aparesh Chatterjee. Shri. Devi Prasad Chatterjee is a recipient of Presidents award and National Scholarship and many other prizes from India and abroad. The



retired lecturer and Head of the Department of Instrumental Department of Rabindra Bharati University, Kolkata, is a regular and top class artist of AIR and Doordarshan and visited all over India and abroad performing sitar recital, participating in seminars and workshops. His students are also performing successfully in AIR and Doordarshan.

SHRI DIPAK CHOWDHURI :

He is one of the foremost students of Pt. Ravi Shankar and a part of his orchestra team who used to roam around the world playing different compositions of Ustad Alauddin Khan and Panditji. At present Shri Dipak Chowdhury is a lecturer in the instrumental department of Rabindra Bharati University, and honorary lecturer of Satyajit Roy Film Institute. He has given large number of performances. He has his own troupe of orchestration and he himself is the composer. Regularly he experiments with compositions. He has used voice in place of instrumental part in his orchestra. Some of his famous compositions are



'Aanandadhwani', 'Maa' etc. he composes music for ballet troupes also. He has a sensation of taals which are used in a different way from their regular fashion. As in his Bandish of Maaz Khamaj -

1. Sa NiNi Sa Ga- -Re Ga- Ma GaGa Ma Pa Da Pa Ga Pa Ma 2

[Ma - Ma Ga Ma Pa Da Ga MaMa PaPa DaDa Ma-Ma Ga-Ra Ga-]

'Sam' is often played with a off beat, e.g. -

Ma Ma Ga Ma Pa Da - ,

Taan - - Da Pa Da Pa Ga Pa Ma/ - etc.

He is also not rigid about gharana and traditions. If he finds any good technique in other gharana also he accepts that open heartedly. According to him he has adopted this quality from his guru.

Shri Dipak Chowdhary has participated in all the grand music festivals of India including the Dover Lane Music concert in Kolkata and the Sawaji Gangadharva Music Festival in Pune. His performances in the international festivals include the Edinburgh International Music Festival in 1984. he received the prestigious West Bengal Journalists Association award for the best musical Score for a stage production. He has collaborated with Satyajit Roy on film and T.V. music. He has composed creative music for choreographic illustrations of Amala Shankar and Manata Shankar.

PLAYING STYLE OF SENI-MAIHAR GHARANA:

The main characteristics of the bnaj of Maihar Gharana lies in --

1. Purity of raga
2. Systematic Alap[Sthaii, Actara, Sanchari and abhog]
3. Ati Vilambit and Vilambit Jod and Madhya Jod
4. Drat jod
5. Jhala.

Vilambit Gat presentation also has four bifurcations

1. Ati Vilambit
2. Vilambit

3. Madhya Vilambit
4. Drut Vilambit

Madhya Laya gats are presented like –

1. Ati Madhya Laya
2. Madhya Laya
3. Drut Madhya laya

The last gat portion is in Drut Laya. This gharana has a fascination of playing drut gats in Ektaal, Adachowtaal etc. Between Drut and Jhala, there is a portion of 'Toda Taan' which is presented with the help of bole patterns. Finally the raga presentation is concluded with Jhala.

All these portions are not covered in a single raga presentation. Depending on the nature of the raga and time span the parts are chosen. But the taalim of this gharana includes all the sections.

STYLISTIC DEVELOPMENT BROUGHT IN THE TRADITION BY USTAAD ALAUDDIN KHAN :

The scope of instrumental music was very narrow during the time of Alauddin Khan. One player would do only music of a light and delicate nature, another would perform only from the romantic perspective, some musicians were purely spiritual and others emphasized on the materialistic view. Ustd. Alauddin Khan was responsible for enlarging the scope and range of possibilities to an artist. As a young man, Alauddin Khan was taught by so many masters that he learnt a variety of styles of singing and playing and acquired a good number of instrumental techniques of all the four types – Tata, Avanadhya, Ghana and sushir. Naturally he incorporated even some of the characteristics of diverse vocal styles and to applied the same in different instruments. Early in his career, he was reproached for not playing 'pure sarode' when he performed and was criticized for bringing other techniques into his playing.

Another noted contribution of Ustd Alauddin Khan was to expand his playing style in such a way which includes all dhrupad, khayal, thumri and even folk styles. Thus his tradition is a pioneer in the field of sitar playing. A mode of completeness was brought by him with the dhrupad ang alap-jod, khayal ang vilambit, Madhya and drut gat and folk or thumri based dhruv.

Before Alauddin Khan the speed of Vilambit gat was played in the speed of Maddh-Vilambit of modern times. Baba made the speed half and started playing Au-Vilambit gat, and added alap of 'Vistara ang' to give it a new dimension. He had also ornamented drut gats with janjama of different rhythm and bole patterns. As he could play different instruments- he has utilized those boles - even the bole of Dhaak [Bengali drum] in his compositions. This combination of ebhand, boll, vani - is a great contribution of Alauddin Khan to the classical instrumental world.

The next point comes on the usage of Taal. The idea that Madhyaz Laya Gat can be played in other than Teental - was the concept evoked by Baba Alauddin. Before him Teentaal and very rarely Jhaptaal were used. Baba has brought a radical change in framing gats even in Dhamar, Pancham Sawari etc. difficult taals. He preferred the accompaniment of Pt. Kanthe Maharaj. The importance of tabla accompaniment was given only after him. Previously tabla player even could not sit in the same platform with the main artist.

Actually Baba Alauddin's background was so firm in almost all the fields of music that he could express each and every phrase of a raga very transparently and picturesquely. When he could play a raga for hours together, his guru brother Hafiz Ali Khan did not play a raga for more than 20-25 minutes. This is his greatest contribution.

PT. RAVI SHANKAR :

After Baba Alauddin the two significant names of Maihar Gharana are Ustad Ali Akbar Khan and Pt. Ravi Shankar who has given this tradition and Baba's ideas, a complete structure. Pt. Ravi Shankar's background was laid by his brother with whom he has toured the whole world singing, playing instrument and dancing with the group and also knowing the music and culture of other countries. The different compositions of ballet influenced his composition patterns.

Both of Ustad Ali Akbar and Pt. Ravi Shankar learnt music together - which had impact on their duet performances. Two completely different instruments - sarode and sitar - but their mode of interaction remained one.

They not only played together but they influenced each other. This has given a new dimension to the duet concept.

Pt. Ravi Shankar had influence of dance and Karnatik music in his style of playing. Naturally there are influences of taal also. Panditji has fascination about taalas – so he has composed various compositions on different new talas. In fact this style has been adopted from Baba Alauddin.

- Another contribution of Pt. Ravi Shankar is adoption of 'Sawal-Jawab' system with Tabla, from Karnatik music. When he first performed this before audience, he had to face a lot of criticism. But he succeeded to establish the system in North Indian Classical Music which is a very common practice today.

Playing Bandish from any beat or maatraa of the Taal is another fascination of Panditji. One example for this style is in Raag Bhairavi –

16

-Ni

1
+ • 2 0 3
1 Sa . . Pa 1 - Ni Da Pa 1 Ga PaPa Ma Ga 1 Re Ga ReSa /

२६
- १६१ ॥

१ २ ३ ४ ५ ६ ७ ८ ९ १० ११ १२ १३ १४ १५ १६ १७ १८ १९ २० २१ २२ २३ २४ २५ २६ २७ २८ २९ ३० ३१ ३२ ३३ ३४ ३५ ३६ ३७ ३८ ३९ ४० ४१ ४२ ४३ ४४ ४५ ४६ ४७ ४८ ४९ ५० ५१ ५२ ५३ ५४ ५५ ५६ ५७ ५८ ५९ ६० ६१ ६२ ६३ ६४ ६५ ६६ ६७ ६८ ६९ ७० ७१ ७२ ७३ ७४ ७५ ७६ ७७ ७८ ७९ ८० ८१ ८२ ८३ ८४ ८५ ८६ ८७ ८८ ८९ ९० ९१ ९२ ९३ ९४ ९५ ९६ ९७ ९८ ९९ १००

His world tour with his brother had a vast impact on his playing. Panditji is very particular about the limitation of presentation. Limitation of time – i.e. not to play a raga for such a long time so that the same phrases are repeated again and again. Which taal is suitable to which raga so that the 'rasa' of the raga remains intact – this sense of compactness was the result of Western influence.

Apart from this he has done a lot of development in his instrument itself which is given in detail in the 'Physical development of the sitar instrument' chapter.

NIKHIL BANERJEE :

From the very beginning of his recital Pt. Nikhil Banerjee used to spellbound his listeners. Each and every note of the raga he chose were enlivened by him. His systematic approach like Dhrupad, long meends with 'aans' like Rabab or Sursringer cast spell on the listeners. He took quite a couple of minutes to complete the first part of alap. Making couplets of swaras from different angles (mainly from mandra saptak) he used to merge with 'Sa' of Madhya Saptak.

After establishing the Sa note he used to reach upto the vadi swara of that particular raga and then again went back to mandra and then ati mandra saptak. The third part of his alap used to be very exciting as he used to create 'sambads' of different notes from different saptaks and made aesthetic combinations.

Sa was the main focus of the antara part. Relating this note with other notes and creating new combinations every moment he would finish the antara portion.

The next 10-15 minutes were the timing for Vilambit Jod following the Dhrupad and mingling Khayal gayaki into it. This adds different 'chhand', 'Layakari' etc. with the help of krintan, ghasit, janjama-krintan, and light gamaks and overall with meend. The drut Jod portion was designed with different speedy holes and chand.

The last portion is 'jhala'. This is covered with 'Taarparan', 'Thonk Jhala', 'Uta Jhala' and some Vistaars. In the range of three octaves he used to play jhala and finish with a long meend.

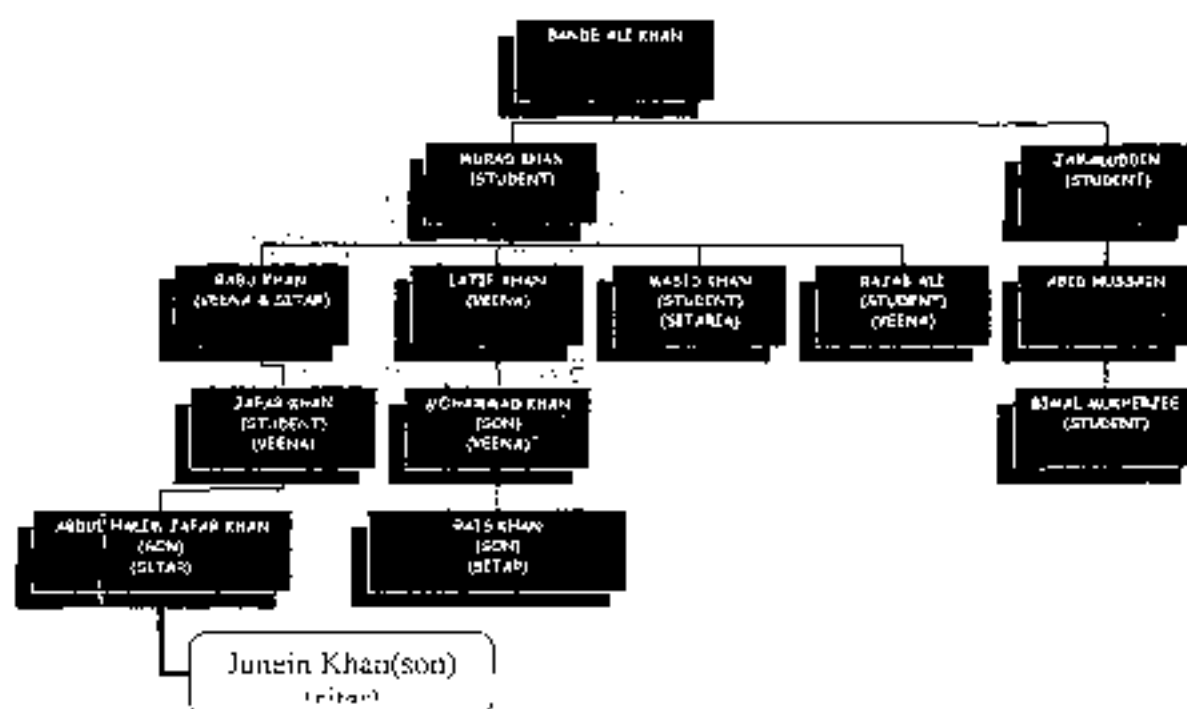
It was his nature – if he played an alap – jod – jhala with all its parts – then the gat should generally be in some other ragas. And the taal was selected according to the nature of the raga. The expression of the gats varied according to the tabla player's temperament of playing. Naturally bandish of the same raga used to get a new and fresh appearance in every performance.

The gat portion was based mainly on 'Khayal ang' though the framework was done with 'tantrakari ang'. He preferred to play in ati – vilambit laya. But Madhya and drut vilambits were also been played by him with ease he has added ala pang vistaar, taan with different alankaar and different chhand including 'aad', 'biad' and 'kuad' laya. He has well followed the speciality of 'Meerkhand or Khandmeru' taan.

In drut Vilambit, apart from variety of taanas he used to show the inter relation between Taal and sitar music through 'Saath Sangat' and 'Atit - Anagata' sam.

Madhya laya is another fascination of Pt. Nikhil Banerjee. There were different in speed of Madhyalaya – like 'ati Madhya laya', 'madhyalaya' and 'drut Madhya laya'. The drut portion was always a surprise for the audience. In every session he used to gift a new bandish in drut gat. Another great contribution of him was to play Tarana in drut laya. With gushes of taanas and todas he finished this portion and proceeded towards Jhala. This portion was filled with layakari in jhala, ulta jhala, and bol-vani with layakari in ati drut jhala. Finally it was brought to an end with a skillful Tihai.

INDORE VEENKAR GHARANA :



The great maestro of veena playing, Ustad Bande Ali Khan has spent most of his professional life in Indore. He was appointed as the court musician of Maharaja Shivaji Rao Holkar during the 3rd and 4th quarter of 19th century. During this time he had one veenkar student Muraad Khan. He was also a resident of Indore. Later on Ustad Bande Ali had many students – but most of them were vocalists.

According to Dilip Kumar Mukhopadhyay, Bande Ali had only one Veenkar student – Murad Khan (though Bimalakanta Roy Chowdhury has given the name of Jamaluddin as his other Veenkar student¹). Later on Murad Khan also developed his own 'sisya mandali' in Indore. They in turn taught their spouses or students and carried on the Veenkar traditions, yet the name of the tradition is still followed as 'Indore Veenkar Gharana'.

¹ 'Bharatiya Sangeet Kosh' - B.K.Roy Chowdhury.

Basically this is a 'Guru-sisya' parampara. A speciality about this gharana is it is completely free from Senia qualities, as none of the veena or sitar player of this gharana took talim from any Senia maestro. Bande Ali himself was not trained from any Senia Expert. Gradually, the modern successor of Bande Ali, Ustad Abdul Halim Jaffar Khan developed a new style of sitar playing which is now famous as 'Jaffar Khani Banj'.

Maestros of the Tradition :

Ustad Bande Ali Khan :

Ustad Bande Ali Khan was born in the music place Kirana. He took his talim of Dhrupad from Ustad Bairam Khan, his maternal uncle who was an inhabitant of Kirana, but his musical training was from Vrindavan Sangeet Kendra. Bande Ali's dhrupad training was from Bairam Khan, but he learnt Veena playing himself. May be he was inspired by some Master but he did not take any talim from anybody. Still his mastery over vina playing was powerful enough to initiate a new tradition.

According to some scholars Bande Ali Khan learnt Veena from Nirmal Shah of Tansen's daughter's lineage. But according to the historical incidents both of them had age difference of two generations. Nirmal Shah spent his old days in Reva, Jhansi, and sometimes in Lucknow and Varanashi. And Bande Ali spent his early years with his maternal uncle at Delhi. Even if they had met for sometime, no question of 'taalim' arises because of limited time span. Bande Ali was famous in North India for his mastery over Vina playing and excellent tonal quality.

Murad Khan :

Like his guru Bande Ali Khan, Murad Khan also had mastery over vina playing. He was an inhabitant of Indore. He has learnt veena playing from his guru in this place. Murad Khan was famous in Indore for his performances in different programs of Music Centres and 'Guni Samaj'. He was the only successor of Bande Ali Khan for vina playing. He had four students of vina playing – Babbu Khan, Latif, Mazid and Razab Ali. Murad Khan spent his late days in Pune.

Rajab Ali :

Rajab Ali was famous for his vocal recital. He was an excellent Khayal singer. He had his taalim for vocal music from his father Moglu Khan. He was more focused in vocal music than as a vina player. He used to perform Khayal in Darbar and vina in 'Gharanadar' gatherings.

Mazid Khan :

Student of Murad Khan, Mazid Khan was famous as veenkar. He spent his life in Indore only. He was a good sitar player too.

Latif Khan :

Latif Khan was the brother of Mazid Khan and student of Ustad Murad Khan. He was a veenkar and he taught his son Muhammad Khan.

Muhammad Khan:

Muhammad Khan, son of Latif Khan, was a veenkar with his father's training. He was married to Inayat Khan's daughter Nasiran Bibi. His son Rais Khan is a famous sitarist of modern time.

Rais Khan :

He is one of the most gifted musicians today. Though born in India, he followed the dictates of his heart, married a Pakistani singer, Bilquees Khanum, and settled in Pakistan. Ustad Rais Khan belongs to an uninterrupted line of great classical musicians since the 15th century. He was born in 1939. He started training at a very tender age, under the tutelage of his father, sitar maestro Ustad Mohammed Khan. At the age of 5, he gave his first concert at the Sunderbai Hall, in a command performance by the Governor, Sir



Maharaja Singh. At the age of 16, he was selected to represent India at the International Youth Festival in Warsaw, where he won the gold medal and first prize.

Rais Khan has thrilled live audiences around the world, with his musical genius and skill. He has also enjoyed a relatively short-lived but highly successful film music career, playing background music for more than two hundred films. He holds a record for the longest uninterrupted sitar recital, at Delhi. He played continuously for 18 hours even though his fingers bled.

Ustad Rais Khan is not only a sitar virtuoso; he is also an accomplished vocalist. At the end of his recitals, he charms his listeners with soft melodious voice, demonstrating how closely related vocal and instrumental music is.

Abdul Halim Jaffar Khan :

Abdul Halim Jaffar Khan was groomed by his father Ustad Jaffar Khan. According to him his art has also been influenced by Rajjab Ali Khan, Amanat Khan and Jhande Khan - the other maestros of Indore Veenkar gharana.

As a child Abdul Halim Jaffar Khan heard Ustad Barkat Ali Khan sing. He was touched by the melody of his Pahadi Dhum which was considered by him as an enchanting of a folkish tune. He has later incorporated this into the Hindustani Classical music, giving it the formalistic treatment of Jaffarkhani Baaj.



Ustad Abdul Halim Jaffar Khan himself does not lay much emphasis on gharana. According to him there is only one universal gharana for music: Swar and Laya – note and tempo. The modern Medias – Radio, TV, Cassettes and CDs have made the music of all Gharanas readily available to anybody. Any musician can listen to them and absorb any part or be influenced by them. So music today cannot be confined in the restrictions of a gharana. This way, Carnatic Music system is more scientific, which does not have a gharana system.

He has interacted with other musicians from Western, Carnatic, Folk, Hindi Film music and assimilated their ideas. His greatest contribution in the field of sitar music is the foundery of 'Jaffarkhani Baaj' - which according to him is a strong imprint of Veenkar Gharana in techniques like 'chapka ang', and 'ulta meend'. He has also contributed in opening up the sitar to varied influences. He has revived lost ragas like Shyam Kedar, Champakali, Rajeshwari, Hijaaj and Fargana. He invented new ragas like Chakradhun, Kalpana, Madhyami etc.

He has made some Carnatic ragas like Latangi, Kanakangi, Kharaharapriya, Manavati, Ganamurthi etc. popular in sitar performance with a Hindustani or rather Jaffarkhani approach.

He has also played with Jazz musician Dave Brubeck, and with guitarist Julian Bream. One of the characteristics of this baaj is 'echo' - a technique derived from Western Polyphony and harmonics, and adding some speciality of Hindustani - which is blended in Alap portion. In certain ragas he plays on two strings simultaneously (the 'Baaj' string and the 'Judi') to produce the 'chord effect' popular in guitar. Applications of all these techniques are done taking care of the essence and purity of Hindustani raga.

Abdul Halim Jaffar Khan has played sitar in Hindi films like 'Anarkali', 'Mughal - e - Azam', 'Jhanak jhanak Payal Baje' etc under music directors like Vasant Desai, C. Ramachandra, Madan Mohan, Naushad etc.

Junein Khan : Son of Ustad Abdul Halim Jaffar Khan, Junein is the present descendant of this gharana. Continuing with the style of his father he has already established himself as an artist.

Stylistic development:

Since it is a veenkar gharana - sustention of notes is the basic technique followed by the artists. Right from the alap portion improvisation, on the basis of the notes of a particular raga, is followed. Techniques like kurd (a combination of hammering and meend) are used to sustain the notes to the extent possible.

To elaborate the raga further Jod is introduced. Previously this Jod portion was accompanied by tabla. But the modern descendants have omitted that and tabla is now introduced from Vilambit only. This is the portion where most of the technical alankars (ornaments) are introduced like -- Zamzama, Khatka, Gada (small type of Ghaseet), Murki, Uchhat (combination of Murki and Khatka -- *Ga Re Sa Re*), Ghaseet, Meend, Kan, Gamak etc.

The Gat is introduced after the Jod. Two parts of Vilambit gat -- Sthaii and Antara are established with vistaar and taan. The Dhrum gat has all three parts -- Sthaii, Manjha and Antara. This part provides an opening for the tabla player to demonstrate his improvisation skills.

End part is the Jhala. In this tradition there is only one jhala portion in the whole raga portion -- i.e. the Jhala at the end. In this portion the Thunk Jhala is favourite of many artists in this tradition.

SITAR TRADITIONS OF LUCKNOW

Lucknow is a historically rich city. The city of **Nawab Wajid Ali Shah** has been the home of innumerable Sitar maestros. In the history of the development of sitar also, this city occupies an important place because of **Ghulam Raza Khan** who enriched the baaj with his innovation of the Razakhani Gat (drut gat). Many other popular sitar experts' name such as **Pyar Khan, Jaffar Khan, Haider Khan, Basit Khan** and **Qutubuddaula** etc. are found in Abdul Halim Sharar's write up.

'Mataikhane Shahi' of Wajid Ali Shah gives references of sitar school of Lucknow, which he has established. Under Sitar Nawaj **Kutub Ali Khan** - Wajid Ali learnt for many years and got proficiency in the subject. Wajid Ali was so impressed by his mastery over the instrument that he has appointed him in his darbar and compared him with **Bajju Bawra** and **Tansen**. **Kutub Ali** was a versatile artist, a fine singer, a great sitarist, a poet and good guru. He has also mentioned **Ghulam Mohammad**, his son **Dule Khan** and **Mehendi Hasan** as well-known sitarist of his time.

Another sitar maestro who enriched sitar -baaj by composing gats based on light classical thumris - **Nawab Hashmat Jang Bahadur**, a disciple of **Pyar Khan** of the **Senia Traditions**. These gats were classed under 'Purab baaj' and became very popular in Wajid Ali Shah's court.

Establishment of the **Bhatkhande College** at Lucknow brought about changes in the playing style of sitar. Basically it was an intermingling of different artists and their style of playing. We get the names and contribution of **Dhruvatar Joshi** (Seni Tradition), **Ustd. Hamid Hussain Khan**, **Ustd. Yusuf Ali Khan** and **Ustad Ilyas Khan**.

Shri Dhruvatar Joshi was a disciple of **Ustd. Inayat Khan** in sitar and **Ustd. Faiyaz Khan** in vocal. He has also received taalim from other maestros like **Sadiq Ali Khan**, **Vilayat Hussain Khan** and others. After serving several years in **Bhatkhande Music College**, Lucknow he became **Deputy Chief Producer** of **Akashvani**, New Delhi and later on took up a post in **Vishwa Bharati University**, Santiniketan. He was one of the seven distinguished scholars honoured in March 1987 during the **Bhatkhande College Centenary** celebration.

Ustad Hamid Hussain Khan was the grandson of **Ustad Sawaliya Khan** of **Farukhabad** and had received training from the great **Ustad Pyar Khan** of

Seniya Gharana. Pyar Khan, the Ustad of Nawab Wajed Ali Shah, had been an accomplished vina and sarode maestro besides being a great composer and Dhrupadiya. Hamid Hussain, who was trained in sitar by his father Tullan Khan and uncle Turab Khan, was appointed senior professor of Instrumental Music in the Bhatkhande College, Lucknow in 1928. He was a good gurg and a gifted composer of Khayals, sitar gats and devotional songs. He wrote many books among which 'Asli Taleem Sitar' in two volumes has been published by Babu Ramcharanlal Agarwal of Aminabad, Lucknow.

Ustad Hamid Hussain was an authority on the theoretical as well as practical aspects of the sitar. In this book he has presented many of the musical treasures stored in his memory, and many instructions for sitar students. The books contain 30 gats in different ragas. He has groomed many students from all over North India and taught them the proper 'Seniya Tantrakari' style.

Ustd. Yusuf Ali Khan(1887-1962) was not only a well-known sitar maestro of his time, but a typically colourful personality of Lucknow who lived long enough to witness the last flickering glory of Lucknow. He was a typical Lucknowi by manners and was called 'a concise dictionary of music and musicians'. He was trained under Azam Khan (a disciple of Jaipur Vainik Nirmal Shah) and his sons Abdul Ghani Khan and Murawwat Khan.

Yusuf Ali belonged to the Seniya Gharana. He has performed at many places in India and abroad, in AIR and other conferences. He has also demonstrated the art of sitar making which he had learnt from his father Bhondur Khan who was a famous sitar maker of Lucknow. Yusuf Ali worked as a staff artist of Akashvani, Lucknow for some time and was a staff of the Bhatkhande College. He was awarded Padmasree in 1958, Sangeet Natak Akademy award and many other honours in prestigious competitions held in 'Riva:ats'. Among his disciples were his sons Md. Ismail (a staff artist of AIR, Lucknow), Rahat Ali, Jaffar Khan (migrated to Pakistan) and most well known was Ustad Ilyas Khan, the younger son of Sakhawar Ustad.

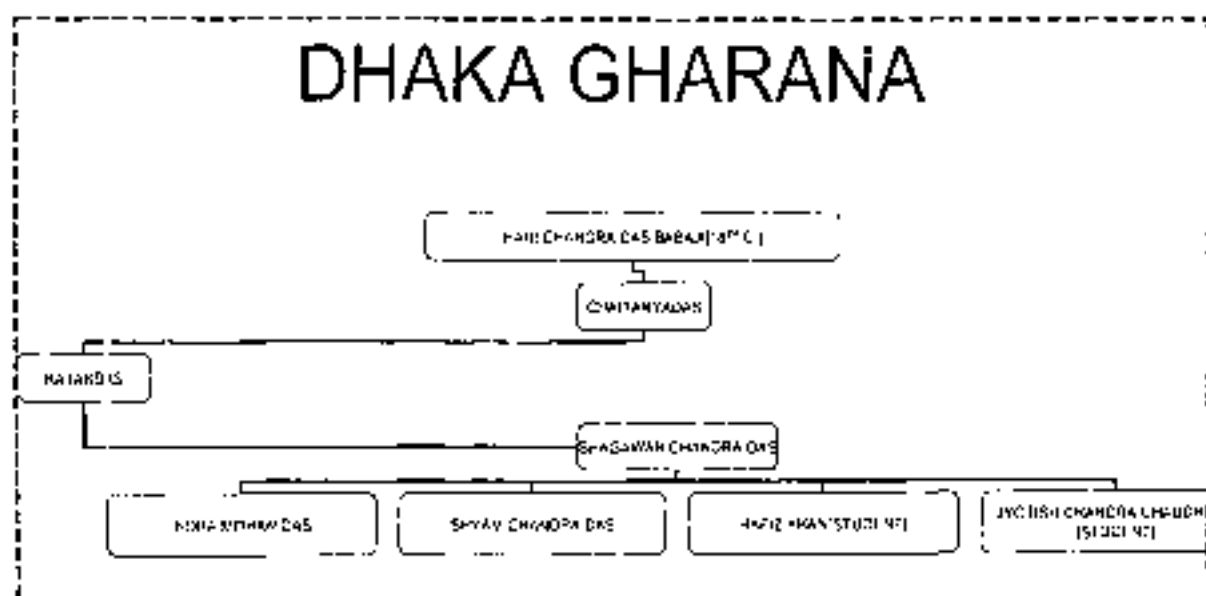
Ustad Ilyas Khan was a popular sitar artist of Lucknow, a dedicated teacher of the Bhatkhande College where his father had served loyally for many decades. Ilyas Khan used to perform and give training to a large number of pupils.

In the present days due to Bhatkhande Music College, the Akashvani and Doordarshan, quite a large number of boys and girls have been learning to play on the sitar. In recent years, however, no outstanding artist has emerged in Lucknow.

SITAR TRADITIONS IN BENGAL :

In the history of Bengal, sitar as a solo instrument came in vogue around the 2nd decade of the 19th century. Before that, during early 18th century, this instrument was used mainly in orchestral pieces or as accompaniment to vocal music in 'Akhdai Gaan' (folk type of Bengal). This gaan used to have intricate orchestral music as an integral part of it. Sitar was one of the essential instruments on such occasions. The Chinsurah Akhdai group used this instrument, which was played by Madhav Chandra Ghosh, who was famous as a sitar player. But it is not known whether he played sitar in solo form.¹

So far it is known, solo sitar playing was practiced in Bengal in three different places: Dhaka, Vishnupur and Calcutta. Later on two other traditions also got highlighted. But they could not make their pavement smooth after 3-4 generations and remained as dead traditions. e.g. Pathak Tradition, Ranaghat sitar tradition etc.



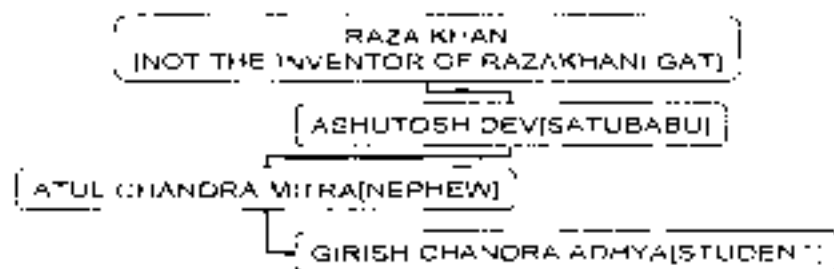
Out of all the centres in Bengal probably Dhaka was the oldest. Being the capital of the Mughals for a long time, Dhaka was fortunate to have a flock of musicians in search of Royal patronage. Thus many vocalists and instrumentalists came to Dhaka and enriched the musical atmosphere there.

¹ 'Shastriya Sangita and Music Culture of Bengal through the Ages' Chhaya Chatterjee(RRPB)

The first name known of a sitarist and originator of the oldest sitar gharana of Bengal, Dhaka Gharana, is Haricharandas Babaji. But nothing is known about his guru parampara or style. He was born around the end of 18th century and became famous as a sitar player in the early part of 19th century. He was invited to stay and play sitar in the court of the then Nawab of Dhaka, establishing the first professional sitar family of Dhaka.

Haricharan Das' son Chaitanya Das was groomed by his father. He became a well known sitar player of Dhaka. Gurudas learnt under Hingu Pagal, a famous name of that time. Chaitanya das trained his son Ratan Das. He has trained Rupal Das. The most famous sitarist among the Das family was his son Bhagawan Chandra Das sitari (1852-1931). Apart from his father and other family members, he also learnt from Sibu Pagal, Hingu Pagal, Benibabu, Hyder Khan and Muhammad Khan. He has trained many students viz. Indramohandas, Shyamchandra Das, Hafiz Khan, Jyotish Chandra Chaudhury, Zamindar of Bhawanipur and others.

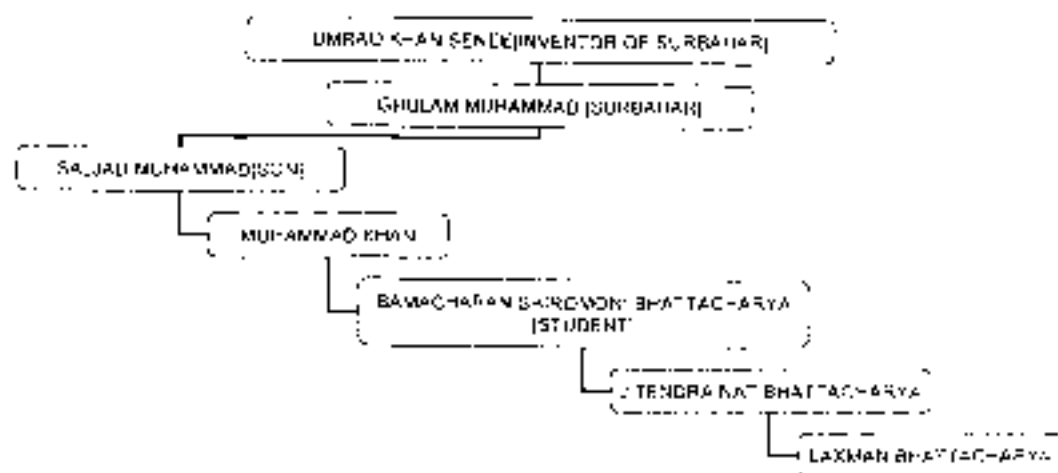
CALCUTTA GHARANA



After Dhaka, Calcutta became famous as a centre of sitar. The first known solo sitar player was Ashutosh Deb (Satubabu). He was a millionaire and learned sitar methodically to become an eminent sitaria. His guru was Raza

Khan (not Ghulam Raza, the innovator of Razakhani gats), who was a talented and famous sitar player. Raza Khan also trained many more students in Calcutta. Satubabu trained his own nephew Atulchandra Maitra and later placed him under his guru's talim. Atul Chandra groomed Girishchandra Adhya. Details about their playing styles are not much available.

RANAGHAT SITAR GHARANA

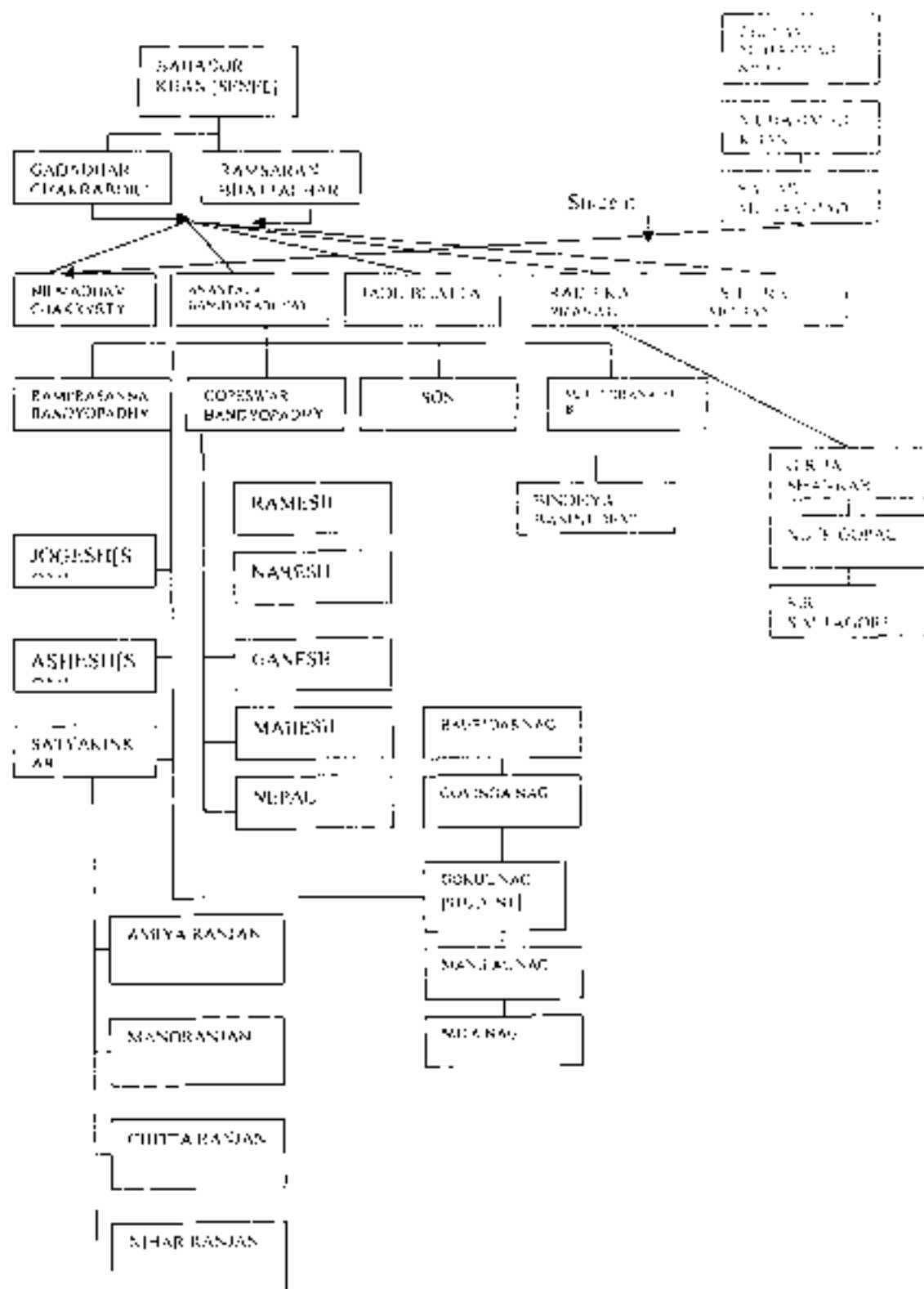


Bamacharan Siromoni Bhattacharya's family and students from Ranaghat was known for its special techniques of playing sitar. The root of this gharana was laid by gurus from Seni Parampara. In this parampara, Umrao Khan Seni (innovator of Surbahar) gave talim to Ghulam Muhammad in Surbahar. Ghulam Muhammad taught his son Sajjad Muhammad, who trained Muhammad Khan. Both Sajjad Muhammad and Muhammad Khan came to Calcutta together. Sajjad spent a few years in Pathuriaghata Thakurbari. Bamacharan learnt under Muhammad Khan methodically and also from Sajjad very briefly at the Thakurbari. Bamacharan's other gurus were both instrumentalists and vocalists. Ahmad Ali Khan Khayalia, Basat Khan and Kasim Ali Khan Seni, Jadu Bhatta, Diljanbui and Ekwaris Khan

from whom he collected many 'chizes', bandishes and rare ragas. His technique in playing sitar and surbahar was dhrupad oriented in methodical elaboration of ragas and he used to be accompanied by pakhawaj. He trained his son Jitendranath (1877-1936) thoroughly in sitar and surbahar. Jitendranath settled in Calcutta, receiving a ready welcome from the connoisseurs there. His disciples were Satyendra Kumar Datta, Paraki Halder, Harihar Datta, Hemendranath Sanyal, members of the Nair family and his own son Laksman (1915-1954). He was extraordinarily talented and specialized in the sitar only. He has mastered various and rare ragas collected by him and his forefathers. Unfortunately, he died early, when he was only 39, putting an end to the sitar tradition of this family. But he has left disciples e.g. Apares Chandra Chattopadhyay, Amiya Bhushan Chattopadhyay, Ashim Kumar Datta, Pares Acharya, Shailen Das, Santosh Kumar /sur and Harendranath Datta.¹

¹ 'Saptiya Saigita and Music Culture of Bengal Through the Ages' - Chaya Chatterjee 9-265-267

Vishnupur Gharana of Sitar and Surbahar



Vishnupur gharana originated about 250-300 years back at Vishnupur, a sub division town, in Bankura district of West Bengal. The ruler of that era was Vir Raglanath Sahu, the Mallah king. He went to Delhi and invited Ustad Bahadur Khan (of Tansen's family) to Vishnupur and honoured him as court musician. From his disciple's lineage the Vishnupur Gharana initiated. His first disciples were Gadadhar Chakravorty and Ramsaran Bhattacharya. They have trained Anantalal Bandyopadhyay (father of Gopeshwar Bandyopadhyay), Jadu Bhata (he was entitled as 'Tansen of Bengal'), Kshetramohan Goswami (inventor of Dandanatrik swarlipi or notation system), Radhika Prasad Goswami etc. Sajjad Muhammad, the son of Muhammad Khan and grand son of Ghulam Muhammad Khan also settled down in Vishnupur. He has trained Nilmadhav Chakravorty, who was the teacher of Ramprasanna Bandyopadhyay. Ramprasanna Bandyopadhyay had a number of scholarly students, viz. Gopeshwar Bandyopadhyay (brother), Jogesh and Ashes (sons), Satyakinkar Bandyopadhyay (nephew), Gokul Nag (student) etc. Radhika Prasad Goswami trained up Girija Shankar Chakravorty, Nute Gopal -- zamindar of Gobardanga, S.M.Tagore and others. Ashes Bandyopadhyay's pupil Ranabir Roy was expert in asraj. Satyakinkar Bandyopadhyay himself was an instrumentalist, but his sons Amiya Ranjan, Manoranjan, Chittaranjan and Nihar Ranjan were well versed in vocal music. Gokul Nag on the other hand, trained his son Manilal in sitar and surbahar. His daughter Mita Nag is an upcoming sitar player now.

STALWARTS OF VISHNUPUR GHARANA :

- Muhammad Khan :** Muhammad Khan was the son of Ghulam Muhammad Khan of Lucknow. A renowned Bin and Surbahar player Muhammad Khan was a musician in the state of Gobardanga, about 35 miles North West of Calcutta.
- Sajjad Muhammad :** Sajjad Muhammad lived under the patronage of Sir S.M.Tagore's brother Raja Jatindra Mohan Tagore and had a wide impact in Bengal in both sitar and surbahar playing. He was known for playing dhrupad alap on the surbahar and Purañ haaj gats on the sitar. Satyakinkar Bandyopadhyay used to play gats in sitar, composed by Sajjad Muhammad.

According to him Sajjad Muhammad specialized in the use of krintan and used it frequently in his playing.

Ramprasanna Bandyopadhyay: Son of Anantlal Bandyopadhyay, Ramprasanna Bandyopadhyay was a stalwart of surbahar playing. Shri Satyakinkar Bandyopadhyay spoke of him as a genius. He could play nice alap in surbahar. Also he had mastery over different ragas and had a unique creativity. Once Sarojini Naidu detained a train to listen at his surbahar playing in the railway station of Bankura.¹ He died in 1927. He could also play many other instruments. He learned rabab, been, surbahar, sitar from Sajjad Muhammad at the court of Raja Jatindra Mohan Tagore at Pathuriaghata Thakurbari. He was probably the first sitar player of this gharana. He was also the court musician of Kuchiakol and Nadajol in Bengal. To his credit, he has a number of books viz : 'Mridanga Darpan', 'Tabla Darpan', 'Hisorj Darpan', 'Sangeet Manjaree'.

Surendranath Bandyopadhyay : He was the third brother of Shri Ramprasanna Bandyopadhyay from whom he has learnt surbahar playing. Recording of his surbahar playing is still stored in Sangeet Natak Akademi of Delhi. He has also received an award from Rabindra Bharati Sangeet Natak Akademy Calcutta and also awarded Padmasree. A distinguished vocalist and a fine player of several instruments, he was a court musician of Vardhaman and later of Raja Jatindra Mohan Tagore.

¹ Personal interview with Dr. Anirva Ramani Bandyopadhyay, Son of Satyakinkar Bandyopadhyay.

Gopeshwar Bandyopadhyay: Second brother of Ramprasanna Bandyopadhyay. Shri Gopeshwar Bandyopadhyay, was a great dhrupadiya (dhrupad singer). To give honour to his mastery he was awarded 'Saraswati Smriti Puraskar' in the year 1925. He was a very good sitar player and learnt it from Ramprasanna Bandyopadhyay. Short played records were available of his sitar playing. He was also honoured with Desikottam from Viswabharati University, Santiniketan. The great master of sitar never played sitar outside. He believed if people know him as a sitar player he would not get honour as vocalist. He has applied the style of sarbanar in sitar. Gopeshwar Bandyopadhyay, a court musician of Bardhaman for about 29 years, was closely related with the Tagore family of Calcutta. He was a member organizer of the All Bengal Music (Association) Conference held from March 27th to 31st in the year 1937. Top Indian musicians participated in the sessions. He was the author of a number of books like 'Taamratala', 'Geetmala', 'Sangeet Lahari', 'Geeta Prabeshika' and 'Sangeet Chandraika'. Gopeshwar Bandyopadhyay was the editor of the monthly magazines 'Ananta Sangeet' and 'Sangeet Bijnan Praveshika'. He passed away on July 28, 1963.

Jogesh Bandyopadhyay: He was the 3rd son of Ramprasanna Bandyopadhyay. He carried his father's style in original form.

Ashesh Bandyopadhyay : Youngest among the brother's Ashesh became the principal of Music Department in Vishwabharati – Santiniketan. He played sitar, surbahar and esraj. Ranabir Roy, the famous esraj player was his student.

Satyakinkar Bandyopadhyay: He was the nephew of Ramprasanna Bandyopadhyay and Gopeshwar Bandyopadhyay. His training also started from these two stalwarts. He has learnt sitar from Gopeshwar Bandyopadhyay. He himself was very talented. Satyakinkar used to play alaap in sitar following the style of surbahar. Though it was mostly in Dhrupad style, still Veen ang or Baaj also influenced him. He had inborn talent in sitar playing. He used to play a type of chord – which was a speciality of him – it was played in combination of 3-4 strings. But he did not perform in any program. He used to sing Dhrupad, Khayal as performer, but not sitar, though he was dynamic and talented. He could easily play pakhawaj, tabla, and esraj. Later on none of his sons continued the sitar tradition. Satyakinkar Bndyopadhyay used to play sitar with two fingers of right hand. This style was continued by him following the Been ang. He was a learned person and was honoured with the post of Dean, Faculty of Music in Rabindra Bharati University.

Gokul Nag :

Son of Govinda Nag and grandson of Bauridas Nag – Gokul Nag was a talented student of Shri Ramprasanna Bandyopadhyay.

He is the person who has brought changes in the style of playing. Instead of two fingers' striking he



has modernized the system into single finger stroking in his gharana.

Shri Gokul Nag used to live in the 'Zaminder badi' (house of the zaminder) to teach the children Vocal music and sitar. He had mastery over many instruments viz. Beena, Surbahar, Esraj, Sitar, Sarod, Tabla, Tablataranga, Harmonium, Jaltaranga, Naastaranga, Kashthataranga(made of wood) etc. so the famous dancer Pt. Uday Shankar requested him to play in his troop. Gokul Nag visited many places in India with the troop. But his father did not permit him to go abroad. So he had to leave the troop. He has taught many students among whom his son Manilal's name is noteworthy. He died in 1983.

Manilal Nag :

Born in Bankura town in Bankura district of West Bengal on 16th August, 1939, Shri Manilal Nag was the blessed son of Shri Gokul Nag. Manilal started learning music at the age of 5 or 6, under his father's guidance. He started with vocal dhrupad, dhamar and songs till his 14 years of age. Later on due to some problem in his vocal chord, he concentrated mostly on sitar and surbahar playing.



Manilal Nag has participated in many music concerts e.g. National Program of AIR, Radio Sangeet Sammelan and many other radio programs. He has played in most of all the major Music Conferences throughout

India since 1948. In 1977 he got the opportunity to tour abroad with Calcutta Delegation on behalf of the Ministry of Education, Govt. of India. He has also visited U.K. and other European Countries, U.S., Canada, Australia, Japan etc.

Manilal was, to his pride, accompanied by almost all the leading tabla players of India like - Ustd. Allarash Khan, Pt. Santa Prasad, Pt. Kisher Maharaj, Karanullah Khan, Kanai Dutta, Mahaperash Mishra, Shankar Ghosh and young artists like Anindo Chatterjee, Ananda Gopal, Swapan Chowdhuri and others.

Mita Nag :

daughter of Pt. Manilal Nag, Ms Mita Nag is the 6th generation of their family into Indian Classical Music. She is a scholar and a lecturer of a college in Kolkata. She is a reputed sitar player in this city and also successfully carrying on with her tradition.

An analytical view of the stylistic development :

Dhrupad is the speciality of this banj. The system of playing alap in Dhrupad ang is to play straight notes only. Vishnupur follows this system. So the uses of long notes are very common. This banj avoids to use light alankars like gamak, surat, murki etc. in Alap.

Previously they had the tradition of playing sitar with two mizrabs. Jhala was played with nail of little finger of right hand. But after Shri Gokul Nag this system is changed. Pt. Manilal Nag uses one mizrab only and for jhala also he uses mizrab.

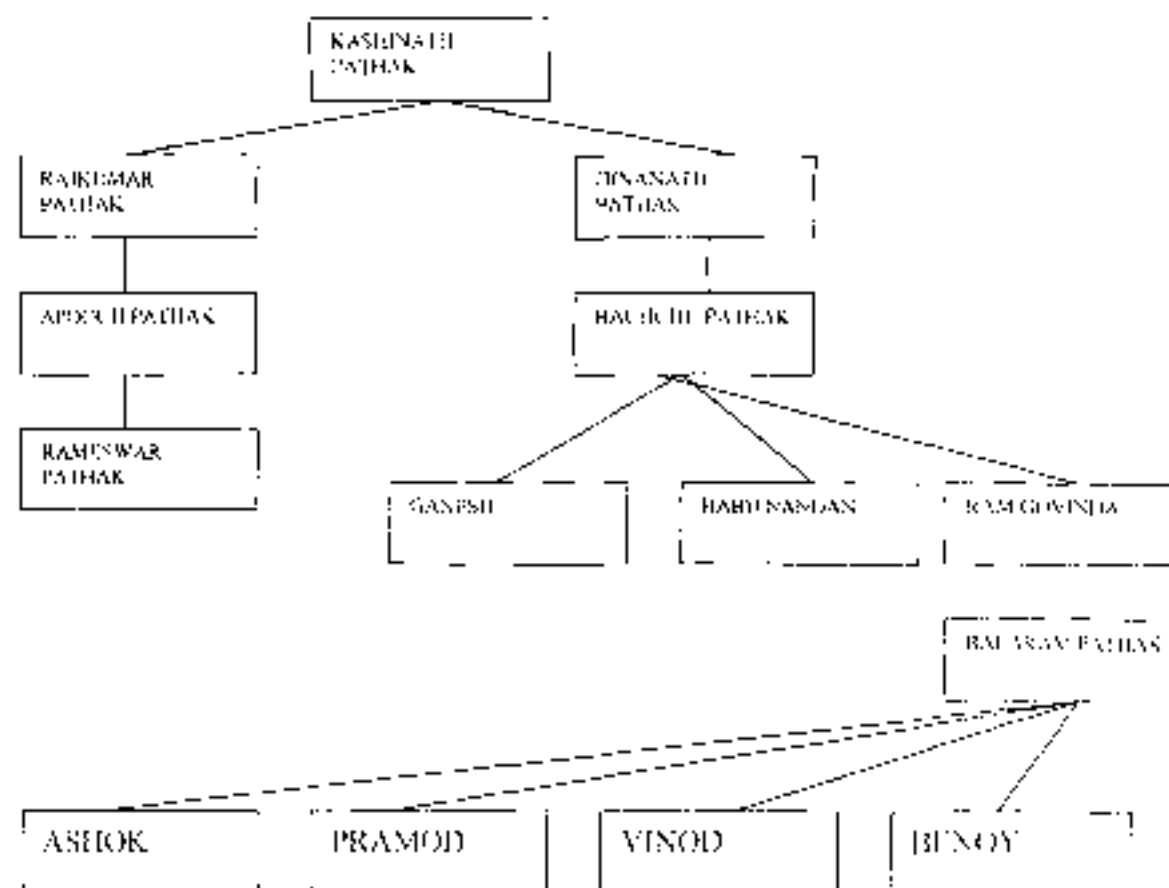
Among the tannakari ang, there are several right hand boli-vani. Gats are decorated with bols like da-r da da-r da: dir: dir: dir: da diri da-da etc., as they are used in todas, thus making the gat very colourful.

Most of the artists of this tradition are interested in representing the traditional ragas in new form and shape rather than creating new ragas. Playing vistaar ang in between tanas is another feature frequently played by these artists.

Pathak Family of Bengal and Darbhanga of sitar and surbahar traditions:

Darbhanga was a prosperous though small music center from the late 18th century, and continues to be the home of a prominent line of dhrupad musicians. Vocal music was predominant in the Mallik Family, a famous music family of Darbhanga, although instrumentalists are spoken of as well. Naval Mallik was a Been player of the early 19th century, and Ganga Mallik, a sitar player. Sir S.M. Tagore spoke of Maharaja of Darbhanga Sir Lakshmisvara Singh as an excellent sear player. But the most famous sitar tradition remained in the Pathak Family.

PATHAK TRADITION:



History of Pathak tradition :

The Pathak gharana goes back in time at least six generations. Although there is no evidence, they believe that their musical and may be also their family heritage, goes back to Gopal Nayak, a veena player from the 12th century. Most members of the gharana are dhrupad singers, veena players or sitar and surbahar players. The history of Dhrupad singing is important to note, as it also influenced the style of playing on sitar and surbahar.

Some Masters of the tradition :

Rameshwar Pathak :

the most famous sitar player of Darbhanga, and one of the leading sitar players of his time, was the early 20th century Rameswar Pathak. He is said to have learned from Basat Khan, who had moved to Bihar after living for sometime with Wajid Ali Shah in Calcutta, or from Basat Khan's son Muhammad Ali Khan. Rameshwar Pathak played in both the Purab and Delhi styles and his style and technique had a significant impact on 20th century sitar music.



Balaram Pathak : Pt. Balaram Pathak was born in 1923 on the 5th of November in Bodh Gaya, Bihar. He became the court musician of the Maharaja of Kashim Bajar, in West Bengal at a very early age. His personal style is recognized by many colleagues and his contribution to classical music with his composition and introduction of new ragas like Latangi, Sanmukhpriya gives him a special place in the history of sitar.



In 1989 he was awarded with the Sangeet Natak Academy award for his contribution to Indian music. Beside his eldest son Ashok, he has three other sons Pramod [vocal], Vinod [tabla] and Vinay [composer/harmonium] who are carrying forward with his tradition.

Ashok Pathak :

The eldest son of Balaram Pathak, Ashok is the focal point of the tradition. He mastered the sitar and surbahar style of his father and developed it some more. He was born in 1949 in Bodh Gaya in Bihar. Since 1983 he is living and working in the Netherlands. In 1991 he received the 'International Man of the Year' award from Cambridge in recognition for his service to music.



Style of Pathak tradition :

The sound of the Pathak-style is very soft and smooth. The sharp resonating sounds, so typical for the sitar, are much softer and are more round, like a human voice. The clear sound and the treatment of meend in the Pathak-gharana are easy to recognize.

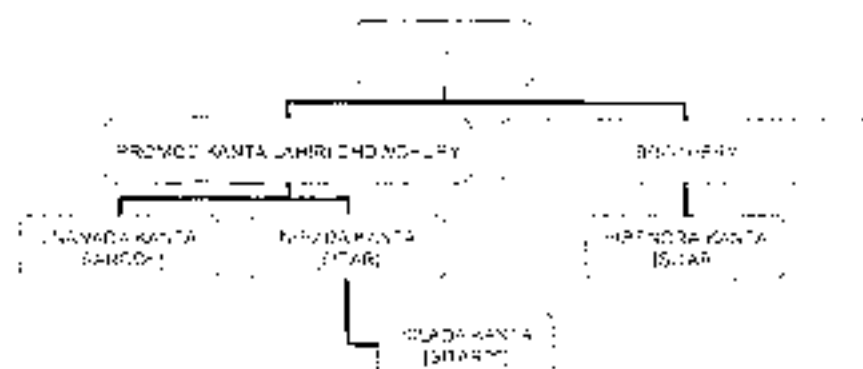
There are some adjustments on the instrument. Balaram Pathak started to change little things on his sitar. He worked out his ideas together with his sitar-builder **Hiren Roy**. Very important is the extra third bridge at the end on the neck of the sitar. Now the upper strings are tied over two bridges which gives a longer sustain, even if the string is stroke softly. This is important, because the soft stroke is part of the style, but long meends are important too.

On the Pathak-sitar there is an extra string. Four strings are for melody, like the traditional sitar and instead of three chikari-strings there is an extra chikari, tuned in Sa to create a fuller sound.

Two adjustments of minor importance are the little screws on the top for the fine tuning of the chikari-strings and the extra fret on Re-komal. The

flageolets are used very frequently, in the middle of a melody, or to serve as a base for a small melodic line. This technique is introduced by Balaram Pathak, just as the use of chords. Although this last technique was fully perfected by Ashok Pathak. It makes him the only sitar-player today, using chords.

Kalipur zamindar- vamsa[tradition]



This gharana starts with Janada Kanta Lahiri Chowdhury – who was the eldest son of Promod Kanta Lahiri Chowdhury. Janada was a great patron and well maintained the tradition of patronizing by his fore fathers. A number of reputed artists were there in his court. He was a reputed sarod player too. He was trained by Amir Khan[Gwalior], Bajrang Mishra, Brajendra Kishore Roy Chowdhury[Gouripur], Hayat Khan[Bengal], Muhammad Ali Khan[Sence]and Sital Chandra Mukherjee.

Harendra Kanta Lahiri Chowdhury, cousin of Janada Kanta was a famous sitar player. He was a disciple of stad Mustaq Ali Khan [Sence].

Janada's brother Niroda Kanta Lahiri Chowdhury was a good sitar player. Besides his brother Janada and cousin Harendra, he also studied under

Inayat Khan (Bengal), his son Nilada Kanta Lahiri Chowdhury was a reputed sitar player.

No other informations about this gharana are found. It is a dead tradition now. Being zamindar of Kalipur it was easy for them to indulge themselves in music, and reputed musicians were also there to train them. who went there for patronage. There is no proof of their music now. Presently this area comes under Bangladesh. Yet due to these patrons maestros got their fame.

SITAR TRADITIONS IN PUNJAB, HARIYANA AND RAJASTHAN :

Sitar traditions of Punjab, Haryana and Rajasthan emerged after some great masters of sitar visited these places for musical performances in different 'Sangeet sammelan'. It used to become a frequent visit for them as they started teaching a number of students who, later on, continued a stream in these areas also.

Ustad Vilayat Khan's name comes foremost in this list as he has the maximum number of shagirds and students in these areas. Among them were Shri Narendra Narola of Patiala, Virender Kumar of Jalandhar, Prof. Om Prakash of Jalandhar etc. Another master was Shri Laxman Das, who has trained his two sons Shri Virender Kumar and Shri Jitender Kumar. Prof. Sitaram and Smt. Megh Raj Sharma became famous sitarists under the guidance of Shri Laxman Das. Shri Jitender Kumar was the lecturer in Gurumanak University. Smt. Meera Madan [Kumar] has learnt sitar from her husband Shri Jitender Kumar and is teaching as a senior lecturer of Instrumental Department in MCMDAV College of Chandigarh. Smt. Deepa Sharma and Sardar Mammohan Singh is also the disciple of Prof. Laxman Das.

Another upcoming artist Shri Harvinder Kumar Sharma, son of Shri Megh Raj Sharma, is also an established sitar player of this city and disciple of Shri Jitender Kumar.

Shri Virender Kumar, son of Shri Laxman Das has trained Smt. Raj Kumar Bal - who is also a student of Shri Budhaditya Mukherjee.

Saroj Bala Sharma is a student of Ustad Amjad Ali Khan. She was a lecturer in Kurukshetra University. At present she is teaching in Punjab University.

Pt. Ravi Shankar has successors like Mrs. Sorajit Kar, Shri Surendra Bhowmik etc. Mrs. Sorajit Kar was the daughter of Shri Achchar Singh who had a sitar manufacturing company. Shri Surendra Bhowmik and Smt. Sushruti Bhowmik on the other hand flourished the art in Chandigarh. Shri Chandra Kanta Khosla is a disciple of Uma Kant Mishra of Delhi who is a follower of Maihar Tradition.

Other sitarists of Punjab are Shri Arun Mishra, son of Shri Shankar Lal Mishra, Shri Mannu Kumar Singh, son of Shri Laxman Singh Seen who was a tabla player and guru brother of Ustd. Allarakha Khan.

Shahid Parvej, son of Ustad Aziz Khan, is a renowned sitar player. He is a resident of Hariyana. Ustad Shahid Parvez hails from the famous lineage of the Etawah tradition. He was initiated into music by his father, Ustad Aziz Khan and very soon made a name for him as a young performer. As a matter of fact, he gave his first public sitar recital at the age of eight.



He received training in vocal music and tabla as well as the sitar and quickly established himself as a major attraction on the Indian Classical concert circuit.

His playing is a perfect combination of gaiyaki ang (singing style) and tantrakari ang (instrumental style).

Another name from Hariyana should be mentioned - Shri Ravi Sharma, a disciple of Debu Chowdhury, who is an inhabitant of Rhotak and flourishing sitar music in that zone.

Shri R.D. Verma is a resident of Vanasthali, Rajasthan and is quite famous as a sitarist. Sitar music has flourished in many other cities of Rajasthan like Jodhpur, Jaipur etc.

CHAPTER 3

SALIENT FEATURES COMMON TO BOTH INSTRUMENTS IN STRUCTURE AND APPLICATION IN PERFORMING MUSIC

One of the basic tenets of performing music of any country, region, styles of performance, is definitely variety. Within a said parlance of the whole idea of performance the styles can be many. There is the classical, semi classical –within this vocal or instrumental or orchestra. Sometimes there is the combination of styles. There is the folk music, religious music to which the classical or semi classical belongs in our country and film music, music written for drama, dance dramas, the list is endless. The changing social scenario also plays a role in the development and mainly utility of music of the land.

In this respect the study of classical stage music has many and a vast reach. The varieties that we find in this area are again innumerable. We can list a few under this category

3.1. Classical Music Concerts

- Vocal
- Instrumental
- Percussion ensemble
- Orchestral (As we witness conducted in All India Radio)
- Devotional

Classical music concerts when generalised is understood to be a vocal concert. Here the role of both the Veena and Violin is varied. The Veena in current day practices is a solo Instrument. Whereas the violin is mainly an accompanying instrument. Having said these roles of all the musical instruments are ever changing. We have the solo violin concerts played by very efficient and talented artists very frequently. So much so, many violinists do away with playing pakkavadyas completely and only give solo renderings.



Figure 3.1: Vocal Veena concert



Figure 3.2: Nithyashree



Figure 3.3 : Ranjani-Gayathri

The reason for the variety of uses of all the classes of musical instruments is that the application of various components of a carnatic classical music is very dynamic in nature. The application therefore is as varied as the number of instruments as well as the number concerts. By the number of concerts I mean the way in which a concert is presented. For e.g. If a composition or compositions are repeated by the same artist or a different artist on the same stage with the gap in between concerts very less still the presentation will be different from the previous one. Let us say for e.g. a Veena player has presented Raga Simhendra Madhyama and a composition of Mysore Vasudevacharya-ninne nanmmitinayya in Misra chapu tala. On the same stage let us say

a second artist presents the same kriti in vocal, there can be a lot of variety even in such a case. Reasons are many. For argumentation I will only point out one, The Veena player will not perform neraval and does swaraprastara on the pallavi which begins on the sama eduppu and the vocalist does neraval on panngendrashayana at the anupallavi portion followed by swaraprastara, which will be on the anagata eduppu which will be enjoyed by the listeners although they have already heard the same raga and the same kriti on the same day. Why is it so enjoyable? Because the nature of music when presented on two different mediums and in the two different beat patterns becomes really different from one another. Many of us have heard such contrasts on the same day during music festivals.

Veena Performances on stage although rare are not very infrequent. Till recently we got to hear a Veena concert as a solo and with the support of a Mridanga or a Ghatam. Rarely other percussion instruments like morsing or kharjari were used. But we nowadays see many of the Veena artists employing the violin as a pakkavadya in line to that of a vocal recital.



Figure 3.4 : veena and violin in musical concerts

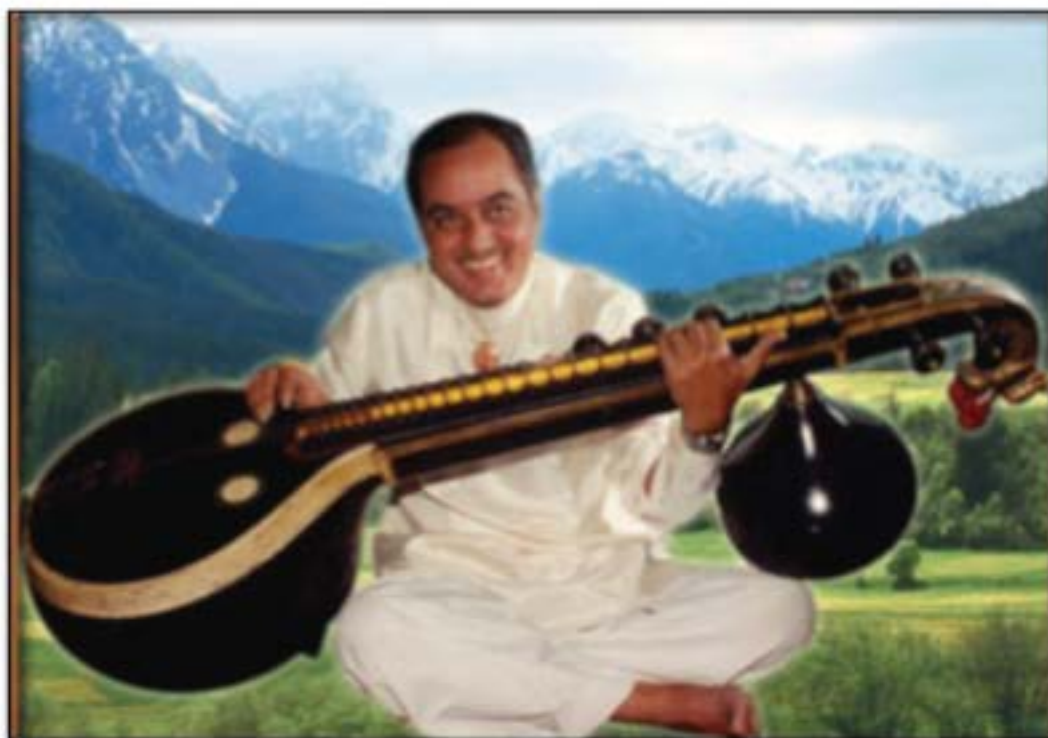


Figure 3.5: ChittiBabu

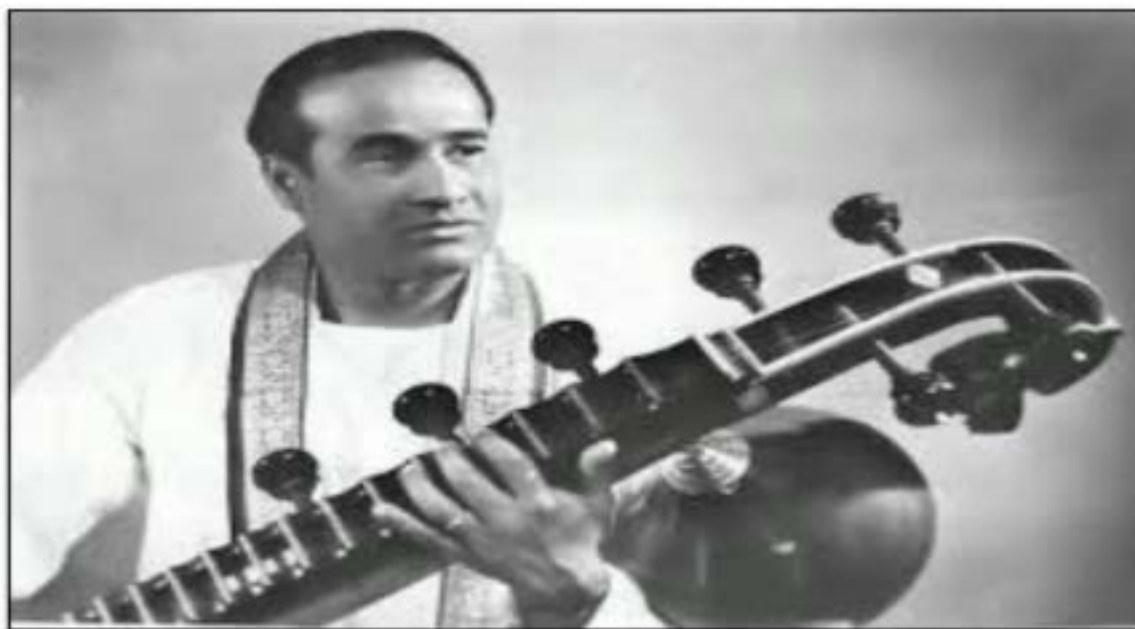


Figure 3.6: Raja Rao

In this way we are witnessing changes in every realm of performances. They are as varied as the number of occasions they are held. For the last thirty or forty years we see the violin as a pakkavadya to vocal music in general. Before that there was the harmonium and sometimes the Veena as pakkavadya in the place of the violin in vocal concerts. The whole music scene now has become a giant melting pot of ideas in permutations and combinations. This is a good development as far as the art is concerned. There are many areas in which there can be more work done and more opportunities created and the cause of music held steadfast by these efforts.

The Legendary players like Lalgudi Jayaraman or T.N.Krishnan have established the violin as a solo as well as a pakkavadya bringing the instrument a dignity and purpose. (These are only two names mentioned. There are a whole lot of other brilliant violinists who belong in this group) We also see the violin as a group presentation. Of late we have concerts with twenty five violins, A hundred violins etc. For arguments sake we can decipher this any which way we want. But the main ingredient or the hero of a concert is the carnatic classical music.

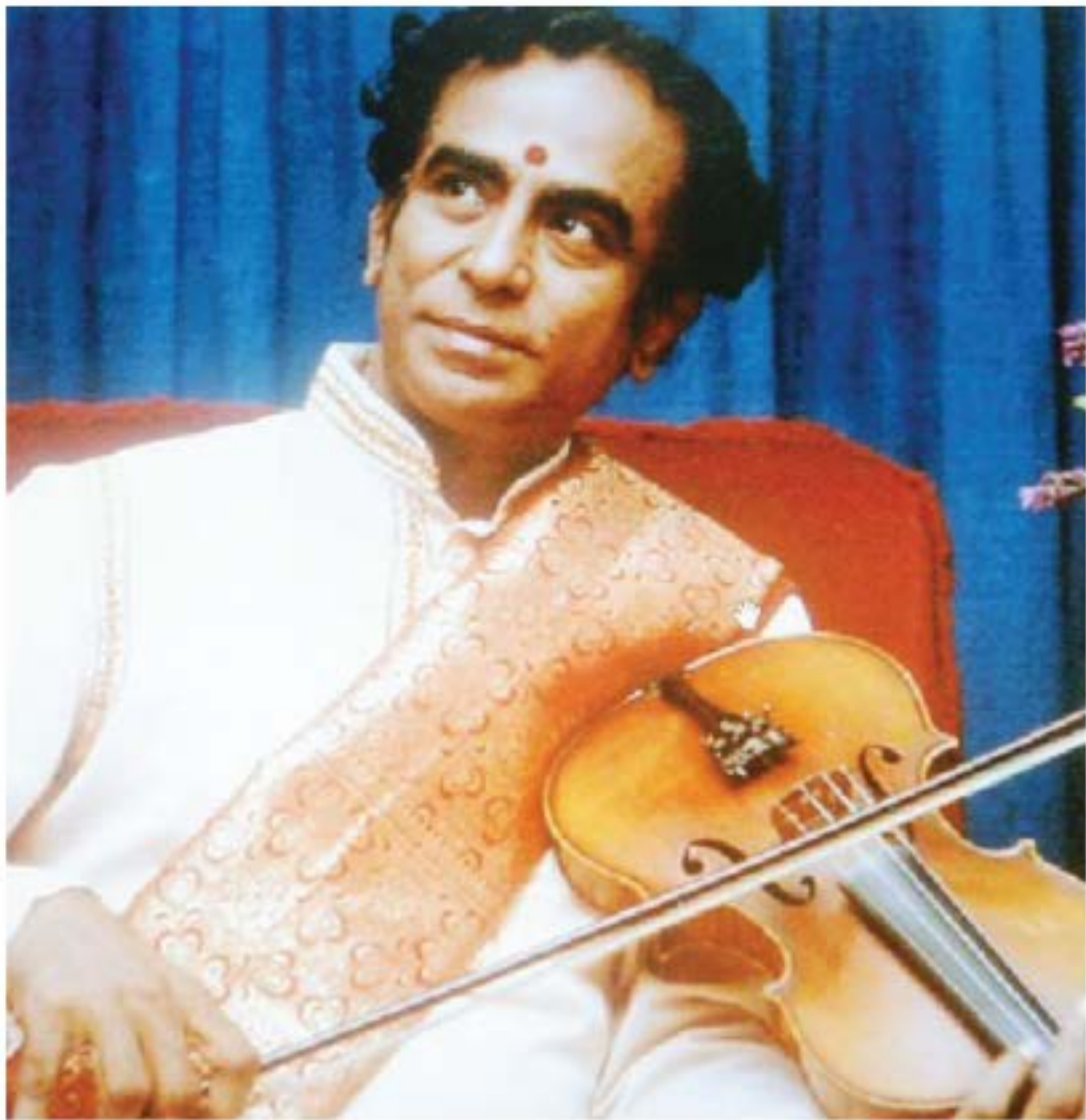


Figure 3.7: Lalgudi Jayaraman

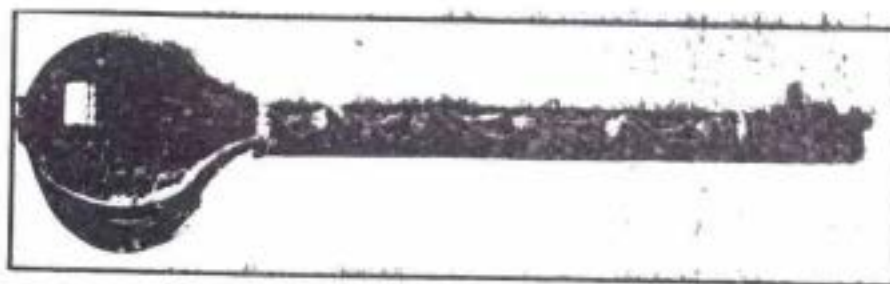
Coming back to the subject of the common factors of both Instruments the main aspects are - both belong to the stringed instrument family or the Tata vadya. The most common factor to both is that these two belong in the chordophone division of the classification of instruments. And that both these have one big difference which is that the Veena is a plucked and fretted variety

and the violin is bowed and plain fingerboard variety. But like most things about classical music, there is more than that meets the eye or in this cases the ear. Many of the stringed instruments in the bygone days used stretched strings. They were of different material ranging from grass to metal.

The most common stretched stringed instruments which are in vogue today use strings made of steel or some such hard material. Many classifications about these instruments are a known factor among the players or listeners. We have to list the varieties here so as to put the roles of the two Instruments here to perspective.

The chordophones or the stringed instruments are mainly of three varieties.

- Stringed Instrument where the strings are plucked
- Bowed Stringed Instruments
- The struck or hammered Instruments.



KALA:VATI (TAMBURA)

Figure 3.8 : Kalavati (Tambura)

Some of the stringed instruments are played on open strings like the Tambura, Tuntina, Ektar and Gettuvadyam. And the rest like the Veena and Violin are played by stopping the strings. The most common aspects of Veena and violin in the realm of performance are the music. All the students at the beginning of learning music are taught the same lessons like Sarale varase, Janti Varase, Geethe, Varna, keertane and other compositional forms. The applications of the many compositions learnt are also to a large extent the same. This rule of course applies only to the melodious music. There are many other parts of this process which can run in different directions yet the music or the melody will remain constant. For e.g. when a classical music is being the main part of a concert we hear the Varnas, Keertanes, Devaranama, Daru, Tillana, Padams, and Javalis etc frequently.

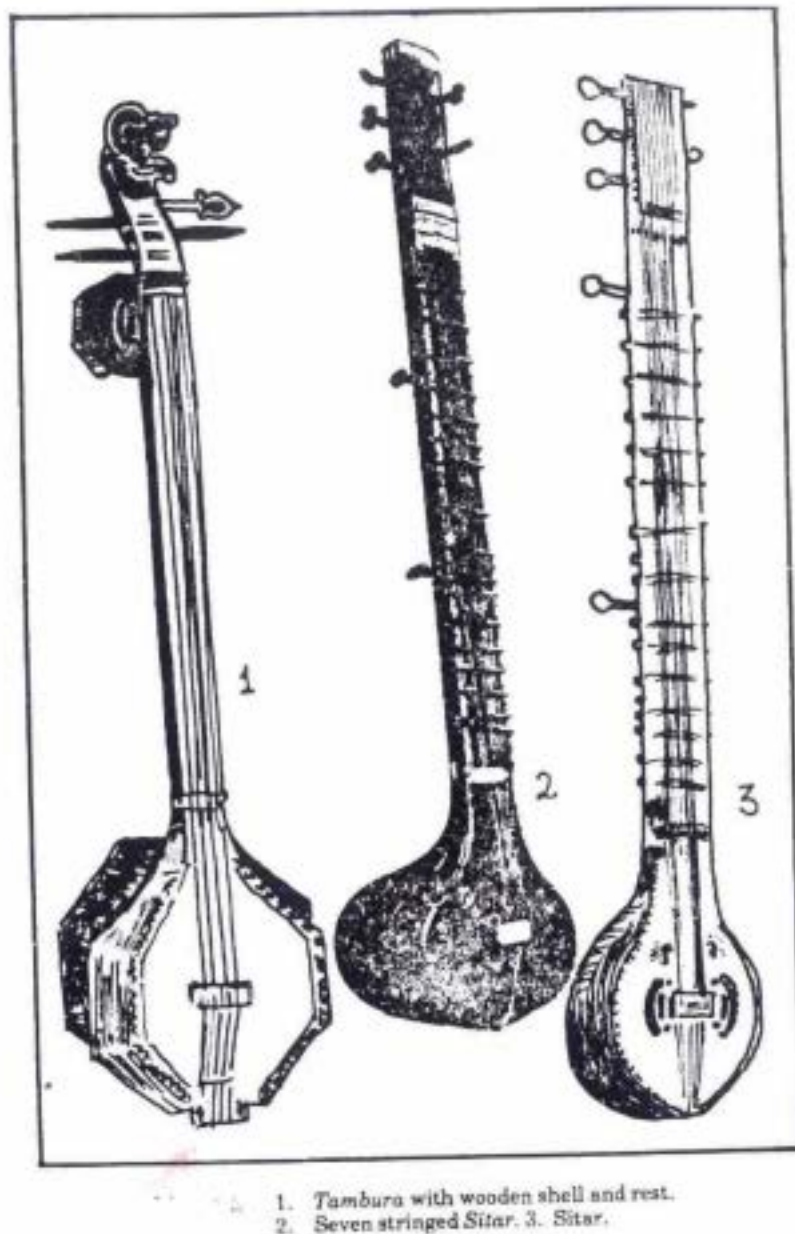


Figure 3.9 : 1.Tambura with wooden shell and rest. 2. Seven stringed sitar 3. Sitar

The said two Instruments, also being in the same arena present a concert in the prescribed general pattern, which is the Varna, Kriti, Raga –Tanam-Pallvi, shorter Tukdas like Ugabhoga, Viruttam, Devaranama, Tillana etc. When these same instruments

are employed in a different area such as a pakkavadya to a vocal recital ,the limits are that a violin can only follow the main artist who can be a vocalist, or an instrumentalist like a flute, Veena etc as the case may be. Whereas, if these same instruments are being used in an area of back ground music then the roles of both the instruments are very same. In other words the roles played are delightfully similar. We can hear the same note patterns in a background score from both the instruments. Even if another instrument is part of this, for e.g. Flute, the music remains the connecting factor between all the instruments.

If for example background score for a Devaranama in Chittaranjani raga aditala is being recorded the following swaras can be played in between the charanas and in turns by all the melodic instruments

p,dn,dp,mg,r srgm| p,dn,dp,|mg,rsrgm||

These phrases included in the song in between the charanas or other areas like the run up or concluding parts give the vocally rendered song a beauty because of the difference in tonal quality although the notes or the raga may be the same. The quality of sound in both the instruments is very varied and distinct.

The violin generally is said to have continuity. The Veena cannot be having this attribute. But if one has heard the sounds of these instruments when rendered with good preparation and with good amplification know that both are having their own unique beauty.

3.2. Aspects of Violin Rendering - A Note¹¹

The south Indian violinist has mainly become an accompanist to the voice and not a soloist he plays on a lower or a higher pitch, the silver string being itself in the D sharp pitch or the G if the singer is female. So the posture caused on the bridge by the tension of the strings is lessened and the tone is lost and hence the artist is handicapped. It is this handicap, which has forced an artist to device the seven stringed violin with banjo strings(each string has next to it its octave and both are played by the same finger at the same time) so that he may not have to play above a third of the violin from its neck. Many violinists make also the mistake of thinking softness is synonymous with audibility even to the audience sitting quite near. Their inattention in general to aesthetics and its appeal to the cultured mind, is simply shocking.

¹¹ C.S.Ayyar in a lecture at Madras Music academy

The way in which the violin is handled in the squatting posture and against the chest decreases to a large extent the volume and the tone of the violin, as the back presses against the cloth and dampens the sound. Ordinarily as the melody is sung only in two octaves, the violinist does not play in the higher reaches of the violin. The utmost he does is use up to half of the string...e the octave of the pitch of each string, by the more advanced players, the cramped posture in which a carnatic musician holds the violin does not allow reaching the higher positions of the violin. All the above said issues become irrelevant on a modern stage as the sound system takes care of most of these problems. These same problems occur in a Veena concert also if enough care is not taken by the artists and the organisers in the various areas where the requirement of the Vadya is neglected.

As the violin imported from the west and we in spite of its stay for over a hundred and thirty years in south India have and ought to take lessons from the European, as to bowing and fingering technique so far as they can serve the purpose of melody. It is no good, devising our own ways and not using the instrument to the greatest advantage.

Regarding the bowing and the right hand work, the Indian has still to learn how to use the bow, without scraping and scratching the strings which a fine ear feels so very harsh, and to use the whole bow. The tip of the thumb should rest at the base of the bow. Too much violinist experiment with positions and some may succeed in getting the full length even when holding position is not adhered to the traditional way. But it is important to understand the importance of the finger positions of a European violinist because the instrument was discovered in the current form by these Europeans and music was created in tune with the structure and technique of the said style of music.

3.3. Paris Experiment

(The problems in making of instruments and understanding sound)

While studying the structural aspects of violin I came across a study published in the "PROCEEDINGS OF THE NATIONAL ACADEMY OF SCIENCES". This lately became known as the famous Paris experiment. Researchers in Paris brought together ten experienced violinists to perform on six modern violins and six made by Old Italian masters, including five by Antonio Stradivari. The musicians wore modified welder goggles to prevent instrument

identification by eye. When asked to compare and choose a violin to replace their own for a hypothetical concert tour, six of the 10 soloists selected a modern instrument. A single new violin was the most-preferred of the 12.

All the violinists asked to play were concert musicians of repute. They could easily tell in test conditions whether they liked the instruments or not," "They couldn't tell if they were old or new. And for me, this implies that whatever it is they're looking for in an instrument isn't directly related to the age or for matter, the country of origin."

At the end of this experiment it was found that most musicians liked a said instrument which was or not the old variety built by masters of violin making like the model of Joseph Stradivarius. It is often debated among the buyers of a new instrument be it Veena or violin weather the "Nada" is good of a given instrument. Even in the regions of South India where Veena are constructed like Trichy, or Mysore there are a lot of different techniques in building a Veena. All the makers and the seekers of these Instruments are naturally only interested in the sound quality of a given Instrument. The westerners have a more scientific approach in making the violin as compared to that of Veena. This

does not mean that our jaykaras are less perfect. But ultimately the instrument is just a means of finding the perfect sound to express his or her music.

The reason I discussed this particular experiment was to demonstrate the art of making Veena or violin is not a perfected one. It is an ongoing process. The Veena players for example all have varied needs on their instruments. There are the travellers Veena, self tuning Veena, dismantalable Veena etc. I am not discussing these radically modified instruments. Built there are the minor adjustments yet very important to a performer which are achieved with the help of Veena makers.

E.g. there is one school of thought where the taara shadja is always tuned one katte less. It will stay to the shruthi closer to the kakali nishda. The argument of the makers is that while a player traverses towards the taara shadja because of the rapid movement of the left hand the string gets deflected and hence the "Tara s" will be of a higher frequency. This argument cannot always be true as many of us play the plain note which is the s without a gamaka. This is a case in point to show the shortcomings in the repairs and fretting of Veena.

As demonstrated above the Paris experiment makes a somewhat similar point. The fact that some players or they majority of the players chose a "modern" violin over the traditional Strad or other variety is proof that the players and the listeners have their ears tuned for "sound Quality'. This and other aspects in the making of instruments needs more scientific approach, and training as also improvisation in the building technique where an aspiring Veena learner as well as a performer is given the opportunity to choose a good instrument with the help of more informed makers rather than some non-informed purchases and not have to suffer a bad Instrument while learning or on stage.

When we begin to compare and classify the aspects of music we come across myriad thoughts and we try to develop our own system to improve the area of our employment. This is only good if the reasons to go on this search are a valid and informed one. The performing music courses through the time without stopping anywhere. It is like wind. We are mere observers breathing this and keeping ourselves alive with the knowledge that classical music is divine.

Classification of Indian Musical Instruments

With the general background and perspective of the entire field of Indian Instrumental Music as explained in previous chapters, this study will now proceed towards a brief description of Indian Musical Instruments.

Musical Instruments of all kinds and categories were invented by the exponents of the different times and places, but for the technical purposes a systematic-classification of these instruments was deemed necessary from the ancient time. The classification prevalent those days was formulated in India at least two thousands years ago. The first reference is in the *Natyashastra* of Bharata. He classified them as ‘Ghana Vadya’, ‘Avanaddha Vadya’, ‘Sushira Vadya’ and ‘Tata Vadya’.¹

Bharata used word ‘Atodhya Vadya’ for musical instruments. The term Atodhya is explained earlier than in *Amarkosa* and Bharata might have adopted it.

References:

Some references with respect to classification of Indian Musical Instruments are listed below:

1. Bharata refers Musical Instrument as ‘Atodhya Vadya’. *Vishnudharmotta Purana* describes Atodhya (Ch. XIX) of four types – Tata, Avnaddha, Ghana and Sushira. Later, the term ‘Vitata’ began to be used by some writers in place of Avnaddha.
2. According to Sangita Damodara, Tata Vadyas are favorite of the God, Sushira Vadyas favourite of the Gandharvas, whereas Avnaddha Vadyas of the Rakshasas, while Ghana Vadyas are played by Kinnars.
3. Bharata, Sarangdeva (Ch. VI) and others have classified the musical instruments under four heads:

¹ Fundamentals of Indian Music, Dr. Swatantra Sharma , p-86

- i. Tata (String Instruments)
 - ii. Avanaddha (Instruments covered with membrane)
 - iii. Sushira (Wind Instruments)
 - iv. Ghana (Solid, or the Musical Instruments which are stuck against one another, such as Cymbals).
4. As pointed out by Dr. Shringy and Dr. Prem Lata Sharma, Sarangadeva's treatment of all vadyas in a single (separate) chapter is a distinct departure from Bharata's scheme where Tata and Sushira are taken along with the chapters pertaining to Swara and others treated separately.
 5. *Sangita Ratnakara* gives another classification based on the function of the instruments: Sushkam (solo playing), Gitanugam (accompaniment to vocal music), Nrittanugam (accompaniment to dance) and Dvayanugam (accompaniment to both dance and vocal music).
 6. Someshvara in *Mansollasa* (twelfth century) says that the instruments enhance the beauty and grace of dance and music, and for this reason, they have a pre-eminent place in both dance and music.

Vadyen rajte geetam ch nrityam vadyavarjitam!!
Tasmadvadyam pradhanam syadvitnrityakriyavidho!

According to him the instruments can be classified on the basis of number or kinds of strings (tantri bheda) and the manner of their performance.

7. In Abu Raja's, *Ghuniyat-ul-Munya* (1374 A.D.), we find the use of the term Vitata in place of Avanaddha.¹⁰ According to Lalmani Misra, Vitata became popular during the medieval period. Later, it gave way to the classic term Avanaddha. But, Maharana Kumbha (1433-68 A.D.) in *Pathyarnakosha* follows the earlier classification.

8. *Sangita Damodara* (Fifteenth century) classifies the instruments as Tata, Sushira, Avanaddha and Ghana which shows that writers of music treatises in Sanskrit continued to use the term Avanaddha instead of Vitata. The work explains that instruments in which wires or strings were used are Tata Vadyas, instruments made of bamboo etc. are Sushira Vadyas, the instruments covered by leather are Avanaddha Vadyas and those which resemble to cymbals, produce musical sound in tala, are Ghana Vadyas.

*Tatam ch shushiram chath ghanam chaivavandhakam! ullahasa: kramsho
vadya ratnkoshe prakirtita:!!*²

9. Shubhankara mentioned, tata vadyas are of the Gods, sushira the favourite of the Gandharvas, avanaddha of the Rakshasas while Ghana vadyas are played by the Kinnaras. In some of the dhrupadas attributed to Tansen, the instruments have been classified as Tata, Vitata, Ghana and Sushira.³
10. In *Ain-i-Akbari*, we find classification as Tata (string), Vitata (over which skin is stretched), Ghana, and Sushira or Sukhira (wind) instruments¹². According to him, Ghana vadyas produce 'resonance by the conclusion of two solid bodies'. This classification continued to be accepted as we find it in Faquirullah's *Raga Darpana* and in *Tofat-ul-Hind* of Mirza Khan-ibn-Fakhruddin Muhammad.⁴
11. *Narada* gave three classes, Charma (leather), Tantrika (string) and Ghana (solid). *Kohala* has four groups: Sushira, Ghana, Charma, Baddha (covered with membrane), and Tantri. While the classes as given by *Bharata* have remained same through the centuries, some minor alterations in names have done. For instance, Anaddha is substituted for Avnaddha. Similarly, the word Vitata (without strings) is also used instead of Avnaddha. *Haripaala* in his *Sangeeta Sudhakar* mentioned four types of instruments: Sushira-Flute, Tata-Veena, Vitata-

² Indian Music, Dr. Prem Lata Sharma, Pathyarnatnakoasha, p.17

³ Ibid

⁴ Ibid

Mridanga and Ghana-Cymbals. The oldest Dravidian term for 'Instruments' as found in the *Sargam literature* is 'Karuvi' which literally means a tool and in a musical context an instrument. There were five types recognised: Torkaruvi, Tulaikkaruvi, Naramukkaruvi, Mitattrukaruvi and Kanchakkaruvi.⁵

12. Dr. Swatantra Sharma description of four types of instruments is given below:

Tata Vadyas (String Instruments)

The string instruments vary in size, shape and number of playing strings used. All these string instruments were classified into two main heads by the eminent scholars of music according to the method of production of sound from them:

- a) The instruments that are played with nails or a striker (plectrum) commonly known as a mizraba; Sitar etc.
- b) The instruments that are played with a bow; Sarangi etc.

Avanaddhya Vadyas (Membranophone Instruments)

Avanaddhya means "to be covered", therefore, an instrument wherein a vessel or a frame is covered with leather is an Avanaddha Vadya. They are of drum species. These instruments are used for keeping rhythm and also time, that covers in a performance of music and dance of any country. It is believed that all varieties of drums are originated from the sound evolved from damru played by *Siva*. Siva is also considered to be the originator of the species of drum. Only twenty one varieties of drums are mentioned in *Sangita Ratnakara* viz, Pataha, Mardala, Hudukka, Kartala, Gjadasa, Ghata, Dhavasa, Dhaka etc. The records of these models and the practical use of these instruments are not available anywhere at present. Only the use of damru is still there in temples, shrines and also in religious rites.

⁵ Indian Music: A Perspective by Gowry Kuppuswamy M.Hariharan, sundeep prakashan, delhi 1980, page no. 127

Ghana Vadyas (Idiophone Instruments)

The instruments of this group are usually played with a striker or hammer. Ghana Vadyas are not capable of producing definite pitches that are required for creating a melody. That is why their use is limited in classical music except for Jaltarang and the Kashtarang, with certain limits. The instruments such as Kansya Tata, Ghanta, Kshudra Ghantika, Jaya-Ghanta, Kanuna, Jaltaranga, Nala-Taranga, Kashta-Taranga and Kartala belong to this group.

Sushir Vadyas (Wind Instruments)

Like drums, the wind instruments, particularly trumpets and flutes, are also associated with social and religious functions. These instruments have their origin in primitive age as well as the later civilised societies. These wind instruments are termed as Sushir Vadya. We find the reference of Sushir Vadya in so many old texts, as in *Sangit Ratnakar*. Sarangadeva has mentioned ten types of Sushira Vadya. These instruments of all types are either mouth blown or bellows blown like bugles, trumpets, horns and different types of flute. People have found great delight in playing flute from the primitive age to the present age. In India, flutes are usually made by bamboo pieces. Flute has three types, Direct Flute, Transverse Flute and Vertical Flute. In *Direct Flute*, the wind is blown through a mouthhole as in Bansuri, Banshi, Pungi, Algoza and Cornet. The *Transverse Flute* is blown through vibrating reeds of palm leaf and mouth pieces as in Shesni, Naga, Svaram, Clarionet and Bagpiper. In Vertical Flute, the column of air is set to vibrate by flowing obliquely the pipe as it is found in the ancient instruments of Greeks and Chinese. These categories mention a large variety of instruments used in Indian Classical Music, many have been for accompaniment as well or rather than for solo performance.

These four categories are further sub- divided as mentioned below:

- Tata Vadyas or String Instruments

- Plucked-with frets: like veena, sitar etc.
- Plucked- without frets: like vichitra veena, sarod, rabab etc.
- Bowed- with frets: like dilruba, esraj etc.
- Bowed- without frets: like sarangi, violin etc.

- Avnaddha Vadyas or Membranophone Instruments

In these instruments, body of the musical instrument is made up of special clay, wood or metal;

- Barrel shaped with both the sides open in the opposite ends e.g., Mridanga, Pakhawaja, Dholak, Madal etc.
- Kettle shaped musical drums with only one open end e.g., Tabla, Bayan, Urdhwaka etc. is covered with best skin with the help of thin and long leather straps to keep the musical drum in perfect tone.

- Ghana Vadyas Or Idiophone Instruments

In these instruments, sound is produced by striking instruments made up of metal or wooden pieces. Thus, these instruments are also called metallic instruments. It includes Jhanjh, Kartal, Manjira, Chimta and Talam, etc.

- Sushir Vadyas or Wind Instruments

- Blown- with mouth by breath: like flute, shahnai, mouth organ etc.
- Blown- with some mechanical devices: like, harmonium.

Over the last fifty-odd years, *Sangeet Natak Akademy* has acquired a large number of musical instruments, masks, puppets, headgears and other artifact of archival interest. The main aim of the Sangeet Natak Akademy is the preservation and promotion of performing arts in India. In aim of its objectives, the Sangeet Natak Akademi, together with its manifold activities maintains a museum and gallery of musical instruments. It showcases the rich heritage and legacy of performing arts as well as musical instruments from different regions of the country. While on the one hand it provides research material to scholars and specialists, it has been useful for documentation work, for students of all levels, and to those members of the general public who are interested in performing arts and music. The collection comprises over 2000 objects relating to the performing arts. These include musical instruments, masks, puppets and headgears. The Gallery of Musical Instruments in Sangeet Natak Akademy was inaugurated by the distinguished violinist, Yehudi Menuhin on 13th February, 1964. Methodical collection began in 1968 with the Akademi organising an exhibition of about 400 folk and tribal musical instruments in Delhi. Acquisitions have been made regularly since then, and the holdings supplemented by gifts from musicians and visiting troupes. There are about 600 musical instruments, out of which 250 are on permanent display representing instruments from different streams of music. The instruments have been classified as *Wind instruments* (aero phonic) including Bansuri and Nagaswaram; *String instruments* (chordophonic) including Dilruba and Veena; *Percussion instruments* (membranophonic) including Tabla, Mridangam and (idiophonic) Bortal, and Ghatam. Among the rare instruments are the Kachwa Sitar of North India and Gettu Vadyam of Tamil Nadu. A list of classified musical instruments is also given in *Sangeet Karyalaya*, Hathrasa's *Sangeet Bhartiya Vadya Ank*, published in January 2004.

Today, Bharata's four major groups are accepted. However, for technical purposes in-depth classification is necessary. According to the latest attempts, there are sixteen kinds of Ghana; eleven of Avanaddha, twelve of Sushira and

fifteen of Tata Vadya, leaving aside the modern electronic instruments. Although the classification of Indian Musical Instruments introduced by Bharata is accepted till date, there are a few instruments which cannot be classified under these four heads. Instruments which come in this category are, first of all, of the Tarang group such as Jal-tarang, Kashtha-tarang, Nal-tarang, Tabla-tarang and Mridanga-tarang etc. According to Prof. Lal Mani Misra, all these instruments of the Tarang group should be classified under a new head as Tarang-Vadya. Some musicologists have also classified musical instruments as Chordophones, Aerophones, Membranophones and Idiophones. In the latter half of the Twentieth century, new electronic instruments such as Electronic Tanpura, Talmala and Talometere, etc. has emerged. This new category of instruments is known as Electrophones. Electrophones are the instruments in which sound is generated by electrical means or is conventionally produced (as by a vibrating string) and electronically amplified. Electronically amplified conventional instruments include Digital Tanpura, Digital Tabla, Electronic Sruti Box (Sur-Peti), Digital Lehra (Nagma), Talometer Taala-Aid-Carnatic Music, Digital Music Trainer, Digital Electronic-Veena, Digital Swarmandal, Guitars and Pianos etc. It is often considered a fifth main category.

Electric instruments and electronic devices are still in a very premature stage and are meant only to assist the artists in their practice sessions. They have been adopted by the musician community very well, and by all means would go a long way and multiply in many varieties within a short span of time.

An Introduction of Famous Musical Instruments

In India, the role of different cultural groups to the general pool of instruments is remarkable in the history. There are at least five hundred instruments, inclusive of those used in classical, folk and tribal music. As a brief study, the scope of study is limited to some of the famous musical instruments as tabulated below.

String Instruments	Wind Instruments	Percussion Instruments	
Chordophones	Aerophones	Membranophones	Idiophones
Tanpura or Tambura	Flute	Mridanga	Ghatam
Veena	Shahnai	Pakhawaj	Jal-tarang
Sitar	Nagaswaram	Tabla	Kasht-tarang
Surbahar	Magudi	Tavil	Kanch-tarang
Sarod	Shringa or Kombu	Nagara	Manjira
Surshringar	Alghoza	Chenda	Chimta
Gottu Vadyam	Harmonium	Dhol	Kartala
Rabab		Tumbak-Nari	Gopichand
Sarangi		Pambai	
Dilruba		Damru	
Esraj		Timila	
Santur		Duff	
Ravanhatho		Khanjira	
Swarmandla			
Violin			

Table 3.1: General Classification of Famous Musical Instruments

String Instruments or Chordophones

From rudimentary folk beginnings, string instruments have now reached the heights of concert glory, giving endless moments of ecstasy and delight to listeners. The sound of a series of tight metallic strings is capable of creating an enchanting experience of strength and emotion. As the player slides over the notes, the listener experiences moments of ecstasy and delight. String instruments are also termed as Chordophones, which means string sounds.

1. Tanpura or Tambura

Tanpura is a string instrument, which is also known by the name of 'Tambura'. The name 'Tanpura' is probably derived from *tana*, referring to a musical phrase and *pura* which means "full" or "complete". Both in, its musical function and how it works, the tanpura is a unique instrument in many ways. It supports and sustains the melody by providing a very colorful and dynamic harmonic resonance field based on one precise tone, the basic note or key-note. It is used all over India with its endless varieties for drone accompaniment.



Generally, Tanpuras are found in two different sizes. Larger one is recognised as Male Tanpura (or Tambura), while the smaller one is identified as Female Tanpura (or Tamburi).

According to traditional background we may classify Tanpura/ Tambura in the following styles i.e. Miraj, Tanjore and Tamburi.

Physical Structure of Tanpura

In appearance the Tanpura is like the southern veena, without the latter's second gourd and elaborated head-piece. The bowl is usually a large one, from ten inches to one and a half feet wide. The best tamburas are made of jack wood or a

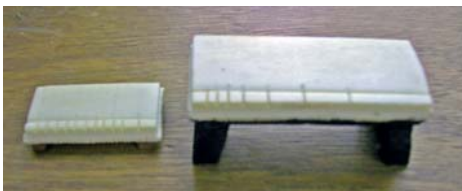
hollowed – out gourd. The overall length of the instrument varies from three and a half – feet to five feet. The belly is usually slightly convex. The bridge, placed on the bowl in the centre, is made of wood or ivory.

Strings and Pegs:



There are four metal strings, of these, three are made of steel and one is made of brass. The strings pass from holes in a ledge near the peg. The tuning pegs of the first and second strings are fixed at the side of the neck; those of the third and the fourth strings are at right angles to the head. Little pieces of silk or wood placed in certain positions between the strings and the main bridge serve to improve the tonal effect and enable one to hear the overtones of each string clearly. The strings are attached directly to the narrow ledge fixed to the body. There are beads threaded upon the strings, between the bridge and the attachment to which they are secured. These beads, pushed down in the direction of the attachment, act like a wedge between the belly and the strings; by thus stretching the strings, they serve to alter the pitch as required. This contrivance renders accurate tuning easier.

Bridge:



The most important part of the tanpura or tambura is the wide bridge made out of different materials- ebony wood or ivory, stag horn or even camel bone.

Manufacturing

The finest tamburas are made in Miraj, Lucknow and Rampur in the North. In the South, Tanjavoor, Trivendrum, Vizianagaram and Mysore are famous centres of manufactures; tanavoor tamburas are beautifully carved and ornamented with ivory.

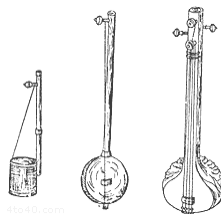
Tanpura Strings and Method of Tuning

The modern method of tuning is always done in the Sadjagrama.

<u>Strings:</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	
Swaras:	Pa	Sa	Sa	Sa	or
Swaras:	Ma	Sa	Sa	Sa	

There are some special ways to tune Tanpura; it depends on the type of Tanpura one have and the Raga to be played. According to the most refined principle, Tanpuras are most attentively tuned to achieve a particular tonal shade in function of the intonation-related qualities of the raga. These more delicate aspects of tuning are directly related to what Indian musicians call 'Raga Svaroop', which is about how very characteristic intonations strengthen the tonal impression of a particular raga.

Similar Instruments:



Tuntune, Ektar & Tamboora

The externalisation of the tonic into the drone and its emergence in our classical music has caused revolutionary changes in our music and musicology. It is not contended that the drone made a sudden appearance without any relation to the development of our music or that it never existed in any of our musical forms. Drone instruments such as ektara, dotara, chautara, tuntune, upang, gopijantra, bowed instruments like ravanhatha and various versions of regional sarangis, and also locally made zithers such as kinnari and jantar were used to provide the basic note, i.e. the drone, and were also used for accompaniment as well as for these presentations. Till date a local bard uses the ektara, which provides the basic note (drone). He also plucks the string in a particular manner so that it can provide a rhythmic backdrop to his singing.⁶

2. Veena



“Veena is mother of all string instruments”.

This can be said with conviction because we even find the goddess of learning Saraswati, holding the Veena in her hands. Rishi Narada also is said to have wandered about in the earth and heaven, singing and playing on his Veena. It is considered as one of the oldest and most important instruments used in our Indian Classical Music. “The largest variety of musical instruments in India is

⁶ Classical Music Instruments, Dr. Suneera Kasliwal, p.236

found among the string instruments. Most, respectable among them is Veena, which occupies the first place and has done so since time immortal”.

The Veena adapted itself to the style of Dhruvapada *Anga Alap* which preceded a Dhruvada recital. It was often played as an accompanying instrument. In course of time, however; it was able to establish itself as an independent solo instrument and was capable of producing all the intricate embellishments of the vocal Alap. It may not be out of place, therefore, to discuss the different angas (parts) of Veena Alap.

Traditional Background

In ancient India, the term Veena was used in a generic sense, intended to refer to any string instrument - monochord, polychord, bowed, plucked, fretted, non-fretted, zither, lute or lyre. Scholars are of the opinion that the word veena might have been derived from its ancestor Vana, a string instrument mentioned in the *Rig Veda*, and later in the *Atharvaveda*, Katyayana used the word vana with hundred strings. Vana means to sound. The term Vana has been derived from the word ‘Van’ which means sound (shabda) or speed (gati). The word ‘Van’ conveys the idea of both sound (shabda) and the tone (swara), and so does the term veena. From the references it can be concluded that vana was the most ancient type of string instrument were designed after it.⁷

In Rigveda, we came across with the word Vana which represents the veena with hundred strings. In *Pancha Vimsha Brahmana*, it is known as the shatatantri veena made of wood with a gourd covered by the skin of a red ox. Behind it were ten holes in which ten strings of Munja Grass or Durva Grass were fastened. It was played with the help of a bamboo plectrum (Kona). The commentator Sayana has mentioned the Kshouni Veena in connection with the Vana. We also find the mention of the Kanda Veena which was no other than the

⁷ Historical Development of Indian Music, Swami Prajnananda, pp 443-44

Bamboo flute. Besides these we find references of the Piechola and the Udumvara Vani made of “Udumvara” wood. When the samaga Brahmins and Yajmans used to sing the samagana before sacrificial alters, their devoted wives played the Godha and piechora veenas along with the Khandaveena, (the Bamboo flute). The mouth of the Gourd of the Godha Veena was covered with the skin of the Godha in connection with the Panchavimsha-Brahmaa, Dr. Caland says Behind the Choristers the wives of the yajamanas take their seat. Each of them has two instruments a Khanda Veena and a Piechora; on these they play alternately, first on the Khanda Veena then on the Piechora.

In *Ramayana* (400 B.C.), Valmiki has described the Vipanchi Veena with nine strings. The detail description of which is found in Bharata’s *Natyashastra* (2nd century AD). Again in the *Ramayana* (400 B.C.), Veena has been referred to as Laya and Tantric. The Veena played a prominent part in the Music performances in royal courts and private chambers. It is said that Lava and Kusa used Ekatantri Veena in the *Ramayana*. In *Harivamsa* we find different types of Veenas used by the kings, brahmins, yadavas and samagas.

The Yamala Tantra has also given twelve kinds of Lakshanas, besides the Uddisa-Maha-Mantrodaya-Tantra describes different kinds of Veenas. They are Talanilaya, Sallari, Patana, Mandala, Bherivigna, Himila, Thuthuka, Mithakktha, Damru, Murava, Angulishoto, Aalmani, Ravana Hasta, Udyanta, Ghosavati, and Brahmaka. After Ramamatya, almost all the musicologists of India dealt with the problem of Veena as it formed the basic medium for the determination of the tones and microtones of the Ragas of the Indian Music. So it can be said that all the string instruments (Tatayantra) of India have their origin in Veena. The ancient Kachhapi or Ksyapi is known in the modern times as the Kachur-Sitar.

Kachhapi was some times termed as the Veena of the Goddess Saraswati. The Tritantri-Veena is some what similar to Kachhapi and the Kinnari lies in the number of their strings and structures. The former contains five to seven strings

where as the latter only three. The kinnari was known as Rudraveena. In Afganistan and Persia the Rudra Veena is called as Rabab and Rabia, respectively.

The Sanskrit name of saroda is Saradiya Veena and it is played by the plectrum (Kona) instead of finger (Anguli). The swarasringar is also a kind of veena and it is said that Veenkara Peeyar Khan constructed this instrument out of the veenas, mahati, kachchapi and rudra. The *Surbahara* is also a changed form of Kachchapi, Jambura, Tambura or Tanpura which is known as the Tumbura Veena. The Nadeswara Veena looks like violin but its arrangements of the strings and frets are like those of kachchapi. It is stated in Bharata's *Natyashastra* that the Veena is similar to Rudra and Kachchapi.⁸

According to **G.N. Subramanyam**, different kinds of veena are mentioned below:

1. Veena of the Vedic time was called Khanda Veena.
2. Sayinacharya has mentioned the veena as Marud Veena.
3. Vana in "Vajasenaya samhite" at the time of Naramedha. They used to sing with the Veena. In *Shatapatha Brahmana* and *Taittiriya Brahmana* it is stated that the Veena was an accompaniment for dance. That veena was consisting of hundred strings and was called as Vana.
4. Nakhi in *Iyattareyabrahmana* an instrument called "Daiveveena" mentioned the other name for that is "Nakhi".
5. Daive Veena in "Iyttareyabrahmana" the name of the Veena is compared to the human body created by God. Each part of the Veena is compared to human body.

⁸ Veena –G.N. Subramanyam, p-13

6. Manushi Veena in *Iyttareyabrahmana* the name of the veena is mentioned as “Manushiveena” played by man, made of wood.
7. In Chandogyaupanishat the name of the Veena metioned Katyayana Veena or Shatatanri Veena.
8. Vipanchi Veena consists of nine strings.
9. Ekatantri Veena -Lava Kusha used to sing Ramayna with the help of this Veena.
10. The details of Vipanchi Veena are mentioned in *Sundarkanda*.
11. The detail of Kinnari Veena is in *Kishkindha-Kanda*.
12. Sarasvati, the Godess of speech and eloquence patroness of arts and science is having Kachhapi Veena in her hand. Since the Koda of the Veena is in the tortoise shape, this Veena is called “Kachchapi”.
13. Viswavasu’s veena was called as Bruhathi Veena.
14. Tumbura’s veena was called as Kalavathi Veena.
15. Devrshi Narada’s veena was called Mahathi Veena.
16. In puranic days, it is mentioned in “Brahmapurana” Daksha was using Tumbur Veena at the time of offering prayer to Mahadeva.
17. Narada’s veena was called as Vallaki Veena. This is mentioned in Harivamsa and “Bhagvatapurana”. Narada used to offer prayer to *Hari* with the help of this Veena.
18. The description of Chitra Veena is in Guptalajathaka and “Buddhas” Jathaka also as an authority. This veena consists of seven strings. This veena was used for solo performances. The details are in Bharata’s *Natyashastra*.

19. The detail of the Vipanchi Veena is mentioned in Bharata's *Natya Shastra*. This Veena consists of seven strings.
20. Daruveena
21. Gatra Veena is mentioned in the book of *Naradeeya Shiksha*.
22. Alabu Veena is mentioned in the book of "Shiksha" written by *Panini*.

Point No. 23 to 36: After 7th century, the book written by Narada called Sangeetha Makaranda finds the description of these Veena's mentioned below:-

23. Kujatha
24. Vahanthi
25. Parivadhini
26. Jaya
27. Ghoshavathi
28. Jyeshtha
29. Nakuli
30. Vishnavi
31. Brahmi
32. Rowdri
33. Kurmi
34. Ravani
35. Sairandri
36. Ghoshika

Point No. 37 to 39: Parshavadeva-the author of Sangeethasamayasara has mentioned the names of these veenas:-

- 37. Aalapini
- 38. Laghukinnari
- 39. Bruhathkinnari

Point No. 40 to 45: The names of these are mentioned in Sangeeta Ratnakara:-

- 40. Pinaki
- 41. Harithaka
- 42. Owdhumbari
- 43. Tharangi
- 44. Aalapini
- 45. Mattakokila

Point No. 46 to 48: Swaramela Kalanidhi written by Ramamatya in 1550 has given the description of these veenas:-

- 46. Shuddhamela Veena
- 47. Madhyama Melaveena
- 48. Achutharajendramela Veena

Point No. 49 to 51: Somanatha (1609) author of Ragavibhodha has mentioned the names of these veenas:-

- 49. Rudraveena
- 50. Shuddhamela Veena

51. Madhyama Mela Veena

Point No. 52 to 56: The particulars of these Veenas are mentioned in Vadyaratnakaosha:-

52. Nishyanka Veena

53. Shruthi Veena

54. Padhma Veena

55. Swaramandala

56. Vamshaveena

Point No. 57 to 63: Rajaradhakanta Deva - author of Shabadkalpa druma has mentioned these names.

57. Hasthika

58. Sarangi

59. Trishathi

60. Nivedya

61. Shhushkala

62. Kapilasi

63. Madhuspandha

Point No. 64 to 66: These names of the Veenas are mentioned in Ragakalpadruma written by Krishnananda Vyasa.

64. Bansari

65. Pundala

66. Vouktha

Point no 67 to 69: These names are mentioned in Shabdakalpadruma.

67. Dwanimala

68. Vangamalli

69. Kantakoonika

Telugu author *Palkurke Somnatha* (1270) has mentioned about 34 types of Veenas in the book *Panditharadhya Charita*. In Jaina Ramayana, he has mentioned that Ravana was the devotee of Jineshwara. When he was offering prayers to Jineshwara, by playing veena, one of the strings was broken, but he continued his prayer by tying one of his body guts to the veena and continued his prayer without disappointment.

70. Shruthi Veena -These are six kinds of veena.

- | | | | |
|-----|-------------|---|---------------------------|
| (a) | Ekatantri | : | Consisting of one string |
| (b) | Nakuli | : | Having three strings |
| (c) | Tritantrika | : | Having three strings |
| (d) | Chitra | : | Having seven strings |
| (e) | Vipanchi | : | Having nine strings |
| (f) | Mattakokila | : | Having twenty one strings |

Point No. 71 to 74: Sarangadeva

71. Swara Veena

72. Kinnari

73. Pinaka

74. Nishanka

Point No. 75 to 77: Mentioned in the book of SWARAMELA-KALANIDHI- author Ramamathya.

75. Ekamela Raga Veena: This veena consists of six frets. The frets are not fixed. They are movable. While playing different ragas, the position of the frets has to be changed according to the swarasthanas. There are seven strings in this Veena.

76. Sarvaragmela Veena: This veena consists of six frets and four strings.

77. Been: The Rudra Veena described in the book of *Sangita Ratnakara* is the same as Been. Both of these contain seven strings and fourteen frets.

Point No. 78 to 82: Venkatamukhi- author Chathudanda Prakashika (1620) has described in his books.

78. Shuddamela Veena

79. Madhyamamela Veena

80. Raghunathendra Veena

81. Ekamela Raga Veena

82. Sarvaragamela Veena

There are various kinds of veena, but mainly they belong to two categories: South Indian and North Indian. The South Indian Veena is more complicated and is called **Saraswati Veena**. As the name implies, this instrument is supposed to be the favourite of Saraswati, the goddess of learning. Some of the Veenas have the painting of the goddess on the body. The North Indian Veena is called **Vichitra Veena** and has no frets.

Southern Veena (Saraswati Veena)

The southern veena consists of a large body hollowed out of a block of wood, generally jackwood. The stem of the instrument is also made of the same kind of wood and the bridge is placed on the flat top of the body. The neck is attached to the stem and is usually carved into some weird figure like the head of a dragon.⁹ Its construction however renders it for purposes of melody a far more perfect instrument than either of the latter, and although its tones are not so full and rich, its compass is larger, and it is, in skilled hands, capable of producing a much greater variety of effects.

Physical Structure

The names of the various parts of the southern veena are as follows:

- i. Kayi or body formed of thin wood and hollowed out of the solid.
- ii. Gvantu, a projecting ledge, often of ivory, separating the body from the stem.
- iii. Langaru,*metal fastenings have rings sliding upon them which can be used in tuning to alter the pitch slightly, without turning the tuning pegs.
- iv. Dhandi, neck, made hollow.
- v. Yeddapalaka or belly. Small sound holes, in circles of about 2 inches diameter, are placed on each side of the strings, about 1 inch above the bridge.
- vi. Dhandipalaka, a piece of thin wood covering the hollow of the neck underneath the frets.
- vii. Maruvapalaka, two ledgers, each about ½ -inch in height, projecting from the dhandipalaka and to which the frets are secured.

⁹ Musical Instruments of India, S.Krishnaswami, p-28

- viii. Metlu or frets formed of “half around” bars of brass or silver about 1/6th – inch thick.
- ix. Cupe, a cup or socket of some metal into which the burra or calabash is fastened; these cupes are often of silver and richly chased.
- x. Burra, or calabash, a kind of hollow gourd attached to the underside of the neck, near the head, to increase the volume of sound.
- xi. Pallumanu or nut a piece of ivory over which the strings pass, placed between the pegs and the finger – board.
- xii. Mogulu, small ivory pegs answering the purpose of nuts, over which the side strings pass.
- xiii. Gurram, bridge.
- xiv. Bhirtu, tuning pegs.

The burra or calabash is secured to the neck by means of a nut and screw, and is detachable.¹⁰

Strings and Tuning Method

The four large strings are termed saranis and are named thus:

First String	Sarani	Thinnest Steel
Second String	Panchami	”
Third Strhnig	Madaram	Brass or silver.
Fourth String	Anumandaram	”

The instrument is tuned in one of the three ways following:

1. In pancham sruti 2. In madhyam sruti
3. In madhyama sruti¹¹

¹⁰ The Music and Musical Instruments of southern India and The Deccan, C.R.Day, p-112

¹¹ The Music and Musical Instruments of southern India and The Deccan, C.R.Day, p-112

Playing Techniques and Melodic Execution

The method of playing upon veena is rather different from that of other Indian instruments. The left hand is employed to stop the strings on the frets and the right hand is employed to strike with. Strikes are called “mehtu”, and are of three kinds, Kutra – mehtu, Toda- mehtu and Gotu- mehtu.

The wrist is laid almost upon the edge of the belly, and the hand is slightly arched upwards; the first and second fingers are above, and are used to strikes the large strings, all strikes being made with the nails downwards. Players upon the veena purposely allow the nails of the right hand to grow rather long, for this instrument is never played with plectra. The side strings are sounded by the third and fourth fingers of the right hand moved upward.¹²

Sitting Posture

To play the veena, the performer sits cross- legged upon the floor and holds the veena in front. The small gourd on the left thigh, the left arm passing round the stem so that the fingers rest easily upon the frets. The main body of the instrument is placed on the ground, partially supported by the right thigh. Sometimes the performer sits cross-legged upon the ground as before but holds the veena vertically by placing the body of the instrument in front of him or on his lap. This method of playing is more popular in Andhra Pradesh.¹³

The veena is held in one of the 3 following positions:

Posture I: The performer sits cross-legged upon the ground, and holds the veena so that the calabash almost touches the left thigh, the left arm passing round the stem so that the fingers rest easily upon the frets. The body of the instrument is upon the gourd, partially supported by the right thigh.

¹² The Music and Musical Instruments of southern India and The Deccan, C.R.Day, p-112

¹³ Musical Instruments of India , S.Krishnaswami, p-28

Posture II: The calabash almost touches the left thigh as before, but the right knee is bent upwards, the body of the instrument being in front and resting upon the ground, touching the right leg, which prevents it slipping away.

Posture III: The performer sits cross-legged upon the ground as before, but holds the body of the instrument in his lap, the finger-board being vertical.

Northern Veena (Vichitra Veena)



The vichitra veena came to into limelight towards the beginning of the 20th century. Of all the modern string instruments in vogue of India, the vichitra veena seems to be one of comparatively recent origin. It is used mostly in North and is a rare instrument.

Physical Structure

In general appearance and structure the vichitra veena is very similar to the northern bin or veena. For an instrument so young, it is fairly widespread. The main difference between the northern veena and the vichitra veena is that the former is a fretted instrument with a bamboo stem while the vichitra veena has a much broader and stronger wooden stem without frets which can accommodate the large number of main and sympathetic strings. The hollow stem, about three feet long and about six inches wide, with a flat top and a rounded bottom, is

placed on two large gourds about a foot and a half diameter. An ivory bridge covering the entire width of the stem is placed at one end. Six main strings made of brass and the steel run the whole length of the stem and are fastened to wooden pegs fixed to the other end.

The vichitra veena has about twelve sympathetic strings of varying lengths which run parallel to and under the main strings. They are usually tuned to reproduce the scale of the raga which is being played.

Playing Technique and Melodic Executions

The vichitra veena is played by means of wire plectrum (mizrabs) worn on the fingers of the right hand which pluck the strings near the bridge. The notes are stopped with a piece of rounded glass, rather like a paper weight. The musician slid the glass piece from one note to another over the strings by holding it in his left hand. It is difficult to play the fast passages on the vichitra veena but slow emerge on this instrument with a beauty and richness of tone which few other instruments possess.

Some of the delicate graces and embellishments in very fast passages have to be sacrificed. The vichitra veena has these advantages in common with the gottuvadyam of the South.

It is said that vichitra veena was introduced by the late Ustad Abdul Aziz Khan who was a court musician at Indore. In fashioning the instrument, Ustad Abdul Aziz Khan, during the musical contacts with the South, probably took his ideas from the southern gottuvadyam which was already popular.

3. Sitar



The Sitar is one of the most well known string instruments of modern era.

Traditional Background and Development

It can be said that the origin of Sitar must be influenced by the Veena, which was one of the most popular and useful instrument of ancient times. When we discuss the origin of this instrument, it can be seen that there are various views prevalent where different opinions are given by different scholars; hence there is no unanimous opinion.

We will now discuss some of the major opinions which are prevalent regarding the instrument.

1. As we already know that the Veena is considered as the mother of all instruments, the Sitar is basically said to have been derived from the ancient veena.
2. The most popular belief regarding the origin of Sitar which has been dominating so far especially in popular accounts, gives credit to the Central Asian Indian poet and musician, Amir Khusrao (who lived in the

court of the Delhi sultan Alauddin Khilji) for the invention of the Sitar in the thirteenth century. According to this belief, Amir Khusrao invented this instrument from a Persian instrument. This view, regarding the invention of the Sitar by Amir Khusrao, is also aired by some western scholars and authors including Captain N.A. Williard, Ethel Rosenthal, etc. On the other hand there are many, who do not believe in this claim.

3. There is another opinion which claims that the Sitar one of an Iranian or Persian origin, having come to India along with the Muslims. There is no doubt that in Iran, there were certain instruments like Ik-tar, Du-tar, Sitar and Chow-tar, which were prevalent, but their structure was different from the Indian instruments.
4. According to one opinion the word Sitar has derived from the Persian word Seh-tar. She means three in Persian and Tar means strings i.e. an instrument having three strings.
5. One view maintains that the Seh-tar is the same name for the Tri tantri Veena of India. It is said to have developed from the Tri-tantri Veena by increasing the number of strings from three to five, then to seven and then making further modifications, which later on resulted in the invention of Sitar.
6. Another opinion is that when the trade between India and Persia flourished, the Persians took the Kacchapi Veena to their country and then named it as the Sitar. The Veena already existed before the time of Amir Khusrao.
7. According to the famous Sitar maestro Pandit Ravi Shankar, “He (Amir Khusrao) was also a modifier of many instruments to which he offered Persian names. For example, he modified the facts on the old Parivadini or Tri-Tantri Veena, which means “Veena of three strings” in Sanskrit. He

renamed it Jantar which literally means the same thing in Persian. Today of course this is known as Sitar”.¹⁴

8. One opinion believes that the Sitar is derived through a hybridisation of an unfretted long necked Lute with a fretted stick Zither having gourd resonators. The evidence available in visual arts indicates that unfretted long necked Lutes were fairly popular in India as early as the tenth century, the Tanpura was fully developed in its modern form. Many depictions of the Tanpura are found in the miniature paintings of the Mughal period. The structural similarities of the modern Tanpura and Sitar suggest that these two instruments share a related history.
9. According to B.C.Deva, “all available clues make us suspect that the Tritantri was a Zither from which, of course, a Lute cannot evolve. More correctly, therefore a plausible line of sophistication might be sought in the Sehtar or Saitar of Kashmir. This is a Lute smaller than the Sitar. Its fingerboard projects from a gourd resonator and bears a number of gut frets. It has a wide or narrow Bridge and seven strings. Thus, the shape of the Lute, the movable gut frets and the name make it a very likely prototype of our concert instrument.”
10. Pandit Debu Choudhuri is of the view that the Sitar had to pass through a long process in taking its modern shape, from Tritantri Veena to Jantar and from Jantar to Sitar.
11. The view which was adopted by Dr. Lalmani Mishra and some other scholar was that, Sitar has come to its present form after going through a series of changes since 13th-14th century A.D. From the seventh to thirteenth century A.D., we see that the Ekatantri, and Kinnari Veenas were prevalent. The Ekatantri was without frets while the Kinnari had frets. It is said that as a result of further developments which took place on

¹⁴ Music Memory, Pt. Ravi Shankar, pg. 9

the Kinnari Veena, The Rudra Veena came into existence. It is said that the Tritantri Veena (also referred to as the Jantra by Kallinath in his commentary on Sangeet Ratnakar as mentioned before); developed into two types of instruments; one being the Tambura and other Sitar. These two forms of instruments were referred to by some scholars as Anibaddha and Nibaddha Tanpura.

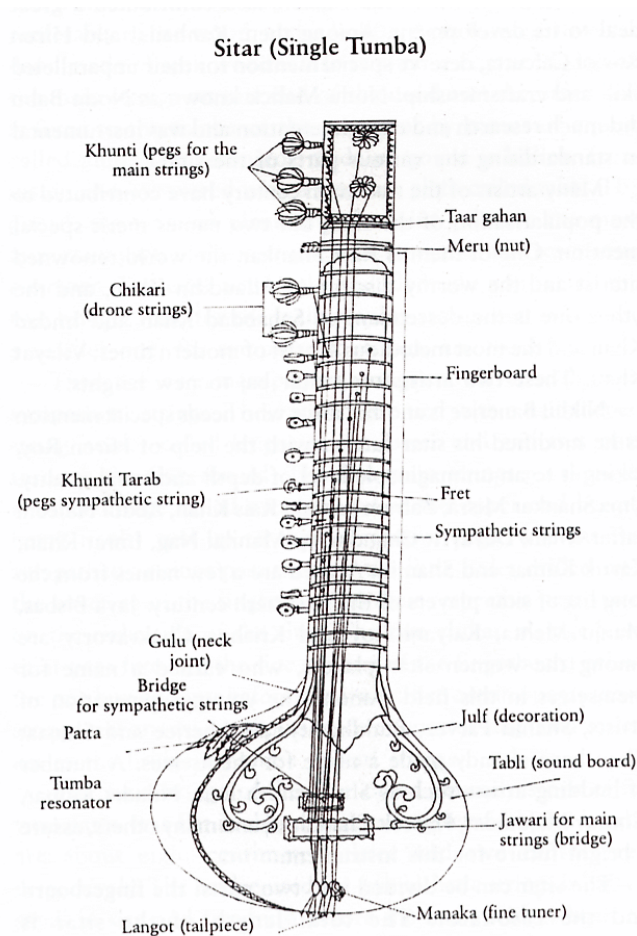
12. According to another opinion, the ancient Saptatantri Veena went through a series of changes to be known as the Saptatar, then Sattar then Satar and finally came to be known as the Sitar. Pandit Omkarnath Thakur is amongst scholars supporting this opinion.¹⁵

Physical Structure

Sitars are made of Tun or Sheesham wood. Its length is approximately four feet. It contains a sound box, one finger board, besides the main strings seven only; nine to thirteen strings more on it which produce resonance. All these strings are fitted to the right side of the instrument one after the other and seven pegs (Khunti) are fixed for holding these strings.

The body of Sitar is made of a round guard cut into two unequal halves near the care and the semi-circular bigger half is used its main body that serves the purpose of the sand box, (generally called Tumba) Sitar contains various parts or components. Main parts of sitar are Tumba, Tabli, Gullu, Dand etc.

¹⁵ The Plucked Instruments of Northern Indian, Dr. Prateek Choudhuri , p. 5-6



The main parts of a Sitar are as following:

Tumba: It is a round or flat guard. Originally the gourd was almost flat, like the back of tortoise and therefore such a sitar was called kachchawa. The name kachchapi was also given to a type of veena for the same reason.¹⁶

Tabli: It is a piece of thin wood that covers the cut portion of tumba.

Gulu: It is the middle portion of sitar called the shoulder.

¹⁶ Musical Instruments of India, S.Krishnaswami, p-29

Dand: It is the finger or keyboard of the instrument, on which frets are placed as notes. The finger-board of the sitar is about three feet long and three inches wide, hollow and deeply concave, covered with a thin piece of wood. There are sixteen to twenty two slightly curved frets of brass or silver. These are secured to the finger-board by pieces of gut which pass underneath. The arrangement makes it possible for the frets to move so that intervals of any scale can be produced.

Pegs or Khunti: The Pegs or Khunti are made of Shishem wood. There are two sizes of pegs, one is big and the other is small. These pegs have small holes to hold the wires.

Langot: The Langot is a triangular piece of deer horn affixed to the bottom of the Tumba, flush with Tabli. Its function is to provide an anchor to which all of the playing wires are attached.

Nut or Taar Gahen: Nut or Taar Gahen is an ivory plate fixed on the upper part of the Dand.

Frets: These are made from a thick brass rod. These rods are tied on the finger board or Dand with nylon threads and are movable, thus allowing perfect tuning. Usually there are nineteen frets which are standard for the modern Sitar but again this varies from seventeen to twenty frets depending upon individual players.

Strings: The sitar originally had only three strings, but the modern instruments have a total number of seven strings which are fastened to pegs on the neck and sides. These include the side strings (chikari) used both for the drone and the rhythmic accompaniment. There are eleven or twelve sympathetic strings (tarab) which run almost parallel to the main strings under the frets. These are secured to small pegs fixed at the side of the finger-board. The sympathetic strings are tuned to produce the scale of the melody which is being played.¹⁷

¹⁷ Musical Instruments of India, S.Krishnaswami, p-29

Bridge or Javari: The Bridge is placed on the heart of Tabli. It is made of either ivory, bone or horns of Deer and is called *Javari*. Javari is the heart of instrument and is fixed and placed on a wooden platform called *Savari*. To ensure the correct pitch of each string and proper leveling, two pieces of ivory or bone are fixed across the Dand near the tuning pegs on the other end. Out of seven strings, five of them pass through holes and over the specified places.

Beed or Manka: It is made of ivory or bone. The first string called *Baj ka Tar* is passed through it. Beed is placed between bridge and end pin. Beed is used for slight tuning generally for first and second string in modern time.

Playing Techniques and Melodic Executions

The sitar is played by means of a wire plectrum (mizrab) worn on the forefinger of the right hand. The thumb is pressed firmly upon the edge of the gourd so that the position of the right hand should change as little as possible.

All the styles peculiar to instrumental music namely alap, jod, jhala, meend, etc., can be played on this instrument with telling effect. Long, unbroken musical passages such as the tanas of the vocal music are rendered by stretching the string laterally against each fret. In this way it is possible to produce as many as six notes on a single fret.

The sitar has a phraseology or bols of its own, for instance the characteristic da da and dir dir. After alap, jod and jhala begins the regular playing or the gat with tabla accompaniment. There are two popular styles of playing the gats which are named after two illustrious players called Maseet Khan and Raza Khan who first introduced them. The Maseetkhani style of gat playing has a slow tempo as its special characteristic while the Razakhani is known for its fast tempo and display with tabla accompaniment. Thus, we can say, that Gat is known as the main composition in Sitar. Gat contains the set of instrumental pieces accompanied by Tabla. First of all, a musician establishes the form of raga by a

proper Gat, then only he shows the variations and layakaries but again he leads to Gat properly.

Kinds of Gat

There are two kinds of Gat, Maseet Khani Gat and Rajakhani Gat

Maseet Khan of Delhi was the prominent artist – who made Maseet Khani Gat. Maseet Khani Gat is also called Delhi Baj. Boles for this Gat are – Dir, Da Dir Da Ra, Da Da Ra. These gats are played in slow and medium Laya. The arrangement of strokes or bols for these gats has been fixed in such a way that these may make a complete phrase of 16 beats or matras, with a fixed starting point from 12th beat.

Raza Khan of Lucknow made Raza Khani Gat. These gats are played in medium and fast speeds with a vast variety of strokes or boles. Traditional Razakhani Gat which start with Sam (1st beat), Khali (9th beat), 7th beat or 13th beat of Teental. In this composition stroke patterns remains “da dir dir dir dar, dar, da” are to be played along with other stroke patterns. If this stroke pattern is not played then it is called Drut Gat.

Sitting Posture

The sitar should always be played in exact sitting posture as it is one of our traditional instruments. For this purpose we are giving only one and best sitting posture for the learners.

Half or Semi Squatted Posture

1. This is one of the best posture for playing sitar.
2. According to this posture the left knee is kept inside and the right leg knee remains slightly raised up and stretched a bit.
3. The Tumba of the sitar should keep on the toe of left foot

Other than above sitting posture there are some other postures too, but we prefer the half or semi squatted posture. Holding sitar in a proper sitting posture is very important because it helps the player to play conveniently and to feel relaxed while playing. Here are some certain ways to follow for holding sitar-

1. Tumba of the sitar should keep on the heel of the left foot and right forearm should be kept firmly in such a way that it can hold the sitar without the help of the left hand.)
2. The pressure of the right forearm should not affect the right wrist, thumb.
3. The left arm should be free so that it can move freely.
4. While playing, the right arm - wrist should not move and special care has to be taken.
5. The instrument should be quite close to the player and angle of holding the sitar approximately at 45 degree.
6. While playing sitar, thumb of the right hand should firmly fixed, near the last fret and the **Gulu**.

Positions of Hands

Right Hand Position



1. The thumb of the right should be kept near the lowest fret and it must be at the side of the *Dand*.

2. The Position of thumb should be relaxed but stable.
3. The finger and thumb should be in loose state so that stiffness may not cause in holding sitar.
4. The thumb should not move from place to place, it should be fix at one place.
5. The striking point with the Mizrab (plectrum) should be in between the lowest fret and the bridge, but it is much close to the lowest fret.

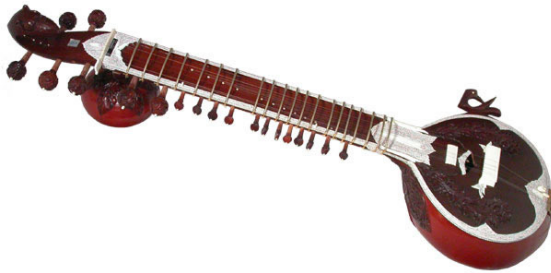
Left Hand Position



1. The Left Hand fingers are kept on the frets and the thumb on the back of the finger board.
2. The beginner may pull the instrument closer to his body or lean over its neck in order to place the fingers properly, but it is not an appropriate state because it may harm to the sitting posture or may incontinent while playing.
3. The left hand thumb should press lightly on the back of the neck in a position directly parallel to the index finger.

4. Generally, first and second finger of light hand is used, for playing sitar. These fingers should keep on frets in graceful and relaxed manner.
5. One should not directly press the string or pull the string on the top of fret but it should be done with the help of the tips of the fingers.
6. Sitar should have the support of only right hand. The left hand should be free for playing on frets. The players should be able to hold the sitar in the proper position without using the left hand at all.

4. Surbahar



The Surbahar is one of the most fascinating instruments of northern India. The Surbahar is specially suited for playing serious classical styles of Hindustani music. The Gats and Todas of the sitar are not

played on the Surbahar. However, alap, jod and jhala in the Dhrupad style are commonly played. Sometimes bols and jhala of the North Indian bin are also played on it to the accompaniment of the pakhawaj.¹⁸ It is a large-size bass sitara, with a flat rather than rounded gourd in the base, and a rounded sitara type, gourd-resonator at the top. In its contemporary form, the surbahara has a string-count identical to the present –day sitar, the difference being in the thickness of the strings, the pitch at which the instrument is tuned, and the tuning system covering four octaves.¹⁹

¹⁸ Musical Instruments of India, S.Krishnaswami, p-30

¹⁹ Hindustani music- A Tradition in Transition foreward by Pt. Shiv Kr. Sharma, Deepak.S.Raja, p-299

Traditional Background

The instrument Surbahara was derived about 120 years ago. According to some scholars, beenkar Umrao Khan of Lucknow, who belonged to Tansen's tradition through his daughter lineage, had a large sitar made and named it Surbahar, to teach the alap and jod alap of dhrupad anga to his favorite students. Ghulam Mohammad was one of them. S.M. Tagore has attributed the invention of surbahar to Ghulam Mohammad. He made a new sitar of novel designs with the help of instrument makers. The credit of for introducing it and popularising it (with playing techniques) goes to Ghulam Mohammad and his son Sajjad Muhammad. The intention behind the invention of this new instrument was to incorporate the whole alapchari of been in an instrument which was neither traditional nor complicated as been.²⁰

Apart from Ghulam Muhammed Khan and Sajjad Muhammed, the names of some of the great surbahar players include Imdad Khan, Inayat Khan, Bimala Khanto Raychaudhuri, Jiten Sen and so on. Mushtaq Ali Khan (who belonged to Senia Gharana) was one of the great exponents of the Surbahar. He played it in its traditional style. Daughter of Allaudin Khan, Annapurna Devi a very imaginative and a high ranked artist, also plays the surbahar in traditional style, but as she never gives public performances, her music remains more or less unknown to the public. Santosh Banerji of Calcutta, who was attached to the Department of Instrumental Music, Rabindra Bharati University, Calcutta, is an accomplished surbahar player. He learnt the art of Surbahar playing from beenkar Mohammed Dabir Khan, the grandson of Rampur. For this reason, his specialisations are alap, jod and jhala, in which he faithfully, maintains the purity of Ragas. Imrat Hussain Khan, son of Inayat Hussain Khan, Pushpaaj Koshti is also famous Surbahar player. The surbahar had a relatively small span of life. It remained popular from the middle of 19th century until the beginning of the 20th century. Surbahar players

²⁰ Classical Musical Instruments, Suneera.Kasliwal., p-129

were quite knowledgeable and traditionally sound in the rendition of alap and jodalap anga.

Physical Structure:

The surbahar is actually just a large sized sitar. Its body is made of wood with a flat resonator like kachhua sitar, covered with a comparatively thin plate of wood tabli. Its strings are thicker than those of the sitar and the instrument is therefore tuned to a much lower pitch. The tuning and the technique of playing is the same as in the sitar but the tone is much deeper.²¹

1. **Gulu-** The fingerboard and the resonator are separate parts joined together carefully, and this is called gulu.
2. **Finger-board-** The fingerboard is quite wide on which seventeen to nineteen metal frets are fastened with silk thread.
3. **Dand and Pegs-** The upper portion of the dand, culminating into a peg box, accommodates five or six large pegs for the main playing strings on the either side.

The peg box is usually fashioned to look like the head of the snake or a bird.

4. **Gourd and Bridges-** An extra resonator of gourd of small size is fixed just below the meru (upper bridge). The two bridges, one for the main strings and the other for sympathetic strings, are fixed upon the soundboard. The wood used is preferably tun. However teak or deodar is also occasionally used.

²¹ Musical Instruments of India, S.Krishnaswami, p-30

Manufacturing



Kanailal and Hiren Roy of Calcutta were famous for making excellent surbahars. Nowadays, as the instrument is not in much demand, it is not available off the shelf in shops and can only be obtained by placing an order with the instrument makers of Calcutta, Delhi and other places.

(Kartar Chand Makin Surbahar in Delhi)

Tuning Method and Strings

The surbahar has seven strings including two chikaris (drone) and eleven to twelve sympathetic strings, fixed upon the fingerboard just below the main strings. The tuning of the instrument is done exactly the same way as it is in the sitar.

Playing Techniques and Melodic Execution

The idiom of the Surbahara speedily achieved great sophistication. Initially, it was plucked, like the bina, with bare fingers, but has been played, at different stages and by different musicians with one, two, and even three mizrabs (plectrums).

The playing technique of the Surbahar is quite different from that of the sitar, which is more influenced and inspired by been music, as it is more suitable for the alapchari of been anga than the fast rhythmic pieces played on the sitar. Its sound is deep and mellow. Because of the wide fingerboard, the string has an exceptional capacity to be stretched, and the notes of even one octave higher can

be played from each fret on the main playing string itself. The resonance and sustenance of sound is also greater than that of the sitar.

Until 20th century, sitarists presented the dhrupad style of alapa on the surbahara, followed by post-dhrupad styles of composition on sitara. As sitara evolved technically and stylistically, it took over the elaborate dhrupad-format alapa, and added further sophistication to it. As a result, during the latter half of the 20th century, the surbahara suffered a steady depletion in the number of competent performers, although not in the size of audience.

5. Sarod



The Sarod is one of the most popular instruments of the string variety in the North. The Sarod is one of the leading instruments of Hindustani music today. The origin of the Sarod like that of the sitar is undocumented and surrounded by ambiguity. Though it is not known for certain where the Sarod originated, it has been suggested that it is a descendant of the rabab, a popular instrument of the Middle East. The famous Tansen seems to have played a kind of rabab in Akbar's time. Though built on the principle of the rabab the Sarod has a few structural modifications which make it suitable for the purpose of rendering all the subtle graces of Indian music.

By joining links it can be concluded that the instrument sarod is an outcome of the combination of the structural characteristics of the Seniya rabab, Afghani rabab and the sursingar. However, if we take into consideration tuning

and the technical aspects, which are strikingly similar to the Seniya rabab, one is tempted to contend that the instrument is indigenous.

Traditional Background

It is said that Khan Saheb Asadullah Khan introduced this instrument in Bengal more than a century ago and since then Bengal become noted for manufacture and popularisation of this instrument. Of late, Uttar Pradesh, Punjab and other parts of the country have also taken to this instrument. According to E. S. Perera, 'The invention of the Saroda is claimed to be by the Kabuli rabab players who settled down in India around the second half of the 19th century. They were quite inspired by the Seniya style of the instrumental music and were probably attempting to change the form and quality of the sound, maneuverability and the ways in which their "modest" rabab could have been played better. These attempts were supposed to be the first stage in the process of the invention of their respective instruments with a distinct structural pattern.

The invention of Sarod is claimed by the descending students of the two Afghani gharanas of Sarod players, Niyamatullah Khan's gharana and Gulam Ali Khan's gharana. Niyamatullah Khan, one of the claimants for inventing the Sarod, became a student of Basant Khan, while the latter was in the services of Wajid Ali Shah. Later, Niyamatullah moved to Nepal where he served the king for thirty years. Descendants of his gharana claim that he was responsible for some of the most vital modifications in the sarod, such as metal strings and metal plate of the fingerboard. His two sons Karamatullah and Asadullah (better known as Kaukubh Khan), carved out a niche for themselves as renowned in Sarod music in Calcutta.

The modifications introduced by Niyamatullah Khan in the existing sarod during the years 1858-69, as claimed by his son Karamatullah Khan, are documented in his book *Israri-Karamat urf Naghmat-i- Niyamat and Risala Sitar* (1908). Although the world of saroda recognizes several streams, its idiom is

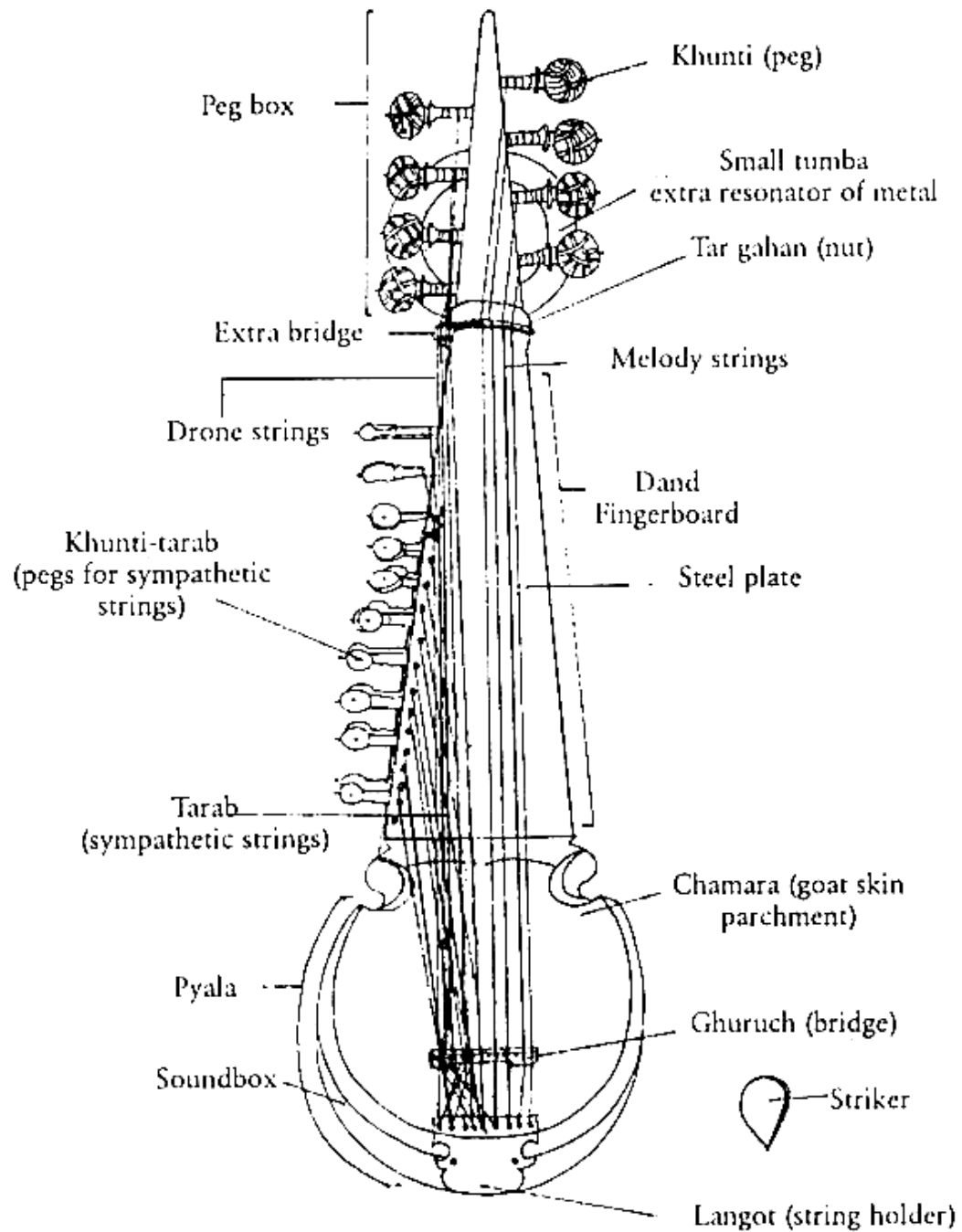
currently represented by three main lineages. The rababa-inspired idiom of Ustad Hafiz Ali Khan, an early twentieth century maestro, was diverted towards a khayal style vocalism by son, Ustad Amjad Khan / Radhika Mohan Maitra stream has reinforced its rababa- oriented idiom in the music of its contemporary exponents, Buddhadev Dasgupta and Kalyan Mukharjee. The rababa and rudra veena based style of Ustad Allauddin Khan inspired the genius of his son, Ustad Ali Akbar Khan, to launch the most comprehensive exploitation yet of the distinctive acoustic features of the re-engineered saroda.

Physical Structure

With high-quality instruments, the resonance body, the neck and the peg box are made from one single piece of wood. The type of wood that is used is mostly tun or teak wood. Simpler and more inexpensive Sarods are composed of two parts. Here, the peg box is put on separately. The wooden body that is covered with goatskin has a thin horn bridge across which the strings are running. The fingerboard on the neck consists of a polished, shiny steel plate and does not have any frets. The Sarod has a second soundbox made of brass which is fixed to the top end of the neck. It has both, playing strings and drone strings. The playing strings are fingered or plucked; the drone strings are vibrating at the same time, but are not struck themselves, and produce an echo-like effect. The Sarod is from three to three and half feet long and is made of wood. One end of the body is rounded, nearly a foot in diameter and covered with parchment. The round part gradually joins the neck.

Various parts of Sarod are as following given in the image on next page:

Sarod



Strings and Tuning Method

There are six main strings including the chikari for the drone and rhythmic accompaniment. All the strings are metallic. They are fastened to pegs at the neck end of the instrument. Some varieties have a small gourd attached to the neck end.

The finger-board is covered with a polished metal plate to facilitate the sliding of the fingers while playing. The Sarod has eleven or twelve sympathetic strings which help to improve the resonance. The traditional tuning system, practiced by the lineage of Pt. Radhika Mohan Maitra, uses five strings for melodic execution. They are tuned to Middle-octave ma, the tonic (sa), lower-octave pa, lower octave sa, and ultra-lower pa, thus providing a melodic canvas of virtually four octaves. The last three constitute a chikari (drone) set, with the innermost tuned to the tonic, and the outermost two tuned to the higher-octave Sa. In the modern system, as practiced by Ustad Ali Akbar Khan and his disciples, the first four limiting the melodic canvas to three-and-half octaves. In addition to the conventional chikari set, this system, however, includes a set of three strings, mounted at a lower level, and tuned either to a chord or a melodic phrase compatible with the scale of the raga. The contemporary Saroda has fifteen sympathetic strings (sometimes fewer) mounted below the primary strings. They are tuned to the scale of the raga.

Playing Techniques and Melodic Execution

The instrument is played with a plectrum held in the right hand while the fingers of the left hand are used for stopping the strings and playing the notes. This plectrum is known as 'jawa' and is made of coconut shell. Formerly, a plectrum made of wire was used, which was not good enough. After many experiments with various materials such as horn, stone, etc, it was found that the coconut shell is best. All the characteristics styles of the instrumental music namely alap, jod, jhala and meend can be rendered perfectly on this instrument. In

the lower octave, the tone of the Sarod is rich and vibrant. In the middle and higher octaves, the notes are more brightly illuminated. The Sarod is mainly a solo instrument. In recent years it has secured an important place in the composition of the modern Indian orchestras owing to its deep and rich tone blends easily with other instruments.²² Melodic execution techniques on the saroda can be divided into three different types. (a). sliding of the finger along the finger board without lifting the fingers from the melodic string (b) execution by the alternative / successive use of the two fingers on the same melodic string (c) multiple-string execution inevitably requiring the alternative/successive use of two fingers.

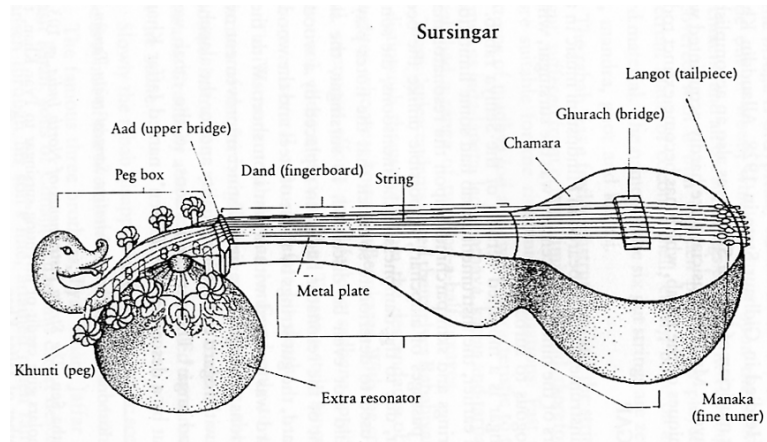
Sitting Posture

The performer normally sits with his right knee folded over his left knee. The left foot, folded to the right, supports the bulbous chamber resonator. The centre of the stem is supported on the right thigh at an incline of 15/20 degrees. The instrument is stable in this posture, leaving the left hand free to move at will for melodic execution. The instrument is laminated with shellac. Most sarodists hold the plectrum between the thumb and first grip. They believe that this produces a better percussive punch, and provides superior bi-directional mechanical efficiency.

The right arm wraps around the base of the chamber resonator, the fore-arm rests at the root of the base, and uses wrists-movements for stroke-play, almost equally in both directions. The posture and the manner of handling the instrument result in the strokes being near-vertical. The downward is aided by gravity, while the upward is weakened by having to work against it. Because of multiple-string melodic execution, the span of the movement in each direction is about 3.5 inches, the maximum rotation the wrist can manage with the fore-arm firm at the base.

²² Musical Instruments of India, S.Krishnaswami, p-30

6. Surshringar



The surshringar is a combination of three instruments of the string variety found in the North India.

Traditional Background

One opinion is that the surshringar was first made by late Nawab of Rampur, Syed Kalb Ali Khan Bahadur. But the more popular view seems to be that it was introduced by the famous brothers Pyar Khan, Jaffar Khan and Basit Khan who flourished in the early part of the 9th century. Great musicians in themselves, they were also directly descended from the celebrated Tansen. Mohammed Ali Khan, son of Basit Khan, who lived in Rampur and later in Lukhnow, was a master of the surshringar and the last descendant of Tansen. It is said that the sur singar was invented by Jafar Khan Rababia, the court musician of Maharaja Udit Narayan Singh of Varanasi who lived in the early part of the nineteenth century. Because of its size and the nature of its body, the lute has a very fine tone; but it is a pity that one very rarely hears this veena now and there are few musicians who play it at present.²³ The surshringar is a combination of

²³ Musical Instruments- B.C. Deva, p-131

three string instruments, namely the Mahati Veena, the Rabab and the Kachchapi Veena. The small gourd and the neck to which the strings are attached are features of the mehati veena; the finger-board with the metal plate is very much like the type of rabab which Tansen played; and the main body is similar to that of the kachchapi veena, popularly called the kachchapi sitar with its flat gourd resembling the back of tortoise.

Physical Structure

The surshringar is somewhat like the rabab in shape, but with a wooden belly, and played with an iron plectrum. There are, as a rule, two frets only, the finger-board below the frets being generally of metal, so that the fingers may slide easily over it. The length of the instrument is about 4 feet, and its tone is rich and mellow.²⁴ There are six main strings which are placed on a flat bridge. There are two additional strings for the drone and rhythmic accompaniment.

Playing Techniques and Melodic Execution

To play it, the instrument is placed in front of the performer and held in a slanting position so that the upper portion rests on the left shoulder. The strings are plucked with wire plectrums (mizrabs) worn in the fingers of the right hand and the notes are held with the fingers of the left hand. The polished metal plate on the finger-board facilitates the sliding of the fingers thus making it easier to produce the gamakas and other graces of Indian music. The surshringar is restricted to serious types of music, mainly the Dhrupad and Dhamar styles. After playing the alap of the Raga in Vilambit, Madhya and Drut laya (slow, medium and fast tempo), the performers usually end the recital with varieties of jhalas played to the accompaniment of the pakhawaj.

²⁴ The Music and Musical Instruments of Southern India and the Deccan C. R. Day, p- 121

The surshringar is a difficult instrument to practice upon and hence is not popular. However, there are few masters in the North who maintained the traditional style of playing this instrument.

7. Gottuvadyam



The Gottuvadyam is one of the important concert instruments of the string variety in the South. It is similar to the southern veena, the main differences being that unlike the veena it has no frets.

Traditional Background

The Gottuvadyam is primarily an instrument for solo playing. It has been in vogue in southern India for the past 70 or 80 years. With another reference Gottu Vadyam appeared on the music scenario of the Carnatic system about 150 years ago.²⁵ Scholars assume that the instrument is a modified and developed form of the ektantri veena or some of its variants, as the technique used to produce notes is the same as that of the ektantri. It was brought into vogue by the famous musician Sakharam Rao of the Titrvindaimarudur, a village on the banks of the river Kaveri. It was further popularised all over the India by a palace musician of Mysore, Narayana Iyengar, who used to call instrument Mahanataka Veena.

²⁵ Classical Musical Instruments, Dr. Suneera Kasliwal,. p- 209

In recent times, N. Ravikiran, son of Narasimhan and grandson of Narayana Iyengar, has taken this instrument to new heights. He started playing on this instrument in his early childhood and gave his first performance at the age of twelve. Other stalwarts of this instrument include Budalur Krishnamoorthy Shastrigal, Mannargudi Savithri Ammal, M. V. Varahaswami, Gaytri Kassabaum and Allam Koteeshwara Rao. Since many young artists are attracted to this instrument, the future of the gottu vadyam looks fairly secure and full of possibilities.

Physical Structure

The pear-shaped bowl of the Gottuvadyam is scooped out of a block of wood. While the northern vichitra veena is built on the same principle as the Gottuvadyam, the heavier body of the latter gives a deeper and rounder tone than the vichitra veena.

Gourd: The instrument is made out of a log of wood, preferably of jackwood, teak or ebony. It is about forty two inches long & four inches wide. The main sound chamber called *kudum* is scooped out of the main log of wood along with its fingerboard, while the second resonator is made of a gourd, and is attached with the help of a screw.

Strings: The Gottuvadyam consists of six main strings which pass over the bridge placed on the top of bowl. There are three side strings for the drone and rhythmic effect. The instrument is also provided with a few sympathetic strings which pass over a small bridge. According to some other scholars, the numbers of sympathetic strings are twelve, which also pass through a small bridge near the main bridge and go just under the main set of strings, and are tied with the pegs. It is interesting to note that this is the only instrument of Carnatic music which has sympathetic strings". The music is played by moving a cylindrical piece of heavy polished wood or horn over the strings. The Gottuvadyam has a range of four to

four and half octaves. Raga alapana, tanam, pallavi, and all other musical forms that are possible on the southern veena can be rendered on this instrument. Most of the gamakas and graces can be brought out beautifully.

Manufacturing

Best Gottu Vadyam is made in Tanjaur, a southern city, where it is elaborately decorated with silver mounting.

Sitting Posture & Playing Technique

In general appearance it looks like the Tajaury veena without frets. The instrument is put in front of the player while playing. In his left hand, the player holds gottu, a cylindrical polished solid piece of hard wood, preferably ebony, of about three inches. He slides this cylindrical piece upon the strings and thus different notes are produced. In right hand a couple of plectrums are worn to strike the strings. Both the styles vocal (gayaki) as well as the instrumental (tantrakri) can be played successfully on this instrument.

8. Rabab



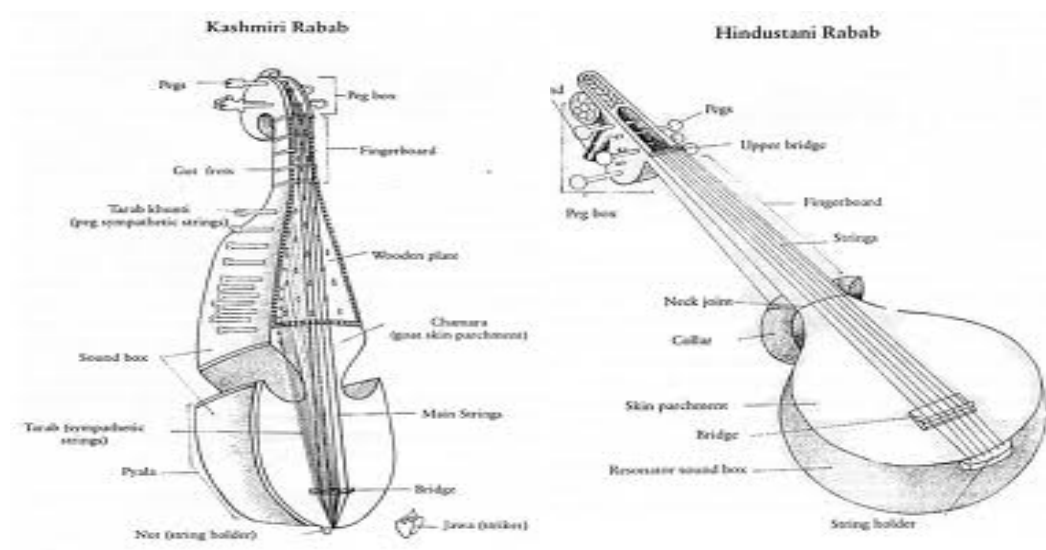
The Rabab is a popular string instrument of the plucked variety in Middle East. It is found in almost all the Mohammedan countries and differs only in shape. The Indian rabab is used principally in Kashmir, Punjab and Upper India; its use in other parts is confined to Mahomedans.²⁶

²⁶ The Music and Musical Instruments of southern India and the Deccan, C.R.Day, p-126

Traditional Background

It is popularly believed that the famous Tansen of Akbar's court used to play a kind of rabab. The disciples of Tansen divided themselves into two groups, the rababiyas and the binkars. The former used rabab while the latter used the bin (northern veena). Among the geart masters, Pyar Khan, Bahadur Khan Sain were highly competent rababiyas.

Physical Structure



The instrument is made of wood. It has a double belly. The first is covered with parchment and the second with wood.

Strings: In general there are four strings-three of gut and one of brass; the two upper strings are sometimes doubled and tuned alike, in which case of course, the instrument has six strings. Sympathetic strings of metal are usually attached at the side. Four or five catgut frets at semitonic intervals are sometimes found. The Rabab is a handsome instrument, and when well played is very pleasing. The tone resembles that of a banjo and no meend or glissando is possible on the instrument. The names of the six gut strings are zeer, mian, sur, mandra, ghor and

kharaj. The seniya rabab is hollowed out of single block of teak, tun or deodar wood. The total of instrument is around three to three and half feet.²⁷

Resonator and Finger-board: The resonator is round shaped and is about two inches in diameter, covered with goat skin. The fingerboard is around one-and-a-half feet long which tapers down into the peg box. Six pegs, three on either side, are fixed in the peg box, which is usually decorated and open. Sometimes a stand is fixed on the bottom portion of the peg box, perhaps to support the instrument.

Bridge: The shape of the bridge is of typically Indian character, flat and board, made out of wood, which is fixed upon the skin-covered parchment, and all the six strings pass over it. The finger-board is covered with a thin wooden plate.

Playing Technique and Melodic Execution

It appears that the Indian rabab exercised a very considerable influence on the history of string instruments in the West, since it was through it that the bow was introduced to the West. The rabab became the rabab of Persia and Arabia to which the parentage of the violin family is ascribed. The peculiar shape of the violin and viola etc. very nearly resembles that of the rabab. The shallow pinched belly of the rabab was apparently designed to facilitate bowing through the Indian rabab still remains a plucked instrument. Rabab is played with a plectrum made of coconut shell, ebony, bone or any other hard material. The rabab was a fretless instrument and the strings being of gut, suffered from certain limitations and therefore, it was more suitable for the rhythmic elaborations. Fast rhythmic patterns of madhya jod anga were characteristic to the rabab termed as lada-lapeta, lad-gunthava kattar and tarparan.

²⁷ Musical Instruments of India, S.Krishnaswamy p-160

9. Sarangi



The sarangi belongs to the bowed chordophone family of short-necked fretless lutes. It is found in various forms all over the Indian subcontinent. The sarangi family originated as folk instruments, and now includes the sophisticated acoustic machine used in classical music. The Sarangi takes prominent place as an accompaniment to the main artist in a vocal music concert in the North. It is suitable both for solo playing and for accompaniment. It is easy to produce all types of gamakas on his instrument. In fact it is said to be closest to the human voice. The tone of the Sarangi more nearly resembles that of the viola than any European instrument, and when well played there is a charm about the instrument that is not easily forgotten.²⁸

Traditional Background

Various names like Saranga, Sarangi and Saranga-veena are mentioned in ancient works like Sangeet ratnakara, Basavapurana, Panditaradhyacharitra of Palkurini Somnatha (12th century), Sangit Darpana and the others. There is reason to believe that the Sarangi must have remained a folk instrument for centuries before it was considered suitable to accompany the new styles of music that came into vogue in the 17th century. The Sarangi seems to have been used in the

²⁸ The Music and Musical Instruments of southern India and the Deccan, C.R.Day, p-125

South also at some time or other but it was subsequently superseded by the violin. The facilities it offers for playing the various gamakas and graces characteristic of Karnatak music have made the violin completely a southern instrument. The sarangi found in Upper India differs slightly from that of the South and Deccan. The head is generally carved to represent the neck of a swan, and the body is rounded instead of being square; the number of sympathetic strings, too, is often less. The instrument is ornamented with ivory and inlaid with numbers of small turquoises.²⁹ Experts are of the opinion that the Sarangi as we know it today first made its appearance as late as the 17th century. It is never seems to have been used at the Mughal court. There is no mention of it in the Ain-i-Akbari. It has all along been a folk instrument used by the common people for their simple music.

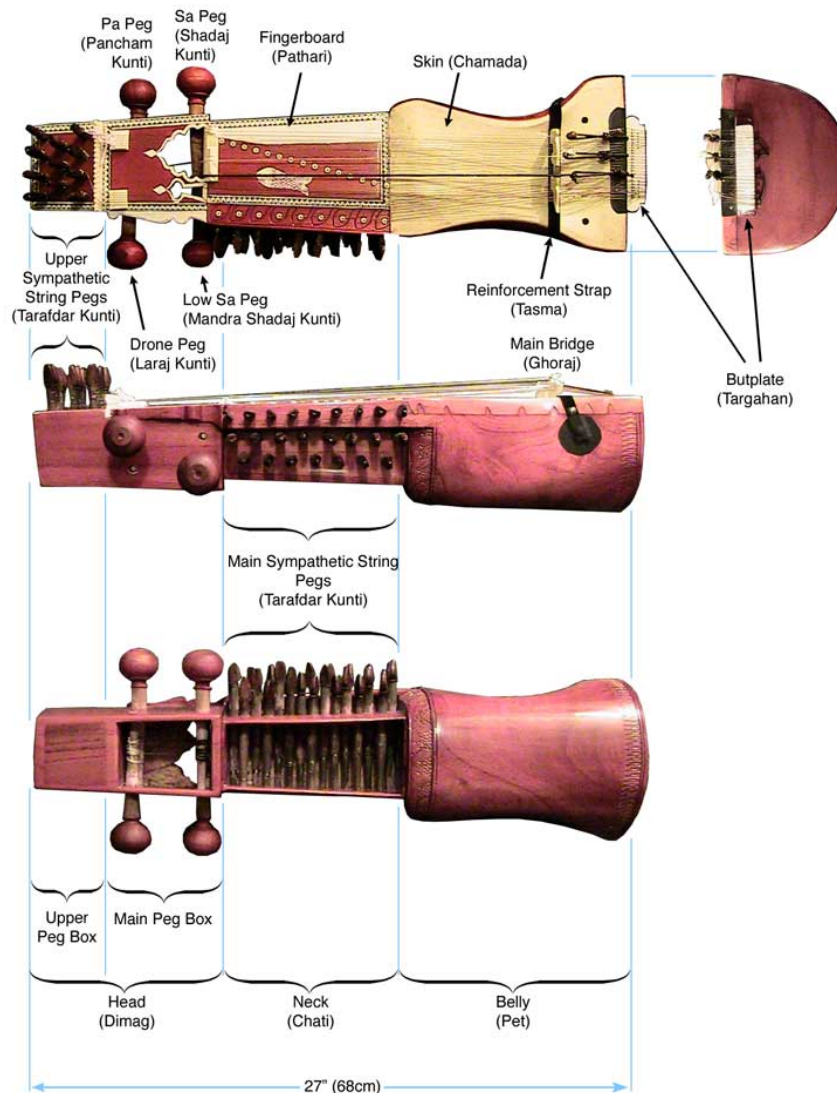
Physical Structure

The Sarangi is about two feet long. It is made by hollowing out a single block of wood and covering it with parchment.

Bridge: A bridge is placed on the belly in the middle. The sides of the Sarangi are pinched to facilitate bowing.

Pegs and Strings: Four tuning pegs are fixed to the hollow head, one on each side. The instrument usually has 3 main strings of gut of varying thickness. Rarely, a fourth string made of brass (known as luruj) is used for drone. There are generally fifteen sympathetic strings of wire tuned chromatically. Modern Sarangis generally have thirty five to forty sympathetic strings running under the main strings. These are fastened to small pegs on the right side of the finger-board and also on the top of the head. The sympathetic strings are tuned accordingly to the scale of the raga played and are made of brass and steel.

²⁹ The Music and Musical Instruments of southern India and The Deccan, C.R.Day, p-125



Manufacturing

The decoration and carving are characteristic, although rough. The sarinda is not a very high-class instrument, but is very popular with the lower classes. The tuning is like that of chikara, and the strings are of gut or silk. The bow used with it is that shown. The chief peculiarity of the sarinda consists in the way that the belly, which is of parchment, is put on.

Playing Techniques and Melodic Execution

When played, the Sarangi with its head uppermost is placed on the lap of the performer. The head rests against the left shoulder. It is played with a horsehair bow which is held in the right hand. The fingers of the left hand are used for stopping the strings. While this is being done, the fingers do not press the strings down on the finger-board as in the case of the violin but press against the strings at the sides.

Similar Instruments

Other members of the Sarangi family are Dotara, Dhad Sarangi of Punjab and the Chikara of Uttar Pradesh. These folk instruments are simple in construction they are often suspended in front of the body and played with bows to which bells (ghungurus) are sometimes attached to give a rhythmic jingling sound with the music.³⁰ The chikara is somewhat similar to the sarangi, but smaller, and is used by common people. It has three strings of gut or horsehair and five sympathetic strings of wire. The tuning is commonly or else like that of the sarangi.³¹ Like the sarangi, Sarinda is also three string instruments. It is a bowed instrument common in Bangal.

10. Dilruba



The Dilruba is one of the most popular string instruments of the bowed variety in the North. The instrument is a very clever combination of the sitar and

³⁰ Musical Instruments of India, S.Krishnaswami, p-34

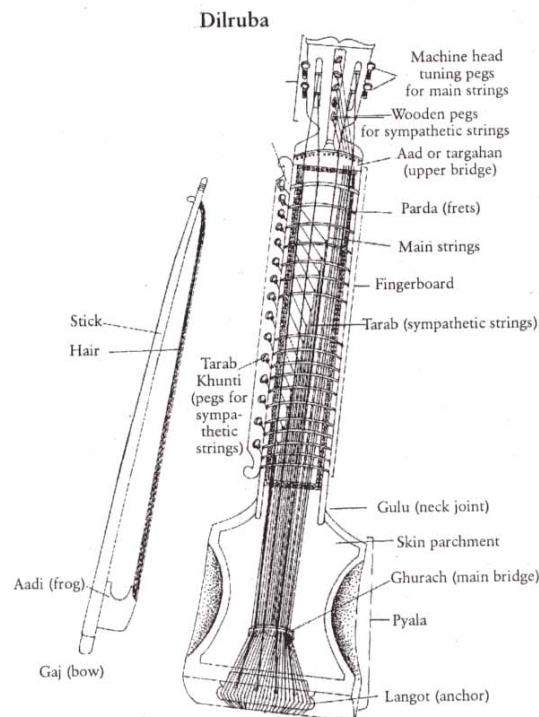
³¹ The Music and Musical Instruments Of The Southern Eastern and The Deccan , P-127

the sarangi. The finger-board with the frets very much resembles the sitar. The belly of the instrument is covered with skin like a sarangi; and like the sarangi it is played with a bow.

According to **Dr. Geeta Paintal**, Mahnt Gajjasingh of Patiala Court did some modifications in the taus and gave a new name to this modified instrument – Dilruba.

The only difference in the taus and dilruba was the peacock of the taus was removed in dilruba and the sound box was given the shape of the sarangi's sound box. The fret and the string arrangement remained the same. The instrument dilruba became a regular part of Sikh devotional music. Bhai Batan Singh received much acclamation as an expert dilruba exponent. His dilruba differed from the usual one, and thus the tonality and the volume of his instrument was also said to be more rich and powerful.³²

Physical Structure



³² Classical Musical Instruments, Dr. Suneera Kasliwal, p-191

The stem of the Dilruba contains eighteen or nineteen elliptical frets which are movable. They are tied to the stem by means of thin pieces of gut so that the frets can be moved according to the scale of the raga which is being played, as in the case of the sitar. The bridge is placed on the skin-covered body, over which all the main and sympathetic strings pass. The first two strings are of brass and the last two of steel. There are about twenty two sympathetic strings or tarabs running underneath the frets and fastened to a series of pegs on the side. Like similar sympathetic strings in other instruments, the tarabs are tuned to reproduce the scale of the melody which is being played.

Playing Technique

The bowing is done with the right hand while the fingers of the left hand are used to play over the strings. The frets of the dilruba are meant only to guide the player in locating the correct positions of the notes. The fingers do not pull the strings over the frets laterally as in Sitar, but more longitudinally alongside the strings. All the musical nuances which the sarangi captures can be produced on this instrument without difficulty. The dilruba can be an effective accompaniment to vocal music as well as instrument for solo performances. The dilruba is held vertically, the lower portion on the lap of the performer or in the front of him and the top resting against the left shoulder. Simple melodies and the subtlest musical nuances can be produced on this instrument with equal naturalness. It is a popular instrument in the North especially in Punjab, Uttar-Pradesh and Maharashtra. The dilruba came into vogue a few centuries after the introduction of the fretted sitar.

11. Esraj



A similar instrument with the combination of the sitar and sarangi, which became very popular in Bihar and Bengal about hundred or hundred and fifty years ago, was esraj. It is very similar to the dilruba both in appearance and in the technique of playing. However, there are few structural differences.

Traditional Background

According to Prajnanda and also according to the oral tradition, the instrument might have taken its present shape in the hands of some Bengali artist in the court of Wajid Ali Shah of Lucknow when he came to stay at Matia Burj in Calcutta. Later, when Basant Khan, a famous rabab player of the Seniya gharana, settled at Gayadham, he probably took this with him. He taught this to many local people and thus the popularity of the instrument spread all over the Bihar.³³

However one of the Basant Khan's students, Kanailal Dhendi is also given credit for inventing the esraj. Another story doing the rounds was that: in Gaya (Bihar) one of Ishwari Raj took out the peacock shaped soundbox of the taus and replaced it with a roundish, smaller soundbox. As the instrument acquired a new look simply by this modifications, it was given a new name after him, i.e. Ishwari Raj as Ish + raj. Though it is difficult to ascertain the exact place where esraj acquired its present shape, in all probability the instrument made its foothold in

³³ Historical Development of Indian Music, Swami Prajnanada, p-468

Hindustani classical music first in Gaya, and later traveled to Bengal, where it became an important instrument used in Rabindra Sangeet.³⁴

Physical Structure

The body of the dilruba is rectangular and flat like that of the Sarangi. The body of the esraj is a bit rounder in shape and shallower in the middle. The stem or the finger-board of the dilruba is broader than that of the esraj. The number of sympathetic strings in the dilruba is larger than in the esraj, hence the tone of the dilruba is more rich and resonant than that of the esraj whose tone is soft and mellow.

Sitting Posture

Ashish Bandopadhyay³⁵ started an esraj department in the music faculty of Shantiniketan. Ashish Bandhopadhyay also introduced a new sitting posture by putting the instrument straight instead of resting it in a leaning posture against the left shoulder.

Playing Techniques and Melodic Executions

The Esraj is a very popular instrument of Bangal where it is commonly used by both professionals and amateurs. The esraj can be played by itself or as accompaniment. Though not popular as solo instrument, it acquired a prominent place as an accompaniment to vocal music, especially for female singers with soft voices. Randhir Roy³⁶, a gifted musician, created his own style by nixing techniques of the sarod and sitar.

³⁴ Classical Musical Instruments, Dr.Suneera Kasliwal p-193

³⁵ An expert exponent of esraj , brought by Rabindra Nath Thakur's Vishva Bharti teaching institute of Shantiniketan, Bolpur in West Bengal. s.k.-p-193

³⁶ The Best Student of Ashish Bandhopadhyay, Who Showed Special Talent And Emerged As A Soloist Among All Students

Similar Instrument

The Madar-Bahar is very similar the Esraj in construction but the finger-board and the body are bigger in size being about four feet long. Thick strings of gut are used which give a deep, rich tone somewhat like that of the Western violoncellos. To play the instrument the performer sits on a low stool. The instrument is placed in front of him on the floor, the top of the instrument leaning against his left shoulder.

The Mandar-Bahar is a rare instrument found mostly in Bangal. It is now being used in the modern Indian orchestra for producing bass notes in the lower octaves.

12. Santur / Santoor



The Santur is popular in the Middle East. In India, it is special to Kashmir where the instrument is used for accompanying a type of classical music called Soofiana Kalam, along with other instruments of the region, like the saz the Rabab, the Sitar, the Sarangi, the Tumbaknari and the Ghata.

Traditional Background

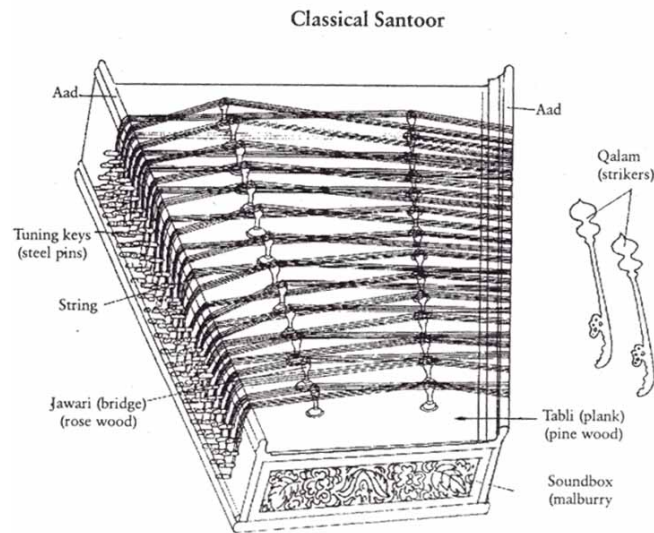
The Santur is a unique instrument in Hindustani music. It has risen from virtual oblivion to the peak of popularity in a usually short time – less than three decades. It is the only string instrument subjected to percussive sound activation. All other are either plucked or bowed. The santur is also the sole survivor in its

organological classification of struck polychords. Various instruments were in use in Vedic times. Among the string instruments, mentions of vana are found in the Rigveda. Scholars opined that it was a bow shaped harp sometimes with hundred strings. Among all the string instruments the vana was the most venerated of all, for it was also called “Mahaveena” and its description is found in Vedic texts as well as in Aryakas and the Sutras. According to Boudhayana Sutra, it comprised audumbara wood, and the resonator was covered with the hairy hide of an ox. The stick of the harp had ten holes into each of which were knotted 10 strings of munja (grass) thus making the total number of one 100 strings. Some modern writers have identified this instrument as a precursor of the santoor, found today in Kashmir. The suggestion given is that it had 100 strings and could have been the *Satatantri Veena*, mentioned in Kalpa Sutra. Even linguistically, it can be suggested that the satatantri veena is related to the santoor. Again, both vana and santoor are played with sticks. But in the absence of any sculptural representation of struck veenas, particularly of the vana, it is very difficult to propound any theory about their shape.³⁷ The santoor has been widely used for centuries as an accompaniment to a particular style of singing in the Kashmir valley. The singing style is called Sufiana Qalam or Sufiana Musique, in which the santoor is played along with other instruments of the region such as the saz, the rabab, the setar, the tumbakanati and the ghata. The santoor is a recently developed instrument. It was introduced into Hindustani classical music only about forty five to forty years ago. Thus the instrument is yet to be standardised. The length, width and height of the instrument, number of bridges, number of strings, their order and thickness, i.e. gauge, the sitting posture of the player, the playing techniques all of these vary from artist to artist. Mostly people give the credit of elevating the santoor to a status of a classical instrument to Shiv Kumar Sharma, the ace santoor player, though others have also contributed their share to this process. Om Prakash Chaurasia of Bhopal has also earned a name in the field of santoor playing. Ulhas

³⁷ Musical Instruments of India, B.C.Deva, p-122

Bapat is a Mumbai based santoor player. Tarun Bhattacharya (Calcutta) is a name from younger generation of the artists, who is gradually coming up to the limelight with a distinctive style of his own. Satish Vyas, Rahul Sharma, Shaukat Ahmed, Abhay Rustam Sopori, Charukeshi Shahaney and many others affirm the promising future of the instrument in the Hindustani classical music.

Physical Structure



The contemporary santur used in classical music consists of a trapezoid box, which acts as a rest for the strings stretched across it, as well as the resonator.

Resonator: The box (soundbox/resonator) is 60 cm long, 60 cm wide at one end, tapering to 30 cm width at the other. The tapering width has thirty bridges for strings, fifteen on each side, over each of which passes a set of three/ four strings. The strings are fixed to iron pegs, which are turned for tuning. Sound activation is done by the hammering action of two sticks of walnut wood [mallets], curved at the striking end. The grip of the sticks is shaped for optimal control under manipulation by the thumbs and the index fingers [Deva, 2000].

Strings and Bridges: Although the basic structure remains the same, the santoor adapted in Hindustani classical music differs from the Sufiana santoor in many ways. The number of strings varies in-between eighty to hundred, whereas the number of bridges has increased from 25 to 29, 31 and sometimes even 42, 43, thus varying the number of strings stretched on each bridge consequently. Some bridges have three strings and some have two. In the lower octave for the thick strings, some artists prefer one string to one bridge.

Manufacturing

The soundbox of the classical santoor is either made out of the wood of the mulberry tree, walnut or tun. The plank (of both sides) is made of pine wood or walnut or even of plywood. Sometimes it is a mixture of all these kinds. As a covering for the front, sometimes red cedar is also used. The bridges are made of rosewood and on the top portion of the bridges little pieces of ivory, stag horn or bone are fixed which act as jawari. This is done for the fine tone of the strings. Nowadays, plastic and metal are also used for jawari, but the best effect comes from ivory. Strings are put in the pins on one side and tied to the tuning pegs across the board. These pins and pegs are made of iron with chromium coating and tuned with the help of a hammer-shaped tuner. For strikers mostly walnut wood and rosewood are used. Sometimes strikers made of mulberry wood are also used. Strikers of classical santoor are heavier than those used for the Sufiana santoor, as heavier strikers help sustain notes.³⁸ The instrument Shiv Kumar plays is about 35 years old. It is made by famous santoor maker Ghulam Mohammad Zaz of Shrinagar. Santoor made by Ghulam Mohammad were very good in tone and he earned a good name.

³⁸ Based on Information Collected from Shiv Kumar Sharma, Mumbai, and Instrument Maker B.D.Sharma, Delhi.

Maintenance

More artists prefer to keep the instrument in their laps instead of on the triangular wooden stand of the Sufiana santoor. Thus the resonance of the instrument is reduced intentionally, which helps the player produce more precise note to note sound, especially while playing quick succession of the notes (tanās).

Tuning System

There are two tuning systems in practice. The traditional system tunes the string-sets to the scale of the raga to be performed. This poses a problem of retuning the instrument for each raga. This problem is compounded by the fact that the santur has four strings for every pitch. Retuning even three svaras across three octaves implies returning thirty six strings. In appearance the Santur is a rectangular box over which strings of varying length are stretched. The long side of the rectangle faces the performer and the strings run parallel to the longer side. Unlike the Swaramandal which has only one string to a note, the Santur has only one string to a note, the Santur has generally a set of strings to a note. The length and the thickness vary according to the octave; the strings are thickest in the lower octave. Its specialty, which distinguishes it clearly from the Swaramandal, is its method of note production. In the Swaramandal the strings are plucked by the fingers, whereas in the Santur, the strings are subjected to pressure strokes by small wooden hammers held in both the hands. The same principle is applied in the making of the modern pianoforte where the strings are struck by mechanical keys. The disadvantage is obvious; when the strings are struck the sound of the notes lingers on and cannot be controlled.

Playing Techniques and Melodic Executions

The techniques used in presenting the whole performance patterns of the Ragdari system, i.e. alap, jod and gat, the portions of slow and fast tempos, have also developed a great deal. The santoor is only Indian classical which is stuck. It

is a staccato instrument and cannot lend to techniques such as meend, gamak and andolan, which are very characteristic of Indian Classical Music.

13. Ravanhatho



Tradition Background

The earliest instrument played with a bow is probably the ravanhatho or ravanhastra, attributed to Ravna, the mythical king of Lanka. This instrument seems to have been in Vedic times and has referred to in Sanskrit treatises. What this instrument was like is rather doubtful but in some parts of Gujrat and Rajasthan there exists an instrument bearing more or less the same name. It is called Ravanhatho and is used by strolling musicians called bharataris.

Physical Structure and manufacturing

The Ravanhatho consists of a resonator made of half a coconut shell. The shell is polished and covered with skin which is fastened to the underside of the shell by means of a cotton thread. A bamboo about two feet long is fixed to the resonator. The instrument carries two main strings one of which is made of a species of flax or horsehair while the other is of steel. Sometimes there are about twelve sympathetic strings of steel, all of them attached to a series of pegs fixed to the sides of the stick at the end.

Playing Technique and Melodic Executions

While playing, the resonator is pressed against the left side of the chest while the handle faces upwards. It is played with a crude bow made of horsehair. Small bells (ghungurus) are attached to the handle of the bow so that a jingling effect is produced as the instrument is played. Simple music covering a range of four to five notes can be played easily. There is a view that this instrument might have been the origin of the modern violin of the West.

14. Swaramandala



Swarmandala is a very famous and as well as useful instrument of Classical Music. In Hindustani music, the Swarmandla is used as an accompaniment to vocal music. According to Prof. Lal Mani Mishra, there is essentially no difference between the Irani instrument qanun and the swarmandala.³⁹ In ancient Indian texts, we find the name of an instrument matakokila, which was sometimes also called mahati veena. According to some scholars, matakokila was the main (mukhya) veena of maharshi Bharat. It was the most important of all the veenas, because it had 21 strings and all the notes of 3 registers (sthanas) could be obtained from it at the same time, whereas other veenas like chitra, vipanchi, etc., were complimentary or subsidiary. Later on, the commentator of Sharangdeva, Kallinath categorically specified that the matakokila veena of Bharata's time was in his times called swarmandala in

³⁹ Classical Musical Instruments, Dr. Suneera Kasliwal, p-228

common parlance. However, from the inadequate details provided by the ancient texts one cannot form any idea about the structure of the instrument. The Hindus say that an instrument of this description was first invented by the rishi or sage Kattyayana; hence is called the Kattyayana veena- in the Sanskrit treatises.⁴⁰ C.R.Day has described Swaramandala as “Quanun”. The Quanun, or Indian Dulcimer, is an instrument seldom met with, and is to be seen mostly in the hands of Punjabi musicians.

Physical Structure

As we see the modern structure of Swarmandala, usually contains four corners and strings are tied with the nails and pass through a box type resonator. The scholars have assumed the total length of swaramandala about one-and-a-half to two feet and the width is about one-to-one-and-a-half feet. The resonator or the sound box usually contains depth about three to four inches. There are usually twenty one strings, some of brass and the rest of steel and tuned to the intervals of any of the Indian scales as required by the raga played. Occasionally gut or silk strings are found. The kind of quanun here drawn is known as Swaramandala, and is generally larger and better finished than the ordinary instrument of this name.

Manufacturing

The Swarmandala is a popular instrument and can be obtained from any shop selling musical instruments. Bishandas Sharma of Rikhi Ram & Sons, Delhi, has innovated a new instrument in which the strings are placed in such a manner that one can play both the swaramandala and tanpura simultaneously. Bishandas has named it the swarsangam. This instrument possesses a deep, resonant sound and has proved more useful for traveling purposes. It has four strings for the tanpura and fifteen strings for the swaramandala. The frame is made of teak wood with sound board upper and bottom made of pine wood. The total length, width and

⁴⁰ The Music and Musical Instruments of South India and the Deccan P-133

height of the instrument is about thirty-six inches, ten inches and two inches respectively.

Playing Techniques and Melodic Executions

It is played with two wire plectra, worn upon the finger-tips of the performer. The capability of the instrument is much greater than might be supposed at first sight. The performer holds his left hand an iron ring somewhat like a quoits, which he applies to the strings, so that it acts like a nut and thus enables him to produce all sorts of grace and embellishments. There is, of course, only one string to a note. The tone is sweet, soft, and reminds one rather of that of the clavichord, though it is louder and possibly more nasal in quality. The swaramandala is rarely heard, both on account of its great difficulty and very high cost, and therefore good execution upon it is rarely met with. According to C.R.Day, the swaramandala belongs to Kashmir. The tuning pins are turned by means of an iron key, and the tension of the strings is usually very high. The beautiful decoration and the delicacy are evident.

Sitting Posture

Vocalists keep the instrument in their laps and only pluck those particular strings which are samvadi to the swaras sung. The strings are tuned to the swaras of the raga which is being sung by the artist. Bade Ghulam Ali Khan used to play the swarmandala while singing. Recently some instrumentalists have also started using it as a filter during the gaps in their instrumental performance.

15. Violin



Traditional Background

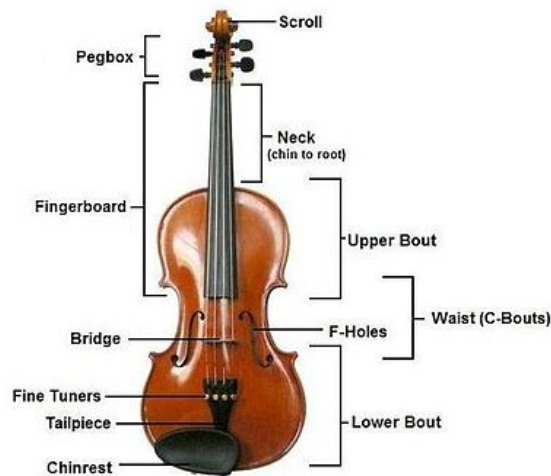
The violin came into India in its present form as early as the 17th century and Baluswami Dikshitar was the one of the earliest Indian musicians to adapt the western violin and popularise its use in Carnatic Music. It is a relatively new entrant in Hindustani music having probably been here for the past 100 years. The Indian violin is identical to the Western violin but differs from it in tuning and playing position. It is traditionally played in a seated posture, and is held in position with the scroll placed on the artist's ankle and the back of the violin resting on the left shoulder and collar bone or chest. This frees the performer's left hand to play Indian musical ornamentation such as the gamaka. The Indian violin is an important solo instrument, and in South Indian music it is very popular both as a Solo & accompanying instrument.

Physical Structure

In this type the sound box, which is usually is the shell of the coconut or a small wooden chamber, is held near the shoulder of player and the fingerboard extends downwards along his arm. The bow is held with his palm downward and the string is stopped with the balls of the fingers.⁴¹ The Violin is remarkable for its smooth sweeps from one end of the string to the other. The light tone of the steel string and the deep, almost human tone of the 4th string are wonderfully expressive. All these and facility to play the Gamakas and embellishments peculiar to the Indian music, have made the violin irrevocably Indian. Some experts in the West are of the opinion that violin has an Indian ancestry and trace the gradual evolution of the instrument to one of the many varieties of bowed

⁴¹ Musical Instruments, B.C. Deva, p- 138

instruments found all over India which are of great antiquity. One such variety is the famous Ravanhatho (Ravanahasta or Ravanastram), a folk instrument of the string variety which is still used in some regions of Gujarat and Rajasthan. There has been a successive line of musicians in the South who have effectively demonstrated the possibilities of the violin as an accompanying and solo instrument. Two notable names are those of *Tirukodikaval Krishna Iyer* and Tiruchirapalli Govinaswami Pillai, towering personalities within recent memory with distinctive styles and a technique which remains unsurpassed till today. Dwaram Venkata Swami Naidu was another noted exponent of violin music.



A violin is usually played using a bow consisting of a stick with a ribbon of horsehair strung between the tip and frog (or nut, or heel) at opposite ends. A typical violin bow may be 75 cm (29 inches) overall, and weigh about 60 g (2.1 oz). Viola bows may be about 5 mm (0.20 in) shorter and 10 g (0.35 oz) heavier. At the frog end, a screw adjuster tightens or loosens the hair. Just forward of the frog, a leather thumb cushion and winding protect the stick and provide a strong grip for the player's hand. The winding may be wire (often silver or plated silver), silk, or whalebone (now imitated by alternating strips of tan and black plastic.) Some student bows (particularly the ones made of solid fiberglass)

substitute a plastic sleeve for grip and winding. The hair of the bow traditionally comes from the tail of a grey male horse (which has predominantly white hair), though some cheaper bows use synthetic fiber. The stick is traditionally made of brazilwood, although a stick made from a more select quality (and more expensive) brazilwood is called pernambuco. Both types come from the same tree species.

Playing Techniques and Melodic Execution

Someone who plays the violin is called a violinist or a fiddler. The violinist produces sound by drawing a bow across one or more strings (which may be stopped by the fingers of the other hand to produce a full range of pitches), by plucking the strings (with either hand), or by a variety of other techniques.

Holding Instrument

The standard way of holding the violin is with the left side of the jaw resting on the chinrest of the violin, and supported by the left shoulder, often assisted by a shoulder rest (or a sponge and an elastic band for younger players who struggle with shoulder rests). This practice varies in some cultures; for instance, Indian (Carnatic and Hindustani) violinists play seated on the floor and rest the scroll of the instrument on the side of their foot. The strings may be sounded by drawing the hair of the bow across them (*arco*) or by plucking them (*pizzicato*). The left hand regulates the sounding length of the string by stopping it against the fingerboard with the fingertips, producing different pitches.

Similar instruments

Northern India has a number of string instruments of the bowed variety like the sarangi, the Dilruba and the Esraj which serve as an intimate accompaniment to vocal music. In recent times, however, the violin has begun to receive new respect at the hands of North Indian musicians too. To this class

belong the Pena of Manipur, the kenra and the banam of Orissa, the Ravan hatta of the western India, the kingri of the Pradhas in Andhra and Maharashtra, and the veena kunja of the Pulluvans in Kerala.⁴²

Wind Instruments or Aerophones

Wind instruments produce sound by means of the air which is blown through them. They consist of a resonator, usually a tube, in which a column of air is set into vibration by the player blowing into (or over) a mouthpiece set at the end of the resonator. The pitch of the vibration is determined by the length of the tube and by manual modifications of the effective length of the vibrating column of air. Wind instruments fall into two basic categories- woodwind instruments and brass instruments. The most obvious way of distinguishing between the two is on the basis of the material used for the construction of the instrument. However this is not always as simple as the division is not always indicative of family type. Another sound method of distinction is by means of examining how the player plays the instrument as the style of performance is different for brass and woodwind instruments. A number of wind instruments are used in Indian Classical Music. These include the Pungi, Bansuri, Venu, Shehnai, Kuzhal, Nadaswaram etc.

The wind instruments used today present a variety of combinations and characteristics. There are three primary elements in any wind instrument:

- (i) an activating mechanism
- (ii) the body of the instrument and
- (iii) a radiator

Some well-known Wind Instruments or Aerophones are listed below:

⁴² Musical Instruments, B.C. Deva, p- 138

1. Flute



One of the earliest instruments of the *sushira* (wind) variety is the flute. The flute has various names such as *bansuri*, *venu*, *vamsi*, *kuzhal*, *murali* and so on. Under the names of *tunava* and *nadi*, the flute was used in the Vedic period.⁴³ *Bansuri* and *venu* are common Indian flutes. They are typically made of bamboo or reed. There are two varieties; transverse and fipple. The transverse variety is nothing more than a length of bamboo with holes cut into it. This is the preferred flute for classical music because the embouchure gives added flexibility and control. The fipple variety is found in the folk and filmi styles, but seldom used for serious music. This is usually considered to be just a toy because the absence of any *embouchure* limits the flexibility of the instrument. The flute may be called many things in India: *bansi*, *bansuri*, *murali*, *venu* and many more.

There are two main types; *bansuri* and *venu*. The *bansuri* is used in the North Indian system. It typically has six holes; however there has been a tendency in recent years to use seven holes for added flexibility and correctness of pitch in the higher registers. It was previously associated only with folk music, but today it is found in Hindustani classical, *filmi*, and numerous other genres. *Venu* is the South Indian flute and is used in the *Carnatic system*. It typically has eight holes. The *venu* is very popular in all South Indian styles.

Traditional Background

In India, the playing of the flute is at least as old as the Vedas. The Yajurveda includes in the list of occupations the playing *veena*, *venu* (flute), and

⁴³ Musical Instruments of India: S.Krishnaswami, P-37

mrdanga (drum), and the blowing of conches for signals and ceremonies.⁴⁴ The flute is depicted in Buddhist art of the first century B.C. in India (at Sanchi). It is also pictured in murals in the Buddhist caves at Ajanta and Ellora (which date from the second century B.C. to about the eighth century A.D.). In these murals, the flute is played by human and celestial beings, both as accompaniment to vocal music and as a part of instrumental ensembles. For several centuries, it has been recognised as the instrument by which the playful deity Krishna entices his devotees to him.⁴⁵ In 17th century Mughal emperor Jehangir recalls in his memories that he honored a flutist, Ustad Muhammad, by weighing him and then giving him, in rupees, the ebullient of pounds of flesh to ponds of silver. The musician was also given an elephant on which he and his money could ride.

In ancient India, the flute was very commonly used in the religious music of the Buddhists. Representations of this are found in Indian sculpture at Sanchi, and later on in Greco-Buddhist plastic art at Gandhara. The sculptures at Amarvati and several paintings at Ajanta and Ellora also depict the flute, as played by human and celestial beings, both as accompaniment to vocal music and as a part of instrumental ensembles.

Physical Structure

The instrument is a simple bamboo staff about four feet long. There is a mouthpiece in the exact centre of 'The bamboo into which a reed made of palm leaf is fixed. There are about six holes on either side. The lower of these finger-holes are used for playing. A constant drone is produced from the player's expediency in storing the necessary air in his mouth and blowing continuously through the nostrils to replenish the supply of air in the mouth. The tone of this instrument is soft and sweet. The flute is of very great antiquity. For the centuries the constructions of the flute has remained more or less constant. The instrument

⁴⁴ Music in India: The Classical Traditions Bonnie C. Wade, p-106

⁴⁵ Ibid

is a simple cylindrical tube, mostly of bamboo, of uniform bore, closed at one end. There are different kinds of flutes and their lengths and numbers of holes vary. The length can be anything from 8 inches to two and half feet. Long flutes have a rich, deep and mellow tone whereas in small flutes the tone is bright and high pitched. In addition to the mouth hole, there are 6 to 8 holes arranged in a straight line. The range of the flute is about two and half octaves, the normal range of the human voice. It seems incredible that such wide range of notes can be produced from only six to seven holes.

Playing Technique and Melodic Executions

The player blows into the mouth hole, thus setting in vibration the column of air inside the tube. The lowest octave of the scale is produced by altering the effective length of the tube by covering the holes with the fingers. The next octave of the scale is produced in the same way but with increased wind pressure and the third octave is produced in a more complicated way by 'cross fingerings'. The tone colour varies considerably. The first octave is so thick and deep that it is sometimes mistaken by the listeners for the tone of the clarinet. The second octave is smooth and clear and the third bright and penetrating. The player can produce any interval by only opening and closing the available holes with his fingers. The flute is held in a horizontal position with a slight downward inclination. Where the 2 thumbs are used to hold the flute in position, the three fingers of the left hand, excluding the little finger and the 4 fingers of the right hand are used to manipulate the finger holes. Some of the bamboo flutes used in the North, especially in region of Bengal, is longer than those used in the South. The horizontal flute is enormously popular in southern India and Bengal. Vertical flutes are more popular in the North and the west. These are held vertically and played through a mouthpiece. The flute is an instrument which can be played by itself. It is also an important constituent of the modern Indian orchestra. The flute has produced some very great virtuoso both in North and in the South. The name

of T.R.Mahalingam is well on its way to becoming a legend.⁴⁶ Among concert instruments today, the flute enjoys the same solo status as the veena in the South and the North⁴⁷. The most prominent South Indian fluists are the late Pannalal Ghosh, H. Himnagshu Biswas, Hari Prasad Chourasia, and Vijay Raghav Rao . G.S. Sachdev, a disciple of Vijay Raghav Rao, is teaching flute in United States, as is T.Viswanathan.⁴⁸

Some Famous Kinds of Flute

Wind instruments using the principle are the end-blown flutes of which there are a number of folk and tribale examples. One of them is fifli of the northeast India. It is small bamboo length, of approximately fifteen centimeters, one end of which is open and the other closed. The more common type of end-blown flute heard in the plains is exemplified by the narh of Rajasthan.

There is another class of flutes which are blown into from one end but in an entirely different manner. The blowing end is not plain as in the above cases but is pressed into a narrow opening which is technically known as the beak; hence flutes with pressed ends are called beak flutes. This kind of flute, known as the bansuri in northern India, is very common specially as a pastoral instrument and is usually met with as single flute. But in Punjab, Rajasthan, Maharashtra and some other areas there is another instrument, the algoza. The horizontal flute is the best known and most popular throughout the country.⁴⁹

Similar Instrument:- The Ayarkuzhal is one of the similar instruments of Flute. It is literally the shepherd's flute. The instrument is of great antiquity and is used by the shepherds in the lesser known hilly tracts of southern India.⁵⁰

⁴⁶ Musical Instruments of India: S.Krishnaswami, P-38

⁴⁷ In the South, the Musician who is said to have elevated the flute to its status of primary instrument in recent times in Sarabha Sastri (872-1904)

⁴⁸ Music In India: The Classical Traditions Bonnie C.Wade, p-108

⁴⁹ Musical Instruments, B.C.Deva, p-85

⁵⁰ Musical Instruments of India: S.Krishnaswami, P-49

2. Shehnai



The double-reeded instruments belonging to the sushira (wind) category are among the most ancient and the most widely-known musical instruments in the world. They have been used all over the world for open-air festivals, processions and so on. The shahnai is no exception and so on. The shahnai is no exception to this. The Oboe of the West, which is similar to the shahnai, has developed into an instrument for chamber music, but the shahnai remains to this day essentially an open-air instrument. It is used on ceremonial occasions and is thought of as a mangala vadya or auspicious instrument.⁵¹

According to C. R. Day “The instrument belongs to the Oboe family of beating-reed aerophones. In India, it is proclaimed the mangla vadya, the auspicious instrument. Shehnayi music leads religious processions, sanctifies marriages, announces the opening of temple doors to the public every morning, inaugurates major cultural events and welcomes dignitaries to public functions. It is only in the latter half of the twentieth century that the instrument was elevated to the art-music platform, singular credit which goes to the formidable musicianship of Ustad Bismillah Khan of Varansi”.

Traditional Background

The shehnai (or surnai) may have been introduced into India by the Muslims. Certainly, one of its most prominent uses was in the ensemble called the naubat (or, nahabet), which played at Mughal courts. The naubat consisted of a varying number of specific instruments: kettledrums of various sizes, other types of

⁵¹ Musical Instruments of India: S.Krishnaswami, P-38

drums, trumpets, horns, cymbals, and shehnais with their accompanying drones.⁵² On the concert platform, the repertoire and the idiom of the sehnayi have been influenced almost entirely by the towering presence of Ustad Bismillah Khan, spanning over six decades. If, therefore, one has to refer to gharanas of the sehnayi, there is probably only one gharana on the art-music scene- the Bismillah Khan gharana. He has also adopted the khayala genre as his principal inspiration for the presentation of raga- based music, and the reginol melodies popular in his home in Varanasi, and the reginol melodies popular in his home in Varanasi, and its environs as the source for his semi classical and popular repertoire. The most important amongst these are the bola- banao thumri, and seasonal songs such as the kajari, chaiti, phaguna and savanna. Shahnai players of other regions have tended to follow this pattern, although sehnayi players from the western state of Maharashtra [Bombay/ Pune] do include local folk and regional music, such as lavanis and natya-sangita in their presentations. These are also poetry-dominant forms, and are subjected to the same kind of transformation in their shehnayi presentation as the kajari/caiti category of North Indian genres do.⁵³

Physical Structure

Instruments answering to this description, and of near-identical construction, are found in all parts of India, though known by different names. The main body of instrument is a conical bore of wood, ideally Teak (*Tectona Grandis*). Shehnayis made of gold, silver, and even soapstone are known to exist. The body has four to seven holes punched into it. The musician covers and uncover these holes to manipulate melody. The marrow end of the bore is fitted with a mouthpiece [staple], to which are affixed two winnow-shaped reeds, about a centimeter length. The reeds are made either of marsh-grass or special leaves. The reeds merely regulate the flow of the air into the body by beating against the wall of the mouthpiece, but play no role in the manipulation of the pitch. The broad

⁵² Music In India: The Classical Traditions , Bonnie C.Wade, p-110

⁵³ Hindustani Music - A tradition in transition, p-334 by Deepak. S. Raja

end of the bore, the output end, is fitted with a metallic cup, made usually of brass, but occasionally also of other metals.

Manufacturing

The instrument is made of dark, close grained black wood and has a metal bell fixed to the broader end. The length of the instrument is one and a half to two feet. The reed is fixed at the narrow blowing end. It is said that the reed used in shahnai is made of pala grass which is cultivated in some regions of Uttar Pradesh. Spare reeds and an ivory needle with which the reeds are adjusted are attached to the mouthpiece.

Shehnais are made to a specific pitch in terms of tonality. An average shehnai player manages a melodic canvas of an octave and a half on the instrument. A maestro can, however, coax two octaves out of it, without producing unmusical sounds. Varanasi and Lucknow have been the principal centers of shehnai manufacturer. In recent years, however, research oriented enthusiasts in Nashik, about 150 km from Mumbai, have made the city another major supplier of quality Shehnays.⁵⁴

Playing technique and Melodic Executions

Shehnai playing is a very complicated technique. The half-tones and quarter-tones are produced not only by partially closing and opening the finger-holes, but also adjusting the pressure of air in the pipe. This is a laborious process and consequently it takes a long time for a musician to attain proficiency in this instrument. The shehnai when played is always accompanied by a drone called shruti. This is another instrument which is like the shehnai in appearance but has only two or three holes which are stopped wholly or partially with wax in order to tune the drone to the desired pitch.

⁵⁴ Shailesh Bhagwat, Saaz-e-shehnayi: Nada-brahma Marathi Quarterly, Bombay, and Issue of January 1996

The seven holes in the shehnai would appear to give it a very limited scope of expression. But actually the way the lips and tongue play upon the reed mouthpiece and the manner in which the holes are opened or closed with the fingers render the shehnai a most sensitive instrument which expresses, very effectively, with all their semitonic and quarter-tones, the chromatic passage of which Indian music is so full.

The accompanying percussion instrument is a pair of naqqaras called dhukkad, one smaller than the other. The smaller one is called the zeel and the bigger one the dhoomas. They are generally played with stics in both hands if the music is performed in the open air, but in a concert they are played with both hands. The name shehnai seems to be of Persian origin. Nai is a blowing instrument of a type which is depicted on ancient Egyptian tombs dating from 3000 B.C. The nai was a reed instrument “with 6 holes yielding soft melodious tones, commented upon very favorably by the historians” accordingly to one Atiya Begum. It is said that when an expert player on the nai played his instrument came to be called nai-i-shah, shahnai or the flute of royalty. The Indian shahnai seems to have been introduced by the Muslims and the Ain-i-Albari makes mention of the name of an expert shehnai or surnai player. The naubatkhana of Akbara used 9 shehnais. The shehnai has been the most successful instrument in the jugalbandi (dutes) segment of the art-music market. Ustad Bismillah Khan, have become the stuff legend. But, even moderately accomplished shehnayi players have been able to produce eminently charming, and even saleable, music in collaboration with partners of compatible stature.

Famous Artist

Since the elevation of the instrument to the concert platforms by Ustad Bismillah Khan, the shehnai has contributed several maestros to the art-music world. Notable amongst them are Ali Ahmed Hussain of Calcutta (alive), Baburao Khaladkar and Shankar Rao Gakewad and Anant Lal of Delhi all deceased, of

Pune, and Anant Lal of Delhi. Amongst the younger generation of musicians, Shailesh Bhagvat of Bombay has acquired some stature.

3. Nagaswaram



In the South, the predominant double reed is the nagaswaram, which has traditionally been associated with performance in Hindu temples. Only recently has it been played in more secular concert situations it is most appropriately played outdoors, because nagaswaram sound, and the sound of the tavil (drum) that traditionally accompanies it, carries very well. Nagaswaram and tavil frequently figure in temple processions.

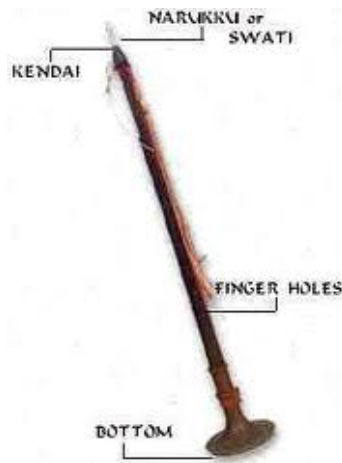
Traditional Background

The music played on the nagaswaram is usually of a pure and serious type. However, the instrument is also very largely used in folk music and the temples of the village deities during festivals. Epigraphically and literary evidence suggests that the nagaswaram was well known in 15th, 16 and 17th centuries. There is reason to believe that the nagaswaram has evolved from the snake charmer's pungi or magudi. The pungi consists of two pipes; one gives a continuous drone while the other plays the melody. It is possible that the two pipes were separated at a later date.⁵⁵ Because of its great volume and power nagaswaram is essentially an outdoor instrument and does not sound so pleasing at close range. However, at

⁵⁵ Musical Instruments of India: S.Krishnaswami, P-40

a distance, the effect is greatly subdued and in the open air, the strains of the nagaswaram often attain a wild beauty and softness. It is an exciting instrument, but it has produced some very great virtuosos. One of the greatest exponents of the nagaswaram in recent years was the late Tiruvanduthuri Rajaratnam Pillai. Outstanding players include Shiekh Chinna Maulana, T. N. Rajarathnam Pillai, and K. Pichippa. There are two varieties of nagaswaram – one is called the bari type and the other the timiri type. The former is a slightly bigger one and experts as a rule use it in preference to the timiri type.

Physical Structure



The nagaswaram of the South and the shehnai of the North are of the same family and in general appearance look very much alike. The nagaswaram is a double-reeded instrument with a conical bore that flares out towards the bottom end. The length of the nagaswaram is two to two and a half feet. Usually, made of wood, it has a conical bore flaring out toward the lower end, and a separate, detachable bell. Ordinarily, it has twelve holes-eight in front and two on each side. Only the upper seven, however, are used for playing, at the player's discretion. The other five are called brahma swaram and are stopped with wax at the discretion of the performer so as to regulate the pitch. The reed used in the nagaswaram is found on the banks of the Kaveri in South India. The double reed is fixed on a metal

staple at the top end of the instrument and therefore does not extend down into the instrument. Spare reeds and an ivory needle with which the reeds are cleaned and adjusted are attached to the mouthpiece and trail down decoratively when the nagasvaram is played. The reed is somewhat resembles that of a bassoon, but it is very roughly made, and is wider in proportion to its length; it is mounted like that of an oboe, on a short metal “staple”. The instrument is usually made of a dark close-grained wood called chandanna, and has a metal are met with. The tone is somewhat very similar to that of a bagpipe, but is shriller, and should be heard at a distance.

Playing Techniques and Melodic Executions

All the different styles and subtle graces of Karnatak music can be effectively brought out on this instrument, not only by the partial opening and closing of the finger-holes, but also by the manipulation of the lips and tongue upon the reed.

Accompaniment Instruments

The nagaswaram when played is always accompanied by the shruti which is called ottu. This instrument is similar to the nagaswaram but slightly bigger in size with five or six holes at the lower end. These holes are wholly or partially closed to tune the drone to their desired pitch. The accompanying percussion instrument is called tavil in Tamil and dolu in Telugu. This instrument is special to the nagaswaram and ideally suited to open air performances. In addition to the tavil, the talam, which are cymbals made of bell metal, are used to keep time.⁵⁶ The nagaswaram, being especially an outdoor instrument, is employed on all festive occasions whether domestic or public, religious or ceremonial. It is also used in percussions and in temple music. The repertoire of the player is large and varied melodies suitable for processions in honor of temple deities, for the

⁵⁶ Musical Instruments of India: S.Krishnaswami, P-40

celebration of marriages, for rejoicing, for welcoming, for departures and even for funerals.

Similar Instrument: Kurumkuzhal it is a short wind instrument mainly used in temple rituals. It resembles Nadaswaram, but shorter in size.

4. Magudi



The Magudi, also called pungu or been in the North, is a very ancient wind instrument. Its old name was nasayantra and it is said to have been originally played by blowing the air into it through the nostrils. It is also called bhujanga swram.

Physical Structure and Manufacturing

The Magudi consists of a bottle-shaped gourd into which two pieces of cane reed are inserted and fixed with wax. One of the pipes is pierced with four or five finger-holes which are played upon. The other pipe has only one hole which gives a constant drone. The mouth-hole is fitted with a small reed into which air is continuously blown. This continuous blowing can be effected by keeping the mouth filled with a supply of air. The Magudi is nowadays used by jugglers and snake charmers. It was formerly used on religious occasions. The instrument is so constructed as to produce the Karnatak Hanumattodi scale, or the Bhairvi scale of the Hindustani system.

5. Shringa or Kombu

The noun 'srnga', is well known in the category of Indian wind instruments. Evidentially, in Sanskrit literature the word, Sringa is available easily in Sangeet Makranda, Narada has included srnga in Sushir vadyas.



The horn is known by its Sanskrit name Shringa in the North. In the South, it is generally called Kombu which is a Tamil term.

Traditional Background

The curved brass horn is known as S'ringa or S'ing, called in Southern India Kahalay or Kombu. It is frequently found with a metal rod connecting both ends. This horn is "used universally through India for signals, watch setting processions, and the like, both by Mohammedans and Hindus, though the performers for the most part are Hindus of low caste. In every village of Central or Southern India it is the business of one or more of the watchmen to blow the horn at sunset, and again at certain hours of the night, or when the watchmen go their stated rounds. In large cities mahulla or ward has a horn-blower attached to its night watchmen or police, and there is seldom a guard or detachment of native irregular troops without one. In all processions, temple services, and especially at marriages and other festive occasions, this horn is indispensable, and wailing blasts for the dead are played upon it at the funerals of Hindus princes.

Physical Structure

The horn is a long, more or less conical, tube ending in a large bell and having a funnel-shaped mouth-piece. The Shringa or Kombu was literally the horn of an animal and for a long time is continued to be simply a curved conical tube. It was used by the ancient people to call assemblies, to give signals and to play in their ceremonial dances and festivals. Later on, brass horns came to be used in temple services, processions, marriages etc. According to B. C Deva, the kombu as one meets it now in South India is a C shaped trumpet made of brass or copper and is usually constructed of three pieces with the blowing end, having a mouthpiece and the outer piece spreading out into a circular shaped flaire. The Kombu is played as weddings and religious processions, as well as in front of the bier; it is one of the pancha vadya ensembled. Often the smaller sized Kombu is differentiated as the timiri Kombu and the larger one as the bari kombu. The horn produces a somewhat hoarse tone and is not capable of many notes. No attempts made to play the instrument scientifically and indeed its proper compass is not even understood. These are different kinds of brass horns use all over India. They are called by a great variety of names and are straight curved, S-shaped, serpentine and many other shapes. The shringa is sometimes called Kahala in the North. The instrument is four to six feet long and consists of four or five brass tubes that fit into one another. It has a shrill tone and is used in temple processions, receptions and public amusements of various types. The term kahala often occurs in Sanskrit literature. The Turahi or Tutari is a curved trumpet of brass, like a bugle. This instrument is also used in religious processions. The large trumpet with one turn is called the Tuturi. This name is usually applied to what might be called the tenor trumpet, as distinguished from the Kurna. The tuturi or turi –is made in various sizes and is used principally in religious ceremonies. The smallest trumpet is the Nafari. The other renowned synonyms of Sringa are bankya, bargu, banke, ransingha, narsingha, bhuri. As told before Sringa is known as Turhi in Uttar Pradesh, like this it is called as bargu and bankya in Rajasthan,

banke in Karnataka, ransingha in Madhya Pradesh and narsingha in Himachal Pradesh.

Similar instruments

The ekkalam is a straight trumpet of brass or copper consisting of four tubes which fit into one another. It is commonly used in temple processions. The tiruchinnam consists of a pair of brass trumpets each about 2 and half feet in length. It is used during temple services in the South. The 2 trumpets are held in the mouth and blown simultaneously.

6. Alghoza



According to C.R. Day, “Alghoza is a kind of flageolet of bamboo, with a tone and compass like that of the pillagovi. Instruments of this kind are found in the Punjab and Upper India, played in pairs in a somewhat similar manner to the tibiae pares of the Romans.

Playing Techniques and Melodic Executions

It is ordinary flute with four finger-holes and is played by blowing straight through the mouth hole. Usually the alghoza is played in pairs by the same person and the effect produced is most enchanting. It is usually played as accompaniment to Punjabi folk songs and adds a peculiar colour of its own. The alghoza is also used in certain parts of Andhra Pradesh.

7. **Harmonium**



The harmonium comprises four working parts: the bellows, the air chamber, the keys and the reeds. The first is a set of folded leather pouches which can be pressed and released by means of wooden board attached or, as in the case of the leg harmonium operated with two pedals by the feet. The bellows have holes to let in air from the atmosphere but is punished in air from the atmosphere and also leather valves to prevent it from going on. When the player opens them, wind rushes in and when he pressed them, it is prevented from flowing out back into the atmosphere but is pushed in the air-reservoir. This latter is the squarish chest which forms the bulk of the instrument, and acts as a resonator as well. Here also leather flaps operate between the airbox and the bellows so that air can get in and not get out. By sustained and repeated movements of the bellows, air pressure inside builds up and can be released only by pressing the keys (the black and white stoppers seen on the instrument). When any key is pressed, it opens out a small vent under the connected reed and air rushes past it, producing the required note. There is one key to every reed and the notes needed can be played by depressing the related keys. The row of black and white keys is called the

keyboard; therefore the harmonium is also classed with keyboard instruments such as piano and the harpsichord.⁵⁷

Percussion Instruments - Membranophones and Idiophones

Percussion instruments consist of two categories of rhythmic instruments known as *Avanaddha Vadyas* (Membranophones) and *Ghana Vadyas* (Idiophones).

Avanaddha Vadyas or Membranophones

1. Mridanga or Mridangam



The mridanga is perhaps the most highly developed and the most ancient of all percussion instruments. It is commonly used in the South as an accompaniment to the vocal and instrumental performances. The name of mridanga literally means ‘body of clay’.⁵⁸

Traditional Background

Its origin, as described in the puranas as follows: “when Mahadeva elated by his victory over the invincible demon Tripurasura, began to dance, surrounded by the

⁵⁷ Musical Instruments, p- 94, B.C.Deva

⁵⁸ Musical Instruments of India: S.Krishnasami, P-42

Indra and other deities, Brahma is said to have invented the mridanga to serve as an accompaniment, and under his directions the god Ganesha first performed upon it.⁵⁹ The primitive classical mridangas somewhat resemble the khole and mardola found in use among the aboriginal hill tribes. With some the khole, even to the present day, passes under the appellation of mridanga.

Physical Structure and Manufacturing

The southern mridangam is hollowed out of a block of wood. It is cylindrical in shape and one and a half to two feet in length. Skin covers, stretched tight over both the openings, are fastened to leather hoops held taut by interlaced leather braces which pass along the length of mridangam. In between the braces and the wall of the instrument are wedged round blocks of wood which can alter the pitch of the instrument if pushed up or down. The body or shell of the instrument is of wood and about 60 cm. in length. The shape, as is obvious from the context, is that of a barrel with the bulge slightly to one side. The right face is slightly smaller than the left and even the construction of the heads differ. The left face, called the toppi. The outer one is really a flat ring of the leather and at its periphery attached to a plait known as the pinnal. The right face which is more complex, as this has not two but three laminations, is also known as valan talai. The two faces toppi on the left and the valan talai on the right- are joined and held together tight by leather straps which pass in and out of the pinnals or braids on the both sides. The right drum-heads has a black mixture known as the soru glued permanently on; the toppi, on the other hand, is a plain membrane which, just prior to use, is loaded in the centre with paste of dough; this is removed after the performance. The Mridangam is made in two main sizes, one approximately twenty-five inches long and sounding within the approximate pitch area of Sa to Re and the other approximately twenty three inches long and sounding in the pitch area of Ma to Pa voices, the latter for accompanying female

⁵⁹ The Music and Musical Instruments of Southern India and the Deccan, p-137, by C.R.Day

voices, a veena, or a bamboo flute.⁶⁰ The repair and manufacture of Mridangam is a highly skilled craft during requiring long training experience, but because it involves the handling of dead animal material it is pursued only by persons of low caste. It is indicative of the supreme cultural prestige and antiquity of the instrument that a large number of the famous performers of the past and present are Brahmans. Its use requires not only constant manual contact with animal hide, but with the skin of a butchered cow. Drummers know how to make only minor repairs on their instruments and most frequently bring them to the professional specialist for care. Although his social position is an inferior and servile one, he has the innate dignity of the skilled and indispensable craftsman.

Playing Techniques and Melodic Executions

The mridangam is beaten by the hands, finger-tips, and wrists in a very peculiar manner, drum playing being a great art among Indian performers; indeed, years of study are required to ensure proficiency. The smaller head of mridangam is struck by the right hand, the larger head by the left. This drum is considered to be the most primitive of all instruments. Usually a mixture of flour and water is worked on to the middle of the left side to lower the tone to the desired pitch. This kind of plaster adds to the resonance and gives a full, bass sound. The plaster is carefully scraped off each time after use. Generally the two heads are tuned an octave apart. The center of the right side has a permanent coating of a black substance called siyahi (soru, karanai and marundu in Tamil) which is a mixture of boiled rice, manganese dust, iron fillings and other substances. It is this black layer that gives its characteristic tone to the mridangam and facilitates tuning to a particular pitch. A wide variety of tone is obtained from different parts of the instrument in various ways. For instance, the head can be struck with a full hand or with the fingers, which are clamped or released. The parts of the head which are struck are the rim of the wall on the right side over which the straps are

⁶⁰ Music in India –The Classical Tradition by Bonnie C.Wade P: 129

passed, the drum head around the black 'eye' and the eye itself. The types of strokes are distinguished by an elaborate percussion terminology (jatis). The alteration of sound between two heads of the mridangam further enriches the tone. The fingers of the mridangam player are extraordinary supple, but at the same time invested with a curious power. It takes very long and arduous training to become a good mridangam player. There are two distinct styles of accompaniment. One is for the mridangam player to follow the principal artist so closely that the melody can almost be deduced from its rhythmic counterpart. The other, more traditional style is one in which the drummer does not attempt to follow the melody too closely but artfully deviates from the normal cycle into elaborate and intricate cross rhythm cycle ends in a grand finale. In this way the character of the particular tala being used is fully brought out. In the South, the mridangam is used as an instrument of accompaniment but in every recital of classical music, vocal and instrumental, there is a short solo piece on the mridangam. This often comes after the elaboration of the pallavi, the center piece of any concert or at the end of one of the compositions chosen for elaborate rendering. Here the mridangam improvises on the tala of the pallavi giving particular attention to the shape of the melody that has preceded it.

Tuning System

Tuning of the Mridangam is done by striking the right pinnal with a wooden block and a stone. Among the instruments Bharata has described, the most important of them are three types of barrel drums, called tripushkara⁶¹ or mridanga. Mridang is so called because it was made of mrit, meaning earth or mud. Mrit + anga = mridang. These were the best of the lot because they could be tuned in different Swaras and they were also more advanced in terms of their playing techniques.

⁶¹ Tripushkaras were of different shapes. The anika placed on the lap was in the shape of myrobalan. The urdhvaka (held veritically) had a barely (yava) shape and the alingyaka' the embraced one, had a cow tail (gopuchha) shape.

Similar Instruments

Pakhawaj of the North is also called mridang. Another drum of Bengal and Manipur which is largely used for dances, kirtans and songs of a devotional nature is also made of clay and called mridang, although it is more popularly known as khol.

Shuddha Maddalam is based on the same principle as the ordinary mridangam of the South except that it is bigger in size. On the right head the black paste occupies more space and is much thicker than in the mridangam. The tone of this drum is loud and carries far. It is an indispensable accompaniment to the Kathakali dance drama of Kerala and is also one of the panchavadyam of Kerala. The shuddha maddalam is played during rituals in some temples of the South, notably, the Tiruvarur temple.

Khol is most widely used percussion instrument of Bangal. It is also called Mridanga though it differs both from the pakhawaj of the North which is also called Mridang and from the popular southern mridangam.

The khol is made of burnt clay closely covered with thin strips of leather lacing. The right side is much smaller than the left side and is two or three inches in diameter. The pitch is constant and cannot be altered as in other drums. The right side gives a high-pitched metallic sound while the left side produces a deep bass sound which is used in much the same way as the bayan in the tabla. The khol is a popular accompaniment to devotional music, especially the kirtan. It is an integral part of the accompaniment in the folk music of rural Bangal, and in Rabindra Sangeet.

Mridanga also went by other names in musical and other literature as Muraja and Mardala, for instance. The difference between them is not always clear, though they were all bifacial, and most often bulging, drums.⁶²

All the barrel drums used in India till date more or less have these shapes. The tavil and mridangam of carnatic music come under the first category, i.e. the myrobalan shape. Dholak etc, barrel inst, have a barely shape and the pakhawaj and the khol are examples of cow's tail shapes. Mridang or tripushkaras as described in the ancient texts consisted of three pieces played together. Bharat muni describes different tuning of each of them.

2. Pakhawaj



The name Pakhawaj seems to have been derived from the awaj, a kind of drum used during mughal period and described as “two kettle drums joined together at the reverse ends, their heads covered with skin and braced with thongs”, the awaj is mentioned in the Ain-Akbari. The pakhawaj was very popular during

the Mughal period when it was used as an accompaniment to vocal music, to instrument like bin and rabab and also to dance.

Physical Structure

The Pakhawaj, which is also called mridang, belongs to the North and is almost similar to the mridangam of the South except for slight differences in construction and technique of playing. The left side is more or less the same in both the regions, but the right side, though designed on the same principles is

⁶² Musical Instruments, B.C.deva , p-51

quite different in the distribution of the prepared parts. The quality of the leather as well as the tension of the surface is quite different. The cylindrical blocks of wood inserted between the braces and the wall of the pakhawaj are bigger than those of the southern mridangam.

The design of the heads on the pakhawaj is slightly different: the outer layer of skin is cut away more than on the mrdanga. This leaves more of the surface of the second layer exposed and makes the playing area wider. This difference apparently lowers the degree to which the higher partials are damped on the pakhawaj, and its pitch is therefore not as clear as that of mrdanga.

Tuning System

Finer pitch adjustments are brought about striking the plaits, which in hindi called gajra, by a metallic hammer.

Playing techniques and Melodic Executions

The main difference in the style of playing between the northern pakhawaj and the southern mridangam is that whereas the left side of the pakhawaj is played with the open left hand, southern musicians use the left side of the mridangam in much the same way as tabla players use the bayan or the left piece of the pair.

Although Pakhawaj is a highly developed percussion instrument of the North, it has more or less been superseded in popularity by the tabla. The use of pakhawaj is confined to severely classical types of compositions like Dhrupad and Dhamar. It is also used for accompanying instruments like the bin (northern veena), the surshringar and the surbahar, when played in traditional styles. The various rhythmic strokes of the pakhawaj are also distinguished by a distinctive terminology (bols).

3. **Tabla**

The primary percussion instrument in North India since the 18th century has been the tabla.



The tabla constitutes a vital part of Indian music, especially in the North, and no concert, either vocal or instrumental, can take place without a pair of tablas. The tabla player does not have to adapt his time measure to the needs of the principal artist. On the contrary, the main artist must take cognizance of the relentless beats of the tabla which give a continuous and explicit version of the rhythm cycle the artist has chosen for his performance.

Traditional Background

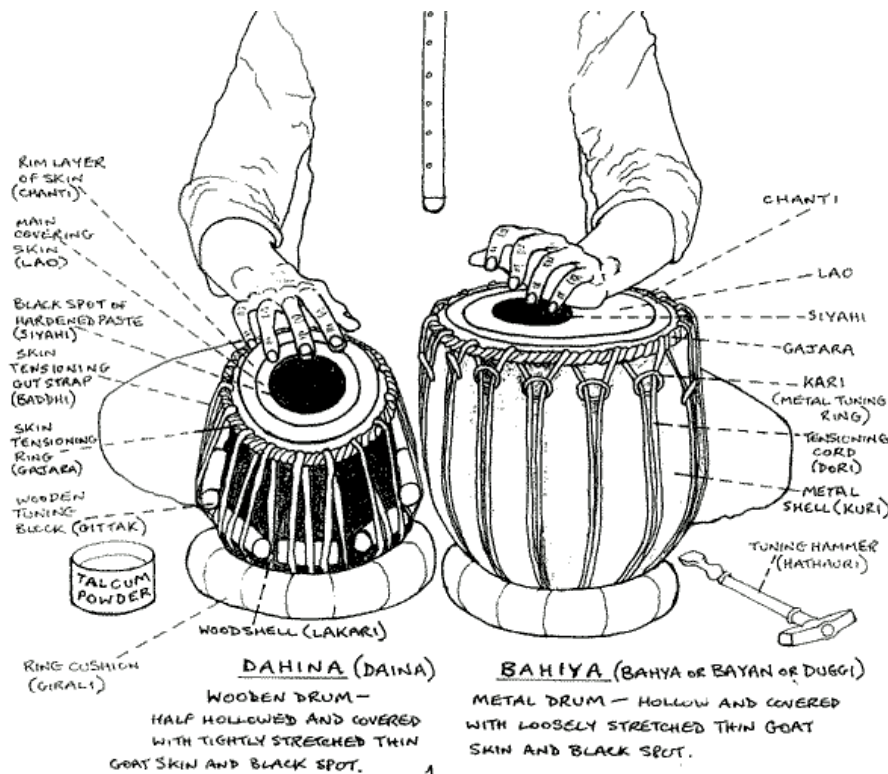
The history of the tabla is not clear, but various theories have been offered. A fanciful one, dubbed a “fairly tale” by Chiatanya Deva, concerns two professional pakhavaj players during Emperor Akbar’s time (1556-1605) who were bitter and constant rivals. One of them (Sudhar Khan) happened to lose in a drumming competition. Unable to bear the defeat, he dashed his drum onto the floor. The pakhavaj broke in two, and the parts were made into tabla and bayan⁶³.

Another theory is that the tabla, like the sitar and other instruments was introduced by Amir Khusru in the 13th century; this theory assumes that the tabla was imported from farther west.

⁶³ Indian Music, B.C.Deva,

The tabla can be conceived of as the pakhawaj in two pieces. Instead of being one drum with two heads, it is two drums with separate heads. The tabla is believed to be one of the innovations of Amir Khusrau who flourished in Delhi in the reign of Alauddin Khilji in the 13th century. The name tabla seems to have been derived from a kind of Arabian drum called tabla.

Physical Structure and manufacturing



The tabla consists of two drums, the bayan or the one played with the left hand and Dayan or the one played with the right hand. The Dayan is made either of clay or of copper while the Dayan is usually hollowed out of a block of wood. Both are covered with skin fastened to leather hoops which are stretched over the body of the drum by means of leather braces. Cylindrical blocks of wood are wedged between the braces and the wall of the tabla. These wedges can be pushed up or down to lower or raise the pitch. The two pieces are generally tuned one octave apart.

The tabla as we now find, it is a two piece drum, often collectively known as tabla. Of the two, one is the tabla proper and the other is the dagga (duggi or bayan). The tabla is invariably made of wood and it is a vessel broader at the bottom and narrower at the top. The face is very much like that of pakhavaj. There is a middle membrane almost as wide as the mouth and this is held by an annular ring of leather about two centimeters in width, pasted to it all round. This ring of leather known in Hindi as the chanti or the kinara, is stitched firmly to a leather braid, the gajra. The unit of central leather, the chanti and the gajra, together often called the pudi, is tightened onto the open mouth of the body by means of at the bottom.⁶⁴

The application of a mixture of flour and water to the left head of the pakhwaj lowers the pitch and gives a dull, bass sound. This plaster is always scraped off after use in the case of the pakhawaj, but in the bayan it is applied once and for all and therefore the plaster is mixed with iron fillings.

Playing Techniques and Melodic Executions

The tabla is not played with the open hand like the pakhawaj. A variety of tonal effects can be obtained by varying the manner of striking as well as the parts of the head which are struck. For instance, the full hand can be used, or just the fingers. The fingers can be clamped over the struck head and then released. A most expressive sound is produced by striking the center of the basan with the full hand or the tip of the fingers and then pressing the base of the palm downwards and simultaneously sliding it over the drum head. The tabla has a highly developed technique of playing and in the hands of a master it is capable of producing almost all the patterns of rhythms that a musician can conceive of. The well-established time cycles (talas) are rendered in terms of drumming phrases (bols) called theka. The theka constitutes the drummer's basic structure which he elaborates and upon which he freely improvises. In a solo recital of the tabla, a

⁶⁴ Musical Instruments, B. C. Deva , p-67

master player can bring out a bewildering variety of subtle and grateful patterns and styles of playing, for instance the quida, the turka, the peshkara, the paran, the gat, the mohra and so on. The best known styles in tabla playing are poorab ka baj, dilli ka baj, and ajrara ka baj.

Famous Artists

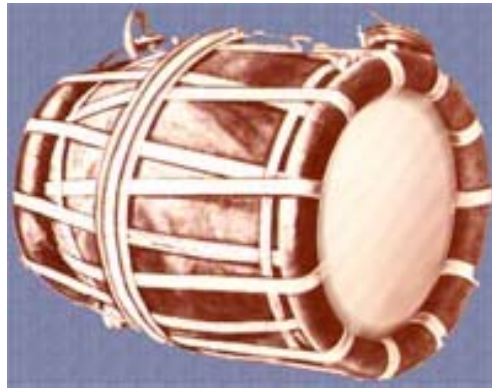
There are many fine tabla artists, although few have been soloists. Among those of not are the late Chatur Lal, Alla Rakha, Jnan Prakash Ghosh, Lateef Ahmed Khan, , Zakir Hussein, Faiyaz Khan, Anand Gopal Bandhopadhyaya (also called Gopal Banerjee), Shamta Prasad, Krishan Maharaj, and Sharda Sahai.⁶⁵ . Other reputed artists are Kumar Bose, Shafaat Ahmed Khan, Anindo Chatterjee, Akram Khan, Rafiuddin Sabri, Ram Kumar Mishra, amongst many others.

Tuning System

Precise tuning of the tabla is done with a small hammer made of German silver. The hammer is held in left hand, and the right hand does testing. For general tuning, the wedged blocks are hit; for fine tuning, the hoop around the head is tapped. The tension must be equal all the way round the head, and the same clear sound, at the same precise pitch, must be achieved. If the tuning begins to slip during a performance, the drummer stops to fix it- without interrupting the continuity of the tala (unless the soloist he is accompanying also stops to tune, and usually not even then). The drum is tuned to Sa (or perhaps Pa) of the soloist's voice or of the solo instrument. Tuning of bayan is less complicated than tuning the dahina because the former is tuned to a general pitch area rather than to a precise pitch. Tapping the hoop around the head with the hammer usually suffices. The thongs on the bayan are sometimes threaded through metal rings two and a half centimeters in diameter, which can be pushed up or down to tighten or loosen the tension on the head.

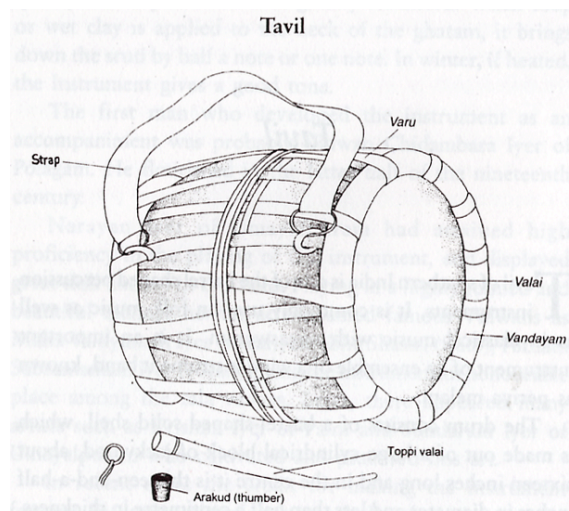
⁶⁵ Music In India By Bonnie C. Wade , p-139

4. Taval



The taval of South India is another avanaddha vadya deserving mention. This is typically, and most likely exclusively, met within the nagasvaram or melam ensembles. Taval has traditionally been used to accompany the Nagasvaram.

Physical Structure and Manufacturing



This drum consists of a barrel-shaped shell hollowed out of a solid block of wood. The skins on the two sides are stretched over hoops made of hemp and six or seven bamboo stick bundled together. The hoops are fastened to the shell by means of interlaced leather thongs. A band of leather passing round the shell

along the middle over the braces serves to tighten the instrument up to the desired pitch. The right side is played with a stout stick. The skin on the right side is stretched very tight but not tuned to any definite pitch.

Tuning system

The instrument is tuned to the desired pitch area by a band of leather around the laced thongs at about the middle of the drum.

Playing techniques Melodic Executions

The right head is played with the wrist and the fingers, and the left head is struck with a stick.⁶⁶ The stick used on the tavil is hard and is made from the purasi (portia) tree wood. The player beats on one side with a stick and on the other side with his fingers. The striking is so hard and forceful that, to produce the desired effect and to protect the fingers, special bandages are wound round the tips of fingers. In an open air performance, the Tavil is hung on the shoulders, brought to the front and played while the performer stands.

5. Nagara



The nagara is also called naqqara and is one of the oldest percussion instruments in existence. This instrument is known as naqqarah in the regions of the Middle East. The nagara is a big conical drum covered with hide. Most

⁶⁶ Music in India By Bonnie C. wade, p-135

temples and religious institutions in India own. It is used in religious worship and heads processions of temple deities. The nagara are a very familiar drum throughout North India and it is quite possible that its name is imported from West Asia. Usually there are two conical bowl drums struck with sticks, the pair being known as nagara and naqara. The smaller of the two is higher in pitch and is the madi or female; the larger with a deeper tone is called the nar or the male.

Traditional Background

Some ancient varieties of this instrument, known as bheri and dundubhi, occupied a place of great honor and were used in battle. Indian epics make mention of these martial drums. The battle drum was regarded with great veneration and the capture of this drum meant the defeat of the army. The nagahara is the drum that was used in the naubat ensemble in Mughal courts to accompany the shehnai, and it is still frequently used with shehnai on the concert stage. While the naqara or nagara is used in folk dramas, marriage and religious processions, the traditional place where it is found is the naubatkhana. Nubatkhana, as an institution got disappear later.

Physical Structure

The shell is of riveted copper, brass or sheet iron. The diameter of the head is between two and half and three feet. In some places in North India, there are nagaras with a diameter of as much as five feet. The skin is strained upon hoops of metal and stretched by means of leather thongs or thick ropes passing round the underside of the shell. It is beaten with sticks and the sound produced is deep and imposing. C.R. Day has lightened up towards the nagara having five feet height, which is also described by S. Krishnaswami. He says that "The Maha-nagara, or Nahabet, it is a very similar kettledrum, of larger size, employed in bands attached to the palaces of Mahomedan nobles in Deccan and Upper India. These instruments are sometimes made as much as five feet diameter".

Playing Techniques and Melodic Executions

The traditional means of playing the nagara is with sticks. The instruments produce a sharp, resonant sound that can carry quite far. Two curved sticks are used to play the Nagara.

Similar Instruments

A form of nagara called Karadisamela is in use in Lingayet temples in the Southern Provinces; this form only differs from the ordinary temple drum in that it is larger and the shell is conical, with the apex of the cone flattened, in place of being nearly semi-spherical. The naqqara is one of the constituents of the famous naubt, the royal ensemble of the Mughal court. The naqqarkhana of Emperor Akbar comprised 20 pairs of naqqaras besides other instruments.

6. Chenda



Chenda is a well known cylindrical drum of Kerala. This is an instrument seen invariably in kathakali, koodiyattam and related forms of dance.

In a Kathakali dance recital, the chenda is generally played along with the maddalam, a drum similar to the northern pakhawaj but larger in size. The rolling sounds of the chenda combined with the more subdued tone of the maddalam and the staccato banging of gongs and cymbals release sound images that blend with the mudras of the hand and are unison produce a powerful effect. The local name

for the playing of this group of instruments is chendamelam and the preliminary druuming before the Kathakali dancing actually begins is called keli kottu. There are many kinds of this drum: the uruttu chenda (for playing variations), the veeku chenda (one which beats the basic rhythm), acchan chenda and so on.

Physical Structure

The chenda is a cylindrical wooden drum, two feet in length and about a foot in diameter, both sides covered with skin. It is not tuned to any definite pitch. The drum hangs in front of the player who beats it while standing with two sticks held in both the hands. It is an important percussion instrument used in Yakshagana, a folk dance-drama popular in the northern and southern regions of Karnatak. It is also used as an accompaniment to the Kathakali dance drama of Kerala. The sound produced by the chenda is so loud that it can be heard several miles away.

7. Dhol



The Dhol is one of the commonest percussion instruments in India, mainly used for accompanying folk music. It also adds a gay air to festivals and ceremonial occasions. Between the loud and noisy dhol of the aboriginal tribes and the more subdued dholak of the common folk, there are endless varieties which give colour and rhythm to any music they are associated with.

Physical Structure

The Dhol is a barrel-shaped drum made of wood, usually about 18 or 20 inches in length and 12 inches in diameter. The size however varies greatly in different places. The thickness of the shell is from $1/8^{\text{th}}$ to $1/10^{\text{th}}$ of an inch. The skin on both the heads is stretched round leather hoops fastened to the shell and kept taut by means of interlaced leather thongs or thick rope. A leather band passed round the shell and over the braces serves to tighten the 2 heads to the pitch.

Playing Techniques and Melodic Executions

The Dhol is played both by hand and stick. Sometimes the left side of this instrument is left out altogether, in which case the right side is beaten with two sticks. Metal rings stuck by the drumsticks are sometimes attached.

Similar Instruments

The Dholak, similar to the dhol are popular all over India. The shell is hollowed out of a solid block of wood. The braces are of thick cotton thread and pass through circular rings of metal near the middle of the shell. These rings help in the tuning of the two heads.

Dholak



The Dholak is played with the hands and used throughout India in folk music, dance, festivals and ceremonies. Like this, another famous instrument known as Dholkee is smaller than dhol and generally used by the women.

Dholki



The only common feature amongst these is that they are all two-headed drums. It is usual to call the larger drums as dhole and dhak and the smaller ones as dholak. The sizes may vary from the huge dhaks of Bengal to the small dholaks of itinerant beggars and drums beaten by ladies in marriages. The shapes also differ from the almost cylindrical to the barrel. The manner of stretching the hide over the mouths and lacing also varies. The drum may be plain or may be loaded from the inside with the pulp of, say, castor seeds after the extraction of oil. Dholes and dholaks are suspended from the neck, tied to the waist and kept on the lap or the ground, and played with the hands or with the sticks. The southern India, it was sometimes used in classical music concerts too. Nannumiyan was a famous player of this instrument. A quarter of a century ago, the leading mridangam player, Alagianambi, sometimes accompanied musical performances on the dholak. The Kharram of Assam, the large dhole of the Andhra Reddis and dhole of the Dhangrs of Maharashtra are huge wooden drums played to their dancers.

8. Tumbaknari



The Tumbaknari is a drum used by the people of Kashmir. Tumbaknari of Kashmir is large surahi, the upper end of which is covered over with leather and the lower end is open; it is held horizontally on the lap and played with the fingers.

Physical Structure

It is shaped like a long-necked water pot with the bottom knocked off and covered with skin. The instrument is held under the left arm and played with the right hand. Sometimes the player squats on the floor, places the instrument on the left side of his lap and plays with both the hands. The tumbaknari is a popular instrument used for accompanying folk music along with other instruments of the region such as the rabab, the saz, the dholak and the ghata.

Similar instruments

The short necked 'ghumat' of Goa and Maharashtra are similar instrument of this category. Also the gummate of Karnataka and burra of Andhra and the jamukku of Tamil Nadu are also similar to the Tumbaknari.

9. Pambai



Today cylindrical drums of different sizes and held in various positions are common throughout the country and are comprehensively called dhole when large or dholak when small. (These words are applied also to barrel drums). One interesting variety, generally seen in Andhra and Tamil Nadu, is the pamba or pambai, a folk musical instrument. As a matter of fact there is a community in southern Andhra who specialize in playing this instrument; this social group call themselves the Pambalas.

Physical Structure and Manufacturing

The pambai consists of two cylindrical drums each about one foot in length placed one over the other and tied together. The upper drum is made of brass and the lower one of wood. The sides of both are covered with skin. The Pambai is not one drum, but in reality a pair of long cylindrical or near cylindrical ones, tied together. The unit of two is held near the waist of the player and beaten with curved sticks. In the simpler varieties, both drums are made of wood. But often meets pambai in which one drum is of wood and the other of metal, usually brass. The two constituents are distinguished by giving them different names: known as veeru vanam and the metal drum as the vengala pambai, (vengalam means brass). Of course, pambai includes both and is a collective term.

Playing Techniques and Melodic Executions

The Pambai is hung in front of the body and tied to the waist. It is played while standing. The right side of the upper drum is played with a curved stick and the left side of the lower drum with the hand. This interesting instrument is used largely as accompaniment to folk dramas and ballads in southern India. It is used also in music played or sung to invoke lesser deities and nature gods. In such instances, the pambai is played long with nagaswaram. Skilled performers can produce fascinating rhythmical effects on the instrument.

Similar Instruments

Urumi belongs to the South. It is a double-sided drum which is narrow in the centre and broadens towards the ends. It is a little longer than the pambai (described later) and is played with a curved stick about one and a half feet long which is held in the left hand. The stick does not actually strike the head but is rubbed up and down against the skinned surface on the left side, producing a sound resembling the growling of an animal. The urumi is one of the three instruments constituting the ensemble known as urumi melam, the other two being a small nagaswaram, and a small pambai. The urumi melam is mainly used for funeral processions and never for celebrations or auspicious functions. Sometimes the players, with bells tied round their ankles, dance as they play.⁶⁷

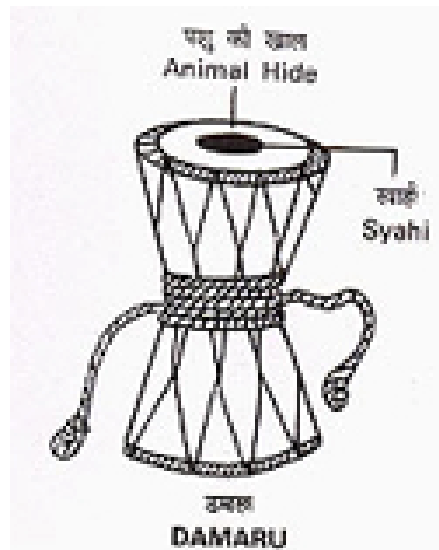
10. Damru



The Damru is a small drum, shaped like an hourglass. It is called dhakka in Sanskrit and is frequently mentioned in ancient Sanskrit literature. It is an attribute of Lord Shiva who is said have played it during the cosmic dance. In ancient sculpture, it is represented as an attribute of Shiva Nataraja, Shiva as Lord of Dance.

⁶⁷ Musical Instruments of India: S.Krishnasami, P-53

Physical Structure and Manufacturing



The length of the Damru varies from 6 inches to one foot. A small ball of metal or cork is attached to a string which is wound round the narrow waist of the drum over the braces connecting the 2 heads. The heads are covered with parchment.

Playing Techniques and Melodic Executions

The instrument is held in the right hand and rolled from side to side, as the drum shakes. The end of the string bearing the metal ball strikes the centre of both the heads alternately and produces rhythmic strokes. The braces on the drum can be tightened or loosened by squeezing and releasing the fingers. This produces notes of different frequencies. There are longer varieties of the damru which are provided with 2 knotted strings, one near each face. This arrangement is suitable for rhythmical strokes of fast tempo. The damru is used for accompanying devotional and ritualistic folk music. It is also associated with magic shows, spells and other primitive rites of the common people.

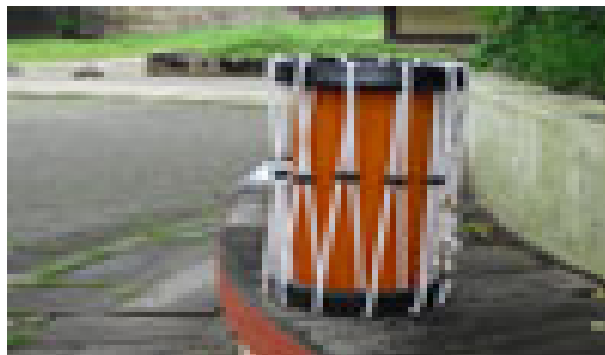
Similar Instruments

Damaruga belongs to the same family as the Damru. It is used in the KarnatK and Mysore regions for accompanying temple music and on ceremonial occasions. According to B.C. Deva, the Damru of Tibet and its neighboring areas is found in hourglass shape and locally known as 'Nga Chung'.

The Budbuduke is another small member of the damru family. It has two small strings with knotted ends. The drum is held between the thumb and the forefinger. It is very popular instrument and always found in the hands of jugglers and wandering minstrels in India. Budbudke or Kudukuduppe are southern names for diminutive damru used by the monkey man throughout India: the monkey and bear dancers in the North belong to a special community called madari.

Huruk is built on the principle of the damru (described later) but is bigger in size. Both ends are covered with skin and laced with cotton thread. The instrument is hung over the left shoulder and the right side of the drum is beaten with the hands. The left hand holds the central braces, and varies the tension, thereby effecting changes in the tone of the instrument. The huruk is a popular instrument for accompanying folk songs in the hilly districts of Kumaon and Garhwal, and other regions of Uttar Pradesh.

11. Timila

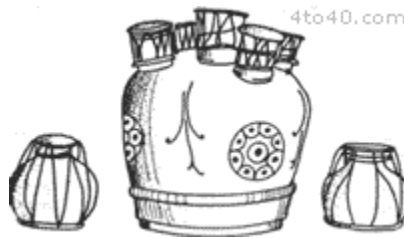


The Timila is a variety of double-faced drum in the shape of an hourglass, used mostly in the ritualistic music of the temples of Kerala. It also leads processions of temple deities.

Physical Structure

The instrument is carved out of a block of wood and is about 2 feet long. The wall of the shell is oblique, standing at an angle of 75 degrees to the face. Skins are stretched over bamboo woops that are fitted over 2 sides and held in position by cords running along the whole length of the drum. The instrument is slung over the left shoulder and played only on the upper side with both hands. It is played while standing. The head is tuned to a definite pitch. The Timila is also a constituent of the famous group of instruments called panchavadyam.

Panchvadyam



12. Duff



An important and popular family of drums used by common people in India is a Duff. The Duff family is a tribal and folk one, never used in sophisticated concert music. The drum is known by different names, the most

common of these being Duff. Variations of this word are dappu, dafli and so on; in Tamil it even gets modified to tep. There is another set of names use in South India and these are tammate or tappate in Kannada, tammati or tappati in Tmil, nd tammeta or tappeta in Telugu. In Maharashtra and Karnataka it is also known as the halige. According to some, the ancient Sanskrit name for the frame drum was pataha, a word found in *Mahabhart*a and the *Natyashastra*. However, medieval writers on music used the word most probably to mean a barrel drum. Other names for this class of instruments are dyara, chang, karachakra and so on.

Physical Structure

This type of drum is very simple in construction. It consists of an open circular frame with only one side covered with skin. It can be played either with the hand or with sticks. The diameter of such drums varies from 3 inches to 3 feet. These drums are used mostly for accompanying the music, devotional songs, and dance of the common folk. It is also used on festive occasions. These drums are called by various names in different regions. Some of the names are damphla, daera, daphde, dappu, and tambattam. Duff is northern name of this drum. It consists of a round frame of wood about 6 inches wide and about 3 feet in diameter covered on one side with skin which is stretched by means of a network of thin leather thongs.

Playing Techniques and Melodic Executions

The drum is held in the left hand and gripped against the stomach. It is played with the fingers of the right hand. A thick stick held perpendicularly over it by fingers of the left hand is made to strike the instrument at intervals. The Duff is closely associated with the Holi festival. It is also used on other festive occasions and in processions, sometimes along with other drums. In Maharashtra, the duff is used for accompanying typical folk songs like lavanis, powada and devotional abhangas. Further South, the instrument is called *tappu* (in Tamil) and

dappu (in Telugu). There such drums are used while making important public announcements and for accompanying folk songs during festivals and ceremonies. Sometimes the player regularly beats the rim of the drum with a small metal ring. The patha is the name given to this drum in Sanskrit texts.

Similar instruments

A frame drum similar to the Duff but smaller in size is the khanjari. The khanjari has a frame, nearly 30 cm. in diameter, made of wood, brass or even iron, and is covered with parchment; the instrument is beaten with the hands using the palms and fingers. It is not just the difference in dimensions between the Duff and the khanjari which is notable; the essential dissimilarity is that the latter bear sets of small brass platelets, fixed loosely in pairs which produce a pleasant tinkle while playing. This instrument is also a folk instrument, usually associated in the West with gypsies and known as the tambourine; it has. However, been mentioned by Hindi poets of the Middle Ages. A third type of this group- though without the jingle plates- is even smaller, though called khanjeera of the South. Approximately a span across, it is held in one hand and played with other. In North India it is a folk instrument, whereas in the peninsula it is a concert drum almost as versatile as the ghatam. The Duff and Khanjari are made of sheep, goat, ox or buffalo hide; but the khanjira (and even the smaller khanjari) use the skin of iguana, a kind of lizard.

13. Khanjira



The Khanjira (also called khanjari in the North) is one of the most ancient musical instruments of the percussion variety. It is used all over India for accompanying folk songs and devotional music. In the South it has secured a more delightful place and is sometimes used for accompanying classical music as well.

Physical Structure

The Khanjira is very simple in construction and consists of a circular wooden frame about 10 inches in diameter and 2 and half inches broad. Across one side, some type of skin, preferably that of the wild lizard is stretched. The other side is left open. The frame is provided with 3 or 4 slits and a few pieces of metal or coins are inserted in a cross –bar inside the slit. These make a jingling sound when the instrument is shaken.

Playing Techniques and Melodic Executions

The Khanjira is held in the left hand and the palm and fingers of the right hand are used to strike the skin to produce the variations. Usually the application of a little water to the stretched skin reduces its tension to required pitch. The variations in sound are brought about by pressing the skin near with the four fingers while playing. In a classical concert in the South, the khanjira is used to supplement the mridangam. Experts can produce, with only one hand, all the variations and patterns that are played on the mridangam. In recent memory *Pudukkotti Dakshinamurthi Pillai* has been a great exponent of this instrument.

Ghana Vadyas or Idiophones

1. Ghatam



The earthen pot is an instrument which is popular both in folk as well as classic music. The folk varieties are made of clay or metal and go under names such as matki, gagri and noot. The ghatam, often heard in Karnataka music

concerts, is much like the noot but is an improvement made out of special clay, carefully kneaded and uniformly tied.⁶⁸

Ghatam is a well known Ghana vadya or idiophones. It has been used in classical performances in Karnataka for at least last one hundred years.⁶⁹

The ghatam is only an earthen pot with a narrow mouth and big belly. It is naturally one of the most ancient percussion instruments in existence. In the North it is called ghata and is extensively used for accompanying the folk music.

Physical Structure and Manufacturing

The clay used for making the ghatam is mixed with iron filings and then baked. The places noted for the manufacture of strong, durable and resonant ghatam suitable for classical music are Panruti and Manamadurai, both in southern India.

Playing Techniques and Melodic Executions

The Ghatam is played with two hands, the wrists, the 10 fingers and the nails. The mouth of the pot is pressed against the stomach and the strokes given at the neck, the center and the bottom of the outer surface achieve very considerable tonal variety. Ghatam is also very fast tempo in rhythmic patterns. In a South Indian Classical Music concert, the ghatam is usually used only as a secondary instrument along with mridangam.

Sitting Posture

The Ghatam player sometimes throws his instrument into the air, interrupting but not disrupting the continuity of either his rhythm patterns or the

⁶⁸ Musical Instruments, B.C.Deva, p-35

⁶⁹ Music in India –The Classical Tradition by Bonnie C.Wade P: 133

tala. Formerly, the player accentuated the final climax by throwing the instrument high in the air, timing its fall perfectly so that it would break with a crash exactly on the last beat of the last rhythmic pattern. This practice was inexpensive because the clay pot was an ordinary one. Nowadays, however, the clay used for the ghatam is mixed with iron filings and then baked. The pot is longer allowed to break because of the expense of replacing a good one.

Famous Artist: Ghatam specialists include R.Gurumurthy, Vellore T.G. Ramabhdran and Sundarmier Palghat. Pazhani Krishna Iyer was a great exponent of the ghatam in recent memory.

Similar instruments: Noot is one of the similar instruments of ghatam. The noot is an earthen pot and is placed in front of player on the ground or on the lap with the mouth up. The singer, who uses the noot for rhythm, beats it on the mouth and the sides in simple but very attractive tala.

Nout is the northern Indian equivalent to the ghatam. Like the ghatam, the nout is a large clay pot. It is used as a percussion instrument in the Kashmir area of India.

2. Jaltarang



There are in India a number of instruments made of porcelain, wood, metal, glass, leather etc., which are effectively used in playing classical music. To

such a variety belongs the class of instruments called jaltarang, kasht-tarang, and kanch-tarang and so on.

Traditional background

One cannot be very sure of the 'Indian-ness' of this instrument, as there is very little historical evidence. It is said that Alexander, on his way back to Macedonia from India, took with him some jaltarang players; this fact however, has to be sustained.

Physical Structure

Jaltarang literally means 'water waves'. It consists of about 18 porcelain cups of different sizes, each processing a distinctive tone. The cups are arranged in a semi- circle in front of the performer, from the biggest to smallest, beginning from the left. The empty cups when struck with a small stick give notes of different pitch; the bigger cups produce a deep, low sound and the smaller ones emit high-pitched notes. It consist a number of China bowls, the number depending on the notes to be played.

Playing Techniques and Melodic Executions

Usually water is poured into the cups and the rims of the cups are struck with two slender sticks held in both hands. The more water there in a cup, the lower is the pitch. As the water poured out, the pitch is raised. Delicate graces and nuances are produced by bringing the stick in contact with the water in the cup. The tuning of the various cups generally takes a long time and the cups are so arranged that the pitch rises from left to right. The Jaltarang is played by itself, only in fast tempo. In the North, gats of the sitar are played on this instrument. No alap of a contemplative nature requiring gamakas and meends is possible on the tarang variety of the instruments. In the South, the jaltarang enjoys the status of a concert instrument and performances in this instrument are accompanied by the violin and the mridangam. All musical compositions of medium and fast tempo

can be played effectively on this instrument. The names of Jaltaranganam Subbair and Avidyakoil Harihara Bhgavathar may be mentioned among the virtuosos of this instrument in the South.

Similar instrument:

Vatsayayana's Kamasutra speaks of an udaka vadya (water instrument) which according to some might have been jaltarang⁷⁰.

3. Kasht-Tarang



One so metimes meets the kashtha tarang in modern ensembles and orchestras. Most probably this is an alien instrument given an Indian name; for we have no tribal or folk counterparts from which this could have developed. The kashtha taranga, as we found now, is a set of a number of wooden (kastha) slats of varying lengths and thickness fixed more or less loosely on frame. Under each kastha a tube of determined length and diameter is attached, to give proper resonance and volume to the sound. These wooden bars are arranged in a row of increasing pitch and stuck with a pair of sticks for playing the melody. The beginnings of this instrument, called xylophone in English, are found with African forest dwellers.⁷¹

⁷⁰ Musical Instruments, B.C.Deva, p-34

⁷¹ Musical Instruments, B.C.Deva, p-27

Physical Structure

The kasht-tarang is nothing but a graduate series of flat, hard wooden bars, about 20 in number, arranged parallel to each-other. Beginning from the biggest bar at the extreme left end, the pitch gradually increases from left to right. Each bar is tuned to a note in the scale. The bars are mounted on a wooden frame and the instrument is played by striking the bars with two small wooden frames and the instrument is played by striking the bars with two small wooden beaters or hammers held in both hands. The kasht- tarang is ment for solo playing in fast tempo. Owing to its characteristic tone colour, it is being extensively used in modern orchestra.

Similar instruments

One of the very famous folk instrument of Rajyasthan known as sree mandal is similar to kashth tarang. Sri mandal is also called Thali Tarang or Nal Taranng. The nearest ebullient to this instrument is western xylophone.

4. Kanch- Tarang

The Kanch-Tarang is also called mukur-tarang. The general appearance, construction and technique of this instrument is almost like that of kasht- tarang with the difference that the bars of the kanch-tarang are made of glass while those of the kasht-tarang are of wood.

Playing Technique

The glass plates are arranged parallel to each-other, beginning with the largest plate and ending with the smallest. Each plate is tuned to a definite note of the scale. The range of this instrument is about 2 and a half octave. It is played with 2 sticks held in both hands and the tone is decidedly more brilliant, clean and

pleasing than that of kasht- tarang. The manufacture of this instrument and its popularity are limited to northern India.

5. Manjira



Manjira belongs to cymbal family. It is also known as jalra. The term jalra seems to have been derived from jhallara, jhallari and jhallarika which occur in ancient Sanskrit treatises. There are many varieties of cymbals belonging to this family. One of the sculptures at Konark shows the figure of a woman playing the cymbals (kansya tala or kinkini jalra).

The names are equally numerous: Jalra, Jhallari, Kartal, Tali, Talam, Elattalam, Kuzhittalam, are commonly applied to smaller types while the larger cymbals are called bharattalam, brahmatalam, bortal and so on. The instrument is found everywhere in the country with itinerant singing parties, harikatha artistes (who tell the story of Lord in song and tale), devotional congregations, dancers and beggars. As for history, the earliest known specimen is from Indus excavations and the near contemporary Vedic texts wherein the cymbal is referred to as aghati. According to B.C. Deva, “the jalra are made in proportion a good deal thicker than the larger cymbals, and they are played so as to produce a ringing sound, somewhat like that of a trembling electric bell; they are usually connected by a cord passed through their edges only struck”.

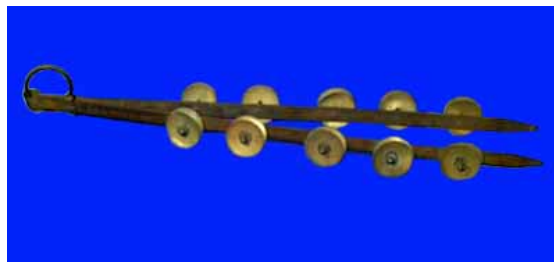
Physical Structure and Manufacturing

Manjira consists with flat plate-like ones to deep bell shaped instruments. The Manjira is a pair of small metallic cymbals used for rhythmic purposes. They are flat, circular discs usually connected by a cord or cotton thread passing through a hole in their centres. The manjira produces a pleasant sound and is used mostly as accompaniment to devotional music all over India. Experts are able to produce attractive rhythmic variations even with this tiny instrument. In the South, the instrument is called jalra, jalar or jalara and is used in devotional music and religious discourses. The jalras made in Pandharpur are noted for their tonal quality.

Similar instruments

The talam or kuzhitalam of Tamilnad is a pair of basin-shaped cymbals the tinkling of which goes very pleasingly with any soft music in dance, drama, or devotional songs. The talam is heavier than the manjira (jalra) and generally only the edges of the talam are struck. The two cymbals connecte with the back of each is a tassel of silk or piece of wood which serves as a handle. The Talam used by parties in singing in the South resembles the jalra but is much thicker.

6. Chimta



The chimta seen in various parts of North India is a jingle johnny with small platelets. It is an iron fork a meter long, on the arms of which are fixed

loosely sets of small discs of brass. (Chimta literally means a pair of tongs.) The instrument is shaken or beaten against the palm rhythmically in accompaniment to bhajans, folk songs and dances. The Chimta is a rhythmic instrument popular in Punjab and neighboring regions.

Physical Structure and Manufacturing

It consists of two flat pieces of iron 2 feet long with pointed ends. One end of both is joined together by an iron ring. A series of circular metal rings are loosely fixed to the 2 arms of the instrument. The instrument is held in both the hands and pressed to give rhythmic effects. The effect is more or less similar to that produced by the kartal.

The chimta is used largely in the devotional music in Sikh Gurudwaras. It is also an effective accompaniment to Bhajans and kirtans. The chimta is usually supplemented by the dholak.

7. Kartal



The word Kartal literally means rhythm of the hand. Made of wooden blocks with holes for the fingers and circular copper plates, pairs of Kartals are played with both hands. Kartals usually accompany religious music. Kurtar, or Chittika, are two pieces of hard wood about six inches in length, flat upon one side and rounded upon the other. They are held in the on hand and the flat surfaces beaten together by alternately

closing and opening the fingers to pass through, and at the ends are placed little clusters of bells, or small pieces of metal which jangle with the Kurtar shaken.⁷²

8. Gopichand (Khamak)

The Gopichand is also called Gopiyatra or Khamak or Indian plucked drum, is typical folk instrument of Bengal. The Gopichand is used by religious meditants for accompanying pastoral songs and is a favourite instrument of the bauls of Bengal.

This instrument is made of bamboo. The two ends of a split bamboo are attached to a resonator which may be a metal container, gourd or a coconut. Taut skin is used to cover the open end of the resonator. A string passing across the hollow part of the resonator is attached to a tuning peg in the bamboo. The Gopichand is used with other musical instruments like Kartal and Dotara.

⁷² The Music and Musical Instruments of Southern India and Deccan by C.R.Day, p-145

Chapter 3

SUR-SANSAAR: OVERVIEW

Sur-Sansaar comprises of following Web portals:

3. **Sargam** : Collection of brief articles on Indian classical music (Vocal, Instrumental, Musicians, etc.) The sample articles are available both as pdf(portable document format) and html(hypertext markup language) files. This repository of articles can be updated anytime.

We present below the home page of sargam.com, the web site having the facilities of user registration, login and access of articles on music and some other multimedia resources.

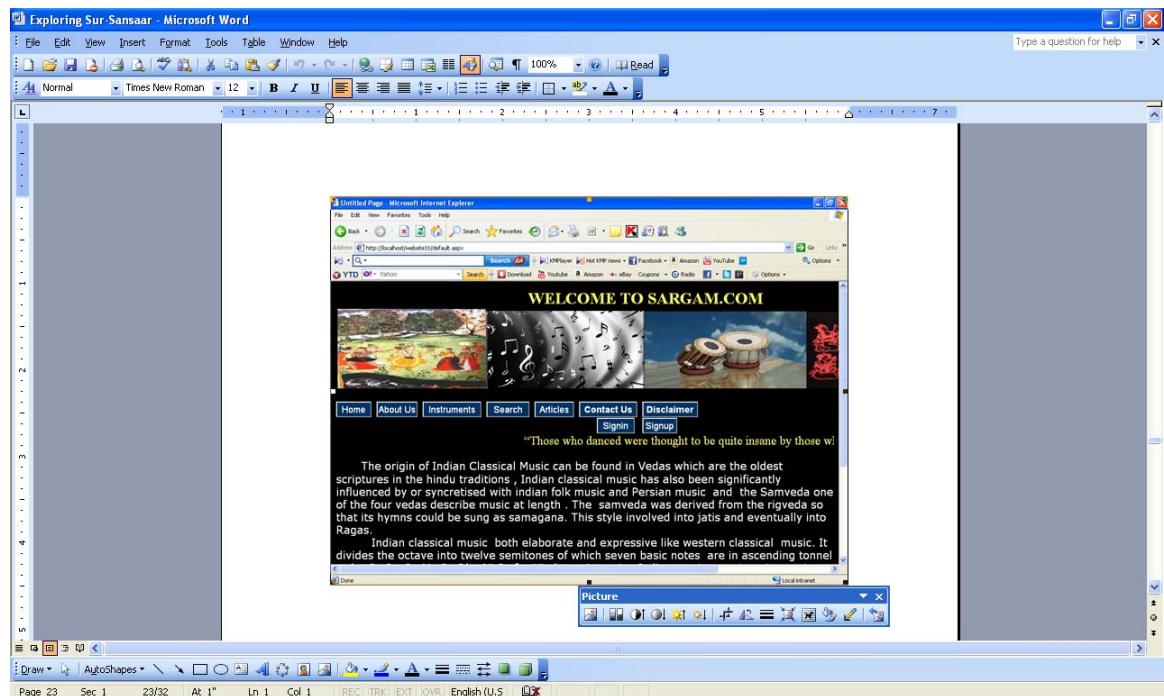


Fig. 3.1 Homepage of Sargam

To use the features of this website, one has to first sign up using the registration form, and after signing in , its various resources can be accessed.

4. **Sur-Taal:** An easy to use interface for playing different swaras, taals, etc. This will be the most important module. We have provided different recorded sounds, e.g. ragas in .wav and/ or.mp3 formats.

This is a full fledged package for music learning. Its scope is wider than Music world. It is a dynamic web application developed in latest ASP.NET technology.

Its major features include Sur-Gyana, Music world, Feedback, e-mail Notification, and Resources on vocal and instrumental music. For a detailed description, please refer to next chapter where we discuss the functionalities of both the portals.

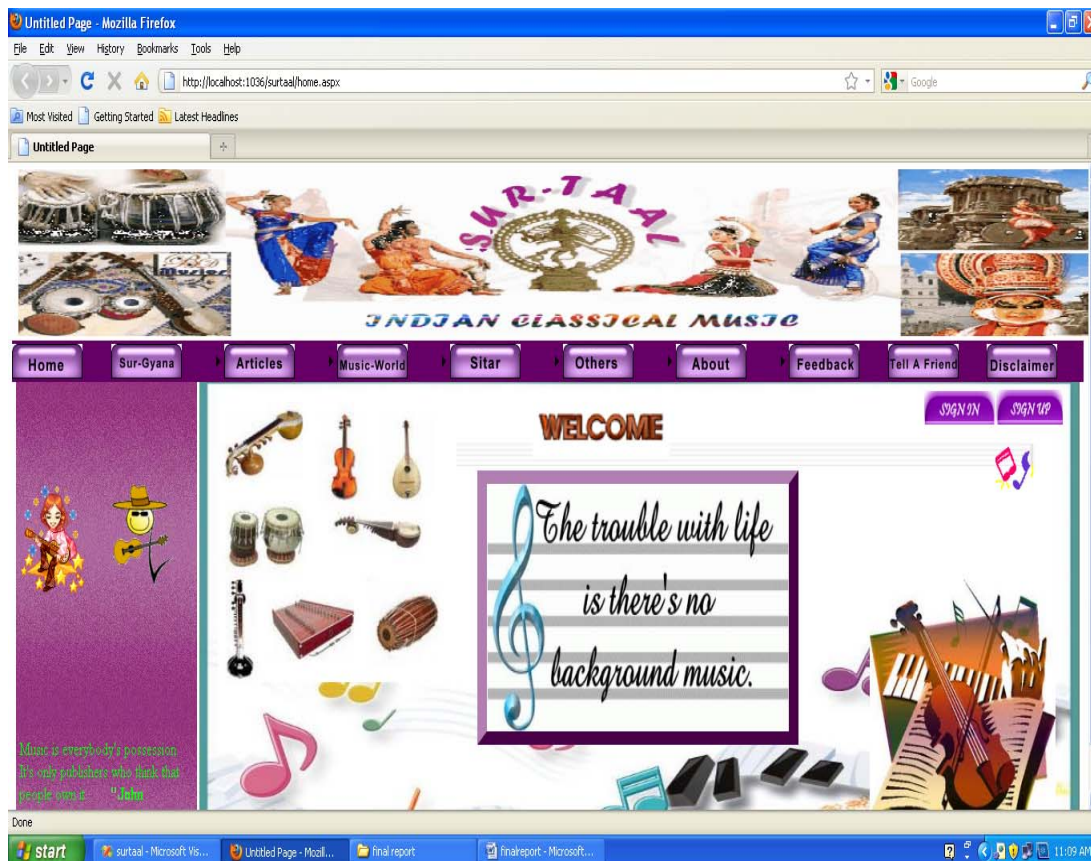


Fig. 3.2 Home page of SUR-TAAL

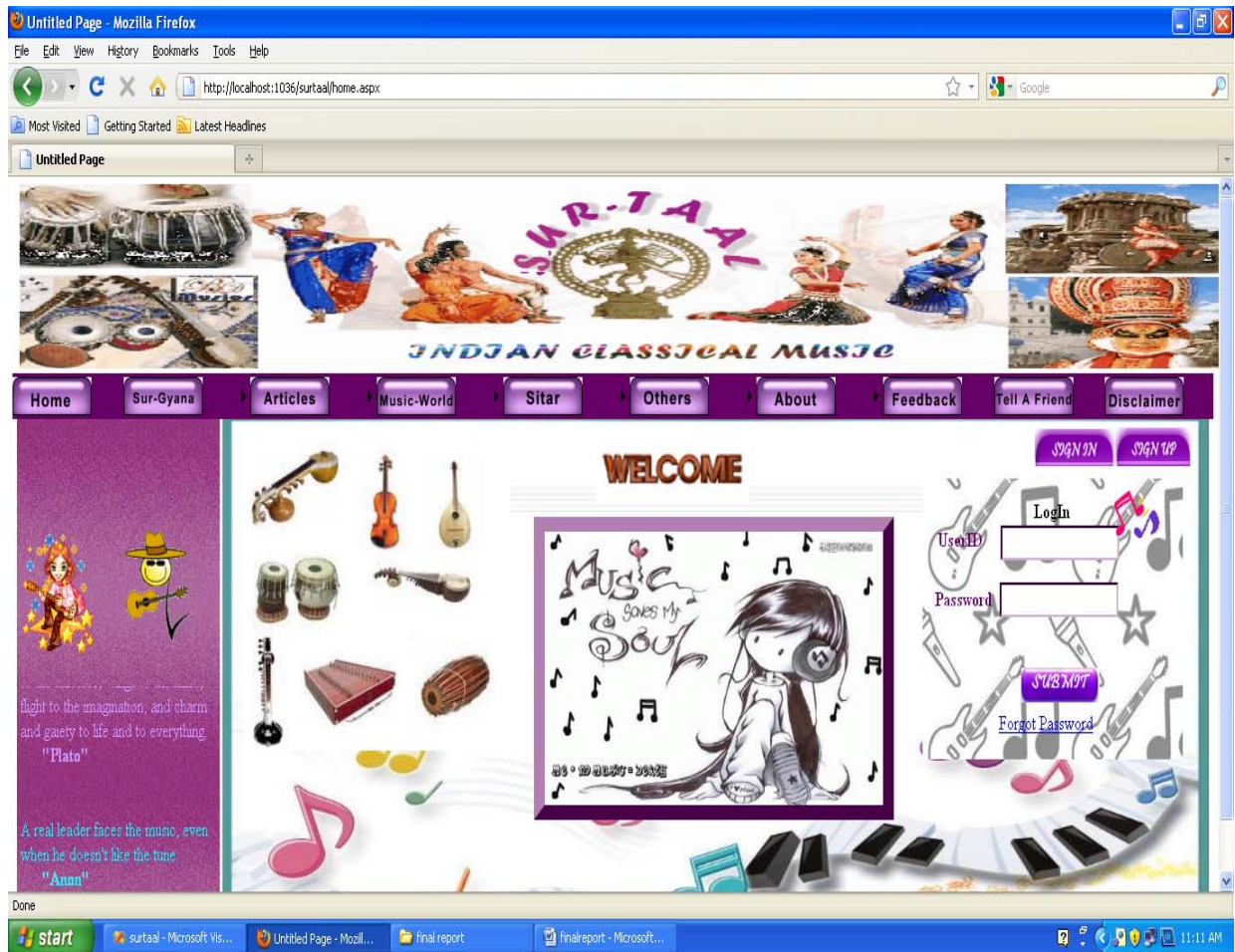


Fig. 3.3 Login page of SUR-TAAL

Above is the screenshot of the login page of Sur-taal. Here user can login onto the system, provided that they have a valid user id and password. If not, they need to register first. Registration page is explained separately. Login provides the users a privilege of accessing many premium features of the website, viz. e-books, playing audio and video files, etc.

If a user forgets password, she can click on the forgot password hyperlink shown on the page.

One can see the various buttons on the top bar of the webpage which include Home, Sur-gyana, Articles, Music World, Sitar, others, About Us ,Feedback ,etc.

Clicking on that button, we can navigate through its sub-sections. We have tried to provide a user-friendly and self-explanatory interface.

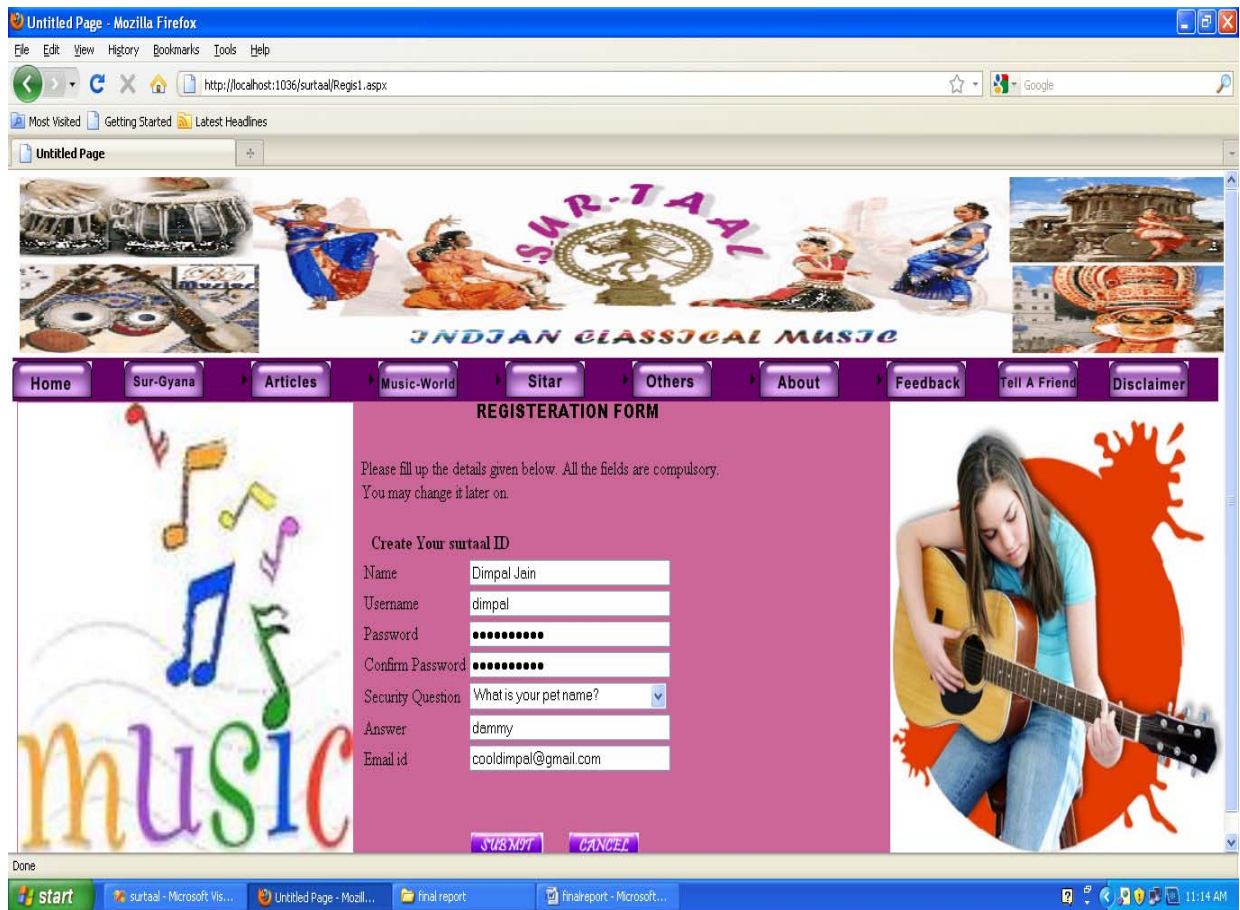


Fig. 3.4 Registration page of SUR-TAAL

As mentioned earlier, we have a registration page where a user can register to choose a login id and password.

The user has to provide some details like name, username, and password and e-mail id for getting registered.

We have a feature of security question also to handle the case when a user forgets her login id or password. In that case, she will be asked to answer the security question, and if she answers correctly, her login credentials are then emailed to her email id provided by her in the registration form.

We have also provided certain checks to ensure better security, e.g. a certain length and nature of passwords, i.e. passwords should have numbers and alphanumeric characters also.

Chapter 1

INTRODUCTION

Music is Life. Music is the voice of the soul. Without music life would be a mistake.

Music, is an emerging research area in application domain of Computers Science and Information Technology. The emphasis is aimed at music management, easy access, and enjoyment. The significance of the research in Music is multiple: scientific, industrial and artistic [1]. In science, the study of sound excerpts of music and musical instruments gives the opportunity for innovative research on time varying systems or non-linear oscillating systems, room-acoustics, psycho-acoustics, etc. It provides simulation tools for psycho-acoustic experiments and coding hypotheses among others. For the industry, it brings awareness to design audio processing, audio recording, audio video transmission systems and creation of musical instruments such as synthesizers. In the artistic field, it provides artists and composer a tool not only for the creation but also for the processing of sounds. The requirements for high quality in the application of music have an incentive for prospective research in applied acoustics, signal processing and computer science. The ability of a normal human being as a listener to recognize the objects in the environment from the sounds they produce is astonishingly robust with respect to the characteristics of acoustic environment and of other competing sound sources. Computer systems designed to recognize the sound sources, function insecurely and break down whenever the target sound is ruined by reverberation, noise, or any competing sound. Robust listening requires extensive contextual knowledge, but the potential contribution of sound-source recognition to the process of auditory scene analysis has largely been ignored by researchers while building computational models of the scene analysis process.

These examples are mundane, but they illustrate how easily we gather information with our ears. The language we use to describe our perceptions, is also revealing. We often

describe what we hear in terms of the objects producing the sounds and the information that the sounds convey. We hear a dog barking, a glass breaking, an airplane flying overhead, a bell ringing in the temple, an instrumentalist playing a melody, and so on. We routinely understand mixtures of sounds, somehow segmenting, parsing, disentangling, or otherwise interpreting the complicated sound that arrives at our ears.

Hearing is an important part of normal human interaction, yet we understand surprisingly little about how our brains make sense of sound. Our limited knowledge is partly a result of the inability to gain conscious access to our perceptual processes, but our language, far removed from sound waves, also limits us. We have difficulty explaining what something sounds like except by analogy with other sounds. Our descriptive words for sound—bright, dark, droning, dull, harsh, loud, open, percussive, rough, sweet, scratchy, smooth—are extremely context-dependent, and most of them have no clear relationship with properties that scientists know how to measure.

1.1 Physics of Sound and Musical Instrument

In our research, we have attempted to directly elucidate the knowledge of music that an inquisitive person would like to obtain. It pertains to the ways in which music in its art form intertwines itself with our understanding of vibrating objects, through the study of auditory perception, and also with the craft of the instrument maker.

Music makes us feel good, it whisks us back in the time to incidents and people from our lives; it rescues us from boredom and stress.

It is not necessary for us to be a musician to be able to study and understand the physics of music or musical instrument. The entire musical instrument creates standing waves whenever music is produced. The *Veena* player makes standing waves in the strings of the *Veena*, while the *Tabla* player does the same when he strikes the *Tabla*. The *Shehnai* and *Bansuri* players both generate the standing waves in the column of air within their instruments. The study of music and musical instrument is possible only after understanding the physics of waves and sound. The perspective to realize what occurs in a musical instrument when music is played or to understand the rationale for

the development of the musical scale we are supposed to know in depth about wave and sound theory.

1.2 Basics of Wave and Sound Theory

A Wave depicts the transfer of energy without an actual transfer of matter. Our ears are incredibly awesome receptor of sound waves. With no hearing losses or defects, the ears can detect waves of frequencies between 20 Hz to 20,000 Hz. Sound wave propagates as a longitudinal (compression) wave through fluids and gases. But in the solids, it can also travel as a transverse wave in which the medium vibrates at right angle to the direction of energy as shown in figure below:

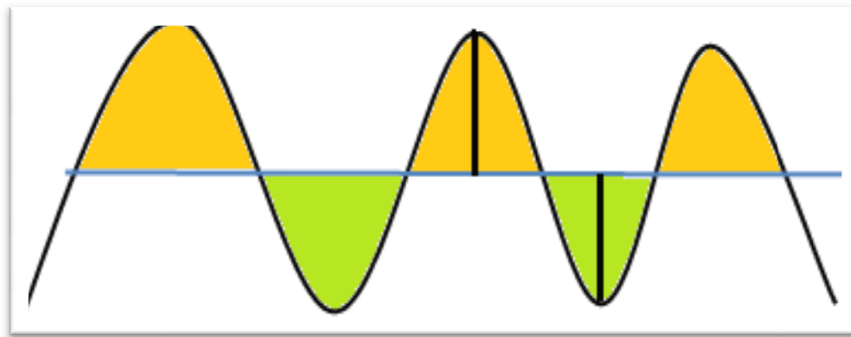


Figure 1.1: A transverse wave

Some of the Wave properties:

- 1) **Crest:** The topmost point of the wave medium or greatest positive distance from the rest position.
- 2) **Trough:** The bottommost point of the wave medium or greatest negative distance from the rest position.
- 3) **Wavelength (λ):** The distance between adjacent crests or troughs is wavelength.
- 4) **Amplitude (A):** The distance from the rest position to either the crest or trough. The amplitude is related to energy of the wave, and the latter is proportional to the square of the amplitude. The loudness of sound is related to the amplitude of the sound wave. It is measured in decibel (dB) scale.

- 5) **Frequency (f):** The number of wavelengths to pass a point per second is the frequency. The SI unit of frequency is Hertz. 1 Hz means 1 wavelength per second. The pitch of sound is the same as the frequency of a sound wave.
- 6) **Speed (v):** The speed is a ratio of distance to time i.e. the product of an appropriate distance wavelength and frequency given by, $v = \lambda * f = \lambda / t$.
- 7) **Octave:** It is one of most important concept in Music and in the study of features of Musical Instruments. It is doubling in frequency. For example, 40 Hz is one octave higher than 20 Hz. The ear is sensitive over a frequency range of about 10 octaves:

$$20 \text{ Hz} \rightarrow 40 \text{ Hz} \rightarrow 80 \text{ Hz} \rightarrow 160 \text{ Hz} \rightarrow 320 \text{ Hz} \rightarrow 640 \text{ Hz} \\ \rightarrow 1280 \text{ Hz} \rightarrow 2560 \text{ Hz} \rightarrow 5120 \text{ Hz} \rightarrow 10240 \text{ Hz} \rightarrow 20480 \text{ Hz}.$$

- 8) **Sound Intensity:** The way of expressing sound wave amplitude is referred as sound Intensity (I). It is represented in decibel rather than watts/meter², primarily because the ear doesn't hear linearly. As the decibel scale is nearly linked with our ear's perception of loudness, sound intensity level can become another important feature to be studied for musical instrument study. The sound intensity level is computed using the formula given below:

$$\text{Sound Intensity Level (L)} = 10 \log (I_2 / I_1),$$

Where L = the number of decibels I_2 is greater than I_1 . I_2 = the highest sound intensity being compared, and I_1 = the lower sound intensity being compared.

1.3 Classification of Indian Musical Instrument

India is a land of cultural diversities. One of the most spectacular features of India's complex and rich cultural diversity is Indian Music. Music has always been an important part of Indian life. In India, musical trends are extended from simple melodies to the highly developed "system" of classical music. The rich musical tradition is the evolution of a wide range of musical instrument of various kinds.

A musical instrument is a device constructed or modified for the purpose of creating music [3]. In principle, anything that produces sound serves as a musical instrument. The term "musical instrument", however, is generally reserved for items that have a

specific musical purpose such as a *Bansuri*, Mandolin, Harmonium, Piano, Violin, *Tabla* etc. The academic study of musical instruments is called organology. It is the study of musical instruments as technological and sound-producing objects, and the cultural heritage behind them. It also analyses the physical and acoustical properties of musical instruments, their technological development throughout human societies. Research in this area has been supported by the exceptional work of Indian Musical instruments industry.

The curiosity for music among humans has developed on the verge of background of natural sounds such as cuckoo bird song, woodpecker's tic-tic and so many sounds of other animals. Ancient music was conceived by scholars, based on findings from a range of Palaeolithic sites, such as bones in which lateral holes were pierced: these were later identified as Flute, blown at one end. The earliest written records of musical expression are found in the *Samaveda* of India. Instruments, such as the seven-holed flute and various types of stringed instruments were recovered from the archaeological sites of Indus Valley Civilization.

The classical music of the Indian subcontinent is usually divided into two major traditions: *Hindustani* music of Northern India and *Carnatic* music of Southern India, although many regions of India also have their own musical traditions that are independent of these. Both *Hindustani* and *Carnatic* music use the system of *ragas*—sets of pitches and small motives for melody construction—and *tala* for rhythm. *Ragas* form a set of rules and patterns around which a musician creates his or her unique performance. It is basically the scale and the seven notes of this scale are *Sa, Re, Ga, Ma, Pa, Dha, and Ni*. Though unlike a simple scale there are definite melodic restrictions and compulsions. The *Ragas* are classified into various modes. These modes are referred to as *mela*, which are 72 in number. Likewise, *tala* is a system of rhythmic structures based on the combination of stressed and unstressed beats. The *Tala (thalam)* is the rhythmic foundation of the *Carnatic* music.

India has one of the oldest musical traditions in the world—references to Indian classical music can be found in the ancient scriptures of the *Hindu* tradition, the *Vedas*,

Upanishads, Samhitas, Valmiki's Ramayana, Bhagwad Gita and the *Sangam* classics. It is widely believed that the earliest known Indian instruments evolved from the *Dhanuryantram* (bow and arrow) used by primitive tribes for hunting, as also to signal the advent of the enemy. Various types of crude drums and other musical instruments were discovered from pre-historic excavations indicating that the use of music and musical instruments was quite prevalent during pre-historic times. The Indian Classical Music uses many Musical Instruments, which are depicted via sculpture and painting on the temple walls / caves in India from ancient time. In most paintings and sculptures, Hindu god *Narada* and goddess *Saraswati* are always depicted to be holding *Veena*.

The peoples of India have developed numerous systems for classifying musical instruments, many of which were based on morphological characteristics. According to the sixth and 28th chapter *Natyashastra* of *Bharatha*, there are four classes [4] of *Atodya* or *Vadyas* (musical instruments): *Avanaddha* (percussion or drums), *Ghana* (bells, cymbals and gongs), *Sushira* (wind) and *Tata* or *Tantu* (stringed). While some variations in classifications have been proposed over the centuries, the system of *Bharatha* continues to be the most prevalent system and the Indian Musical Instruments can be classified into following four groups:

1. *Avanaddha Vadya*
2. *Ghana Vadya*
3. *Sushira Vadya*
4. *Tantu Vadya*

There are many musical instruments in India. Some instruments are used primarily in north Indian music (*Hindustani sangeet*), some are used in the south Indian music (*Carnatic sangeet*), while others are found in folk music. Originally the number of musical instrument estimated were more than 500; however now in the modern period (vogue), only one-tenth of these have survived and are guarded and treasured by very small population of our country. Brief information about the Indian Musical Instrument is summarized below:

1.3.1 *Avanaddha Vadya*: *Avanaddha Vadya* is referred as Membranophones or Percussion or Drums. *Avanaddha* means 'to be covered'. *Avanaddha Vadya* is any musical instrument which produces sound primarily by way of a vibrating stretched membrane. Most of the *Avanaddha* instruments have one or two faces covered with membrane or stretched animal skin. These *Vadyas* mostly comprise of the drums. Some of the *Vadyas* of this category are *Tabla*, *Pakhawaj*, *Mridangam*, *Tabla-Tarang*, *Dholak*, *Nagada*, *Dholaki (Naal)*, *Dhaf (Duf, Daphu, Daffali)*, *Khanjiri*, *Khol (Mridang)*, *Tavil*, *Pungi*, *Damroo*, *Chenda*, *Shuddha Madalam*, *Idakka* and *Udaku (Udakai)*.

***Dholak*:** The *Dholak* is a very popular folk drum of northern India, Pakistan and Bangladesh. It is barrel shaped, at times a cylindrical drum, with which use animal skin as membrane on both sides. The difference in the diameters of skin used for bass and for higher frequency is relatively small. In order to achieve a strong bass sound, the bass skin is weighed down by a special paste inside.



Figure 1.2 : Musical Instrument : Dholak

Contrary to many other Indian drums, the *Dholak* has simple smooth skins on both sides. In this way it can be played not only with the differentiated finger stroke techniques that are common in India, but also with the full hand, similar to many African and South American drums. Both skins are strung by a cotton rope lace that runs through shiftable metal rings. The *Dholak* is presumed to have been built around 1300 AD and is used in folk music, opera, *qawwali*, light songs or also in film sound tracks. It is often played in the rural folk song of Punjab, Bihar and Uttar Pradesh and in opera and in poetic songs of Bengal.

Dholaki: The *Dholaki* or *Naal* is characterized by unique workmanship and sound quality. A special feature of *Dholaki* is that the high-quality skins have, like the *Tabla* skins, a black Gab (*Syahi*) on the outside of the skin and, as we can see from the images, that the skin for the treble has been crafted in a special way. The *Dholaki* is being played widely in the Maharashtrian folk song *lawani*.



Figure 1.3: Dholki

Damroo: *Damroo* is probably the oldest and traditional form of percussion instrument in India. *Damroo* is the only remaining form of hour-glass drums which are seen in ancient Indian statues. Its musical role is minimal and it is most commonly known for its association with *Lord Shiva* and monkey charmers.



Figure 1.4: Damroo

Lord *Shiva* is depicted as holding a *Damroo* in his eternally popular Nataraja form. Sometimes Lord *Shiva* is shown in a dancing posture other than Nataraja and holding the *Damroo*. The sound from *Damroo* symbolizes the sound that originates the creation and perpetuates the universe.

Damroo is mostly seen with many *sadhus* who carry it and *madaris* who play it to make the bears and monkeys dance in its synchrony. The steady rhythm of *damroo* provides an ideal accompaniment to ballads. This two sided drum sports hour glass sticks, fingers or beads at the ends of strings wound around its middle. Cords control the tautness of the skin and the drum can be "tuned". The player holds the drum in one hand and gives it a sharp twist, shells and bells may be suspended from the *Damroo*'s central cord and the heads and body of the drum may be painted with motifs.



Figure 1.5: Damroo

Dhaf (Duf, Daphu, Daffali): *Dhaf* is quite large, about two feet across, with a conspicuous absence of jingles. It is commonly used in folk music but is rarely heard in other styles. It is also called *Daphu* or *Daffali*. The Drums are closed while *Dhaf* is the only instrument in this category with an open end on its one side.



Figure 1.6: Dhaf

Dhol (Kachhi Dhol): The *Kachhi Dhol* is a double skin drum. It is traditionally hung around the neck and is played standing up with drumsticks. It produces a very strong and powerful bass. It is a folklore drum that is being played, also in larger groups, for Indian festivities and dances. The bass skin is coated in a special way from the inside in order to produce a convincing bass sound. The tautness of the skins can be regulated by moving the metal rings along the strings.



Figure 1.7: *Dhol*

Chenda: It is a drum from the South Indian state of Kerala and parts of Karnataka. It is an indispensable accompaniment for the *Kathakali* dance form. The Karnataka version, known as *Chende*, is also used in the dance drama known as *Yaksha Gana*. It has heads on both ends but only one side is played.



Figure 1.8: *Chenda*

Khanjiri (Khanjara): The *khanjiri* is a frame drum of South India. It consists of a skin (usually goat skin) stretched and pasted on a circular wooden frame. The goat skin gets more and more flexible and offers a wider range of possible modulations. There are often three or four slots in the side of the frame, in which bell-metal jingle-disks are suspended from metal crossbars. The name *khanjiri* is related to the *khanjara* and *kanjani* of North and East India and Nepal. The *khanjiri* is tuned to various pitches by wetting the skin. It is held at the bottom of the frame by the left hand, which also varies the tension of the skin, and is beaten with the fingers of the right hand.



Figure 1.9: *Khanjiri*

The *Khanjiri* is played like a *Dhaf*. In order to make full use of the potential of the instrument, the skin is usually lightly sprinkled with water from the inside. Thus it become more elastic and it is possible to change the pitch during playing by using pressure.

Nagada: It is conical shaped drum played with the *Surnai* and *Nafeeri* (two sticks). It forms part of the orchestra for the folk



Figure 1.10: *Nagada*

operas by providing rhythm. It is mostly played in folk song, popular in Punjab, North India.

Khol: *Khol* is derived from the *Pakhawaj* and is used as the primary rhythmic musical instrument. The *khol* is a double skin drum from Northern and Eastern India with a body made from clay. Its high skin is unusually small with a diameter of 9–10 cm, which gives it an especially high shrill sound. It is used in situations where this kind of sound is desired. In India the *Khol* is used in folk music, in spiritual songs, bajans, light classical songs, kirtans and



Figure 1.11 : *Khol*

other devotional songs. The bass skin has a diameter of about 20 cm and is coated with a special paste to produce a low-pitched sound. Both skins have, like the *Tabla*, a double layer of leather on the outside border. They are kept taut by a leather strap. The mode of playing *Khol* is similar to that of *Tabla*. There are 108 different *Taals* available for the *Khol*. There are special syllables for the *Khol* such as *Ta*, *Deta*, *Dhoia*, *Jhan*, *Ghini*, *TiT*, *Tini*, *Naka*, *Guru* etc. The bass sides too have much tension, which can moisten it by rubbing the skin between *Kinar* and *Gab* with a damp cotton cloth which makes the bass sound lower.

Mridangam: The *Mridangam* is one of the most popular classical instruments of South India. *Mridangam* accompanies vocal, instrumental and dance performances. The



Figure 1.12 : *Mridangam*

present day *Mridangam* is made of a single block of wood. It is a barrel-shaped double-headed drum, the right head being smaller than the left. The two heads are made of layers of skin. The *Mridangam* is played with hands, palms and fingers.

The *Mridangam* is the Southern Indian counter part of the Northern Indian *Pakhawaj* and the most important drum in *Carnatic* music. The skins are substantially thicker than those of the *Pakhawaj* or also of the *Tabla* but they also consist of layers. Only the smaller bass skin has a black paste. The *Mridangam* is tuned to scale of *Veena* or *Sitar* in the range of C - E.

Madal: A modern form of the *Madal* resembles double drum, such as the *Pakhawaj*, and is similar to that in playing technique. The *Madal* is (like *Dholak*, *Bhangra Dhol* and *Khol*) a popular folk drum from Northern India. It has a length of about 45 cm and a diameter of just under 20 cm. Thus it is significantly smaller than the other double skin drums. Its skins are built in the same way as the *Tabla*, i.e. they consist of two layers on both sides and a black paste applied in several layers.



Figure 1.13: Madal

The Tribal *Madal* is the original instrument which was made by the Indian tribes. It is usually provided with a special white Gab paste over the whole surface of the big bass side (30 cm).

This large Gab gives the drum the possibility of a good low bass sound. Traditionally, this special white clay Gab should be applied on both skins. Of late, the small skin (21 cm) is often produced with a large black Gab. Underneath this black Gab, however, the traditional white Gab is still there. The white Gab in connection with the size produces a better, heavier, more sonorous and rounded sound.

The playing technique does not require a complicated stroke of finger like in *Tabla* playing. It is easy to improvise on this traditional *Madal*. Very few syllables were used in traditional playing such as *Dhitang*, *Dhei*, *Dhet*, *Tan*, *Did* etc.

Pakhawaj: The *Pakhawaj* is a barrel-shaped drum with two heads, each of which contains tuning paste, or *syahi*. The heads of *Pakhawaj* are expanded by leather straps



Figure 1.14: *Pakhawaj*

which run along the sides of the body over small cylindrical wooden blocks that are used for tuning. *Pakhawaj* usually accompanies *Dhrupad* style of singing and is primary accompaniment for Indian classical music. It appears in the musical iconography of Hindu religious painting and in the artworks of the royal Muslim courts of the Mughal Empire.

It is the most well-known Northern Indian double skin drum similar to the *Mridangam* in Southern India. The quality of the sound is high-pitched. The *Pakhawaj* is tuned like the *Tabla*, too, with wooden wedges that are placed under the straps. The fine tuning is done on the woven outer ring which is part of the skin. The bass skin is traditionally prepared for playing by applying a freshly made batter of flour and water in order to receive its low-pitched sound.

Tabla: The most popular musical instrument used in North India is the *Tabla*. The *Tabla* is actually a set of two drums played by the same performer. The two drums are called- the *Bayan* and the *Dayan*. Both drums have compound skins onto which a tuning paste, or *syahi*, is added to help generate the wide variety of tones these drums can produce. The *Bayan* is the larger of the two drums and is generally made of metal or pottery. The *syahi* on the *Bayan* is off-center, which allows the performer to add variable pressure on the skin, changing the pitch of the instrument with the palm of his or her hand while striking it with the fingertips. The smaller drum is called *Dayan*, or the *Tabla*. *Dayans* are usually made of heavy lathe-turned rosewood and provide much higher pitch sounds than does the *Bayan*.



Figure 1.15: *Tabla*

The size of a *Dayan* is defined by the diameter of the skin. Standard sizes are between 5 1/4 inches and 5 1/2 inches with tunings around A, C, C sharp and D. The tuning wedges are held by leather straps at the sides are meant for tuning the instrument. Depending on whether the wedges are beaten upwards or downwards by the tuning hammer, the sound gets lower or higher. A precise fine tuning is done by beating on the woven ring around the skin with the tuning hammer. The tuning of a *Dayan* normally depends on the skin diameter. The smaller the skin, the higher is the sound of the *Dayan*; the bigger the skin diameter, the lower it can be tuned. Specially low or high *Dayan* is played together with correspondingly high or low melody instruments.

A number of different kinds of wood are used for making *Dayan*. The most used and well-known types of wood are *Shisham*, *Neem*, *Mahogany* and *Babla* Wood.

Thavil: The *Thavil* is a large, heavy and very powerful double skin drum from Southern India. It is traditionally used for accompanying the piercing *Nageshwaram* at open-air temple festivals. The modern *Thavil* has a corpus that is bordered by a



Figure 1.16: *Thavil*

steel ring coated in plastic on which the two skins are fixed by metal straps. Both skins can be separately tuned. The bass skin is beaten with a short wooden stick; the high-pitched sound comes from thimbles that are put on the fingertips.

1.3.2 *Ghana Vadya* (Non-Membranous Percussive instrument): *Ghana Vadya* also known as Idiophones, are solid instruments which do not need any further tuning. *Ghana Vadya* is one of the oldest classes of instruments in India. It is non-membranous percussive instrument i.e. it creates a sound primarily by the way of the instrument vibrating itself thus having solid resonators. These are mostly melodic instruments utilized to keep *taal* within the music. *Ghana Vadya* are made to vibrate by hitting (hence the name *Ghana*), either directly with a stick or hand or indirectly by way of a scraping or shaking motion. *Chimpta*, *Ghatam*, *Ghungroo*, *Jaltarang*, *Kartal*, *Manjeera* and *Morsing* are commonly used *Ghana Vadya* in Indian Music.

Chimpta: The *Chimpta* is a fire tong which was advanced into a musical instrument by the permanent addition of small brass jingles. This instrument



Figure 1.17 : Chimpta

is especially popular in Punjabi folk music and the Sikh religious music known as *Shabad* and *Bhajan* in Maharashtra. The length of *Chimpta* varies from 2 to 3 feet and its one end is closed while the other end both the strips are opened. *Chimpta* is played by a person; holding the *Chimpta* near its joint in one hand and making its two loose ends to strike against each other. The metallic jingles on the two arms of *Chimpta* produce a chiming sound on striking of the arms and creates a tempo for the song.

Ghatam: From Southern India a secondary percussion instrument accompanying *Mridangam* is *Ghatam*. The *Ghatam* is a spherical earthenware jug from Southern India that is open at the top and has a narrow neck. It is placed in the lap or on a tabla ring and is played with the fingers of both hands. The belly, neck and upper rim produce different tone colors. *Ghatam* is made mainly of clay baked with brass or copper filings and a small amount of iron filings. The *Ghatam* produces fast rhythmic patterns.



Figure 1.18: Ghatam

It is very commonly played in South Indian classical performances. There are two actions of resonance. The primary one is the ringing of the pot caused by striking. A very low resonance is also produced by the cavity. This pitch is raised or lowered by opening or closing the hole with the stomach. A characteristic bass tone that can be modulated, results from by beating the opening with the palm of one's hand.

The *Ghatam* is already mentioned in the great Indian epic, the Ramayana. In Punjab it is called *Bada* and in Kashmir *Ghara*; in Southern India it is known as *Ghatam*. The *Carnatic* music often uses the *Ghatam* together with the *Mridangam* in the form of *Sawal-Jawab* (question-answer play). For playing it, the finger technique of the *Tabla* is usually used.

Ghungroos: *Ghungroos* is typical *Ghana Vadya*, which is most commonly used by the dancer as a gild to their feet, to intensify acoustically the rhythmic movements of the

feet. *Ghungroos* is the tinkle bells or jingles bells. The traditional form of *Ghungroos* is merely a number of bells woven together on a string. Eventually today it is found them stitched to a padded cushion.

Ghungroos is also played by hand and it has been evolved from the *Payal* which are traditional anklets worn by women in India. The *Payal* and *Ghungroos* are nearly interchangeable. The *Ghungroos* evokes an image of the musical instrument or dance performer whereas the *Payal* evokes the image of a mere adornment of the women's feet.



Figure 1.19: *Ghungroos*

Ghungroos is considered not only as a decorative ornament but as a percussion instrument. It is many small metallic bells strung together to form *Ghungroos*. The larger the number of bells and the better the quality of the bells, the more their sound will emphasize the rhythmic part of Indian classical dances like *Bharatnatyam*, *Kuchipudi*, *Kathak* and *Odissi*. The sounds produced by it vary greatly in pitch depending on their metallic composition and size. The little bells of *Ghungroos* are usually made of bronze or brass. As they hardly resonate, they represent precisely the rhythmic movements of the dancing feet.

There are two common forms of the *Ghungroos* viz. *Kathak Ghungroos* and



Figure 1.20 (a) : *Kathak Ghungroos* (b) : *BharatNatyam Ghungroos*

Bharatnatyam Ghungroos. The *Kathak Ghungroos* in particular requires large rhythmic part to be performed by dancer especially expressively using footwork. These are available in sizes of 2 x 100, 2 x 150 and 2 x 200 bells and used as per the experience of the performer. The sound of these *Ghungroos* together with the clapping of the feet on

the dance floor produces a typical convincing sound for *Kathak*. The size 2 x 50 bells is used by children.

Bharatnatyam Ghungroos are similar to *Kathak Ghungroo* except that the former are equipped with a stable and lasting Velcro fastener. Both ends of the bells are easily fastened round the ankles and are variable in size while sharp parts of the Velcro are completely covered.

***Jaltarang*:** *Jaltarang* is one of the oldest and rarely heard musical instruments in the world. *Jaltarang* is a set of china bowls arranged in a semi-circle around the performer, in decreasing order of size. The largest cup is to the left of the performer while the smallest to his right. Water is poured into the cups and the pitch is changed by adjusting the amount of water in the cup. The cups are struck with two thin bamboo sticks. Mostly *Jaltarang* consists of a set of eighteen porcelain cups of varying sizes. The *Jaltarang* has a pleasant characteristic tone, and experienced players produces Indian Classical Raga and light melodies with it.



Figure 1.21: Jaltarang

***Kartal*:** *Kartal* is *Ghana Vadya* which consist of pair of wooden blocks (Clapper) with small metal jingles mounted in them. These produce a clinking sound when clapped together. *Kartal* has derived its name from two words *kar* meaning hands and *tal* meaning clap. *Kartal* is an ancient instrument which provided a rhythmic support to light music.



Figure 1.22: Kartal

Kartal is mostly used in folk songs of Punjab, Rajasthan and Maharashtra. In Maharashtra *kartal* is known as *Chipdya*. *Kartal* has been a favourite with saints and seers. Even today we find the *kartals* being used in temple and gurudwaras. It is still handcrafted by artisan of village in many part of India.

Manjeera: *Manjeera* is a conventional musical instrument that belongs to *Ghana Vadya*. It is a pair of small hand cymbals. This instrument is often played with numerous religious ceremonies of India, especially in *Bhajan* and Devotional songs.

Manjeera is generally made of brass, bronze, copper zinc or bell metal and is connected with a copper cord or cotton string that passes through a hole in its centre. It produces rhythmic tinkling sounds when struck together. The pitch of the sound



Figure 1.23: *Manjeera*

varies according to the weight, size and material of the *Manjeera*. A variety of sound effects is achieved by striking different parts of *Manjeera* and these strokes are broadly classified as open and close.

Morsing: *Morsing* or *Morchang* is mainly used in Rajasthan, *Carnatic* music of the South India and even in *Sindh* (Pakistan). It consists of metal ring in the shape of a horseshoe with two parallel forks which form the frame. A metal tongue is in the middle, between the forks, fixed to the ring at one end and free to vibrate at the other. The metal tongue is bent at the free end in a plane perpendicular to the circular ring so that it can be struck and is made to vibrate. It is an instrument with more than 1500 years of history.



Figure 1.24: *Morsing*

1.3.3 Sushira Vadya: *Sushira* means ‘hollow’, *Sushira Vadya* are musical instruments which produce sound primarily by causing a body of air to vibrate, without the use of strings or membranes. *Sushira Vadya* is also known as Aerophones or wind instruments.

Some of the most commonly available *Sushira Vadya* is: *Bansuri* (Flute), *Nadaswaram*, *Shehnai*, *Been*, *Pungi*, *Shankh*, and Harmonium.

Bansuri: *Bansuri* is one of most traditional and ancient Indian Musical Instrument. It is a cylindrical tube of bamboo with uniform bore. *Bansuri* is held horizontally and is inclined downwards when it is played. To produce sound or melody one has to blow air in it and cover its holes with the fingers of the left and / or right hand. Variations in its pitch are produced by altering the effective length of the air column.



Figure 1.25: *Bansuri*

Bansuri (also called as Flute) is available in many part of India and commonly known as: *Bansi*, *Murali*, *Venu* and many more. There are two main types: *Bansuri* and *Venu*. The *Bansuri* is used in North Indian System. It typically has six holes, while in recent years, a seventh hole has been added to correct its pitch. *Venu* is the South Indian *Bansuri* and it had typically eight holes. The reference to *Bansuri* has been found in *Vedas* and is often closely associated with the Hindu deity Lord *Krishna*.

Been (Pungi): *Been* or *Pungi* is the most commonly found to be played by snake charmers. The word *been* is a very common corruption of the Sanskrit word “*Venu*” which means bamboo and hence it is being placed in this category of musical instrument. The *Pungi* is typically one to two feet in length. It consists of two reeds or bamboo tubes, one of which is for the melody and the other is for the drone. These are attached to a larger cavity made of gourd or coconut. These reeds vibrate when air is passed over them.

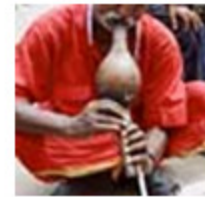


Figure 1.26: Pungi

Nadaswaram: *Nadaswaram* is one of the double reed musical instruments of the South India. It has a length of 70-80 cm. It is traditionally played at open-air temple festivals as well as during the marriage ceremony. Due to its piercing sustained sound, it is played together with *Surpeti* and powerful drum *Thavil*.



Figure 1.27: Naagswaram & it's components

Shankh: *Shankh* is a conch shell. This instrument has a strong association with the Hindu religion. Its blowing is believed to announce the victory of good over evil. This instrument has limited musical applications.



Figure 1.28: Shankh

Shehnai: *Shehnai* is double-reeded musical instrument. It is a North Indian oboe. *Shehnai* has two upper reeds and two lower reeds, hence it is sometimes said to be quadruple-reeded musical instrument. The instrument has a wooden body with a brass bell. The reed is attached to a brass tube which is wrapped in string. It has eight holes but it is common to find some of the holes partially or completely occluded with

wax. The sound of the *Shehnai* is considered particularly auspicious. For this reason it is found in temples and is an indispensable component of any North Indian wedding.



Figure 1.29 : Shehnai

In the past, *Shehnai* was part of the *naubat* or traditional ensembles of nine instruments found at royal courts. This instrument is a close relative of the *Nadaswaram* found in South

Indian music. The sound is produced by holding two reeds that are bound together and tautened in a special way, between the lips and blowing them with a high pressure. This then produces a distinctive sound. The double reed is put onto a metal mouthpiece which is set into a wooden body with finger-holes. At the end of the wooden body there is a metal funnel. It has finger-holes to produce semi, quarter and micro-tones. *Ustad Bismillah Khan* was the unrivalled maestro of *Shehnai*.

Surpeti: The *Surpeti* also called *Swarpethi*, *Swarpeti*, *Sruti* box or *Shruti* box is an Indian drone instrument. It is a small box whose only function is to provide the drone. There are two basic forms, one is manual and other is electronic. The manual *Surpeti* is similar to Harmonium. It is a small free reed organ. However unlike the Harmonium, it has no keys, and can play no melody. It is pumped by some small bellows with the



Figure 1.30: Surpeti , Shruti Box

hand. In the last few decades, the electronic versions have become very popular. The electronic ones have evolved considerably over the last few years. Original versions were simple analogue devices that tended to drift and were unreliable. However, advances in digital technology have brought them to a very high level of reliability. Today, it is even common for them to give the sounds and character of the *Tambura*. Such versions are even commonly referred to as "Electronic *Tamburas*".

Although the *Surpeti* is common throughout the geography of India, their usage differs considerably. *Hindustani* musicians will regularly use them in practice but usually would not consider bringing them onto the stage. This is in contrast to *Carnatic* musicians who very regularly use them in stage performances.

Surpeti has a tonal range of 13 chromatic semitones from C to c each, which can be opened separately and thus can be combined in whatever way you like. The smaller model with the measurements 33 x 25 x 8 cm has the usual standard size. The small *Shruti* box is especially recommended for travelling because of its mobility. The volume of the bellows is smaller than that of the large *Shruti* box model.

Harmonium: The Harmonium is a traditional and most popular musical instrument of India. It is used in the religious field, in classical music, in folklore and for playing within the family. It owes its popularity mainly to its easy handling.

The functioning of the Harmonium can be compared to the accordion. Air is pumped into an enclosed space by means of bellows. With a keyboard, it is possible to open specially defined holes, through which the pumped air is then pressed. The reeds attached to the openings (double, triple or quadruple reeds) are set vibrating and so produce the desired note. The Harmonium has a keyboard of over two and one-half octaves and works on a system of bellows. The keyboard is played with the right hand while the left hand is used to operate the bellows. Harmonium is more popular in North India than in the South.



Figure 1.31: Harmonium

The Harmonium is also known as *Peti* or *Baja*. This instrument is not a native Indian instrument. It is a European instrument which was imported in the 19th century.

1.3.4 Tata Vadya: *Tata Vadya* is also known as String Instruments or Chordophones. ‘Tat’ is a Sanskrit word derived from the root ‘*taan*’, which means to stretch, in tension. Thus *Tata Vadya* is any musical instrument which makes sound by way of a vibrating string or strings stretched between two points. When we pluck the instrument the string

vibrates to produce the sound. Usually the body of the instrument is used to make the sound reverberate. *Tata Vadya* is basically categorized depending upon the way the string is used.

- Bow instrument, where the sound is produced by rubbing a bow across the strings. (e.g. *Sarangi*, *Violin*, etc.).
- Plectral instrument, where string is plucked by fingers or by a plectrum of wire or horn. (e.g. *Veena*, *Sitar*, etc.).
- Friction instrument which is struck by a small hammer or pair of sticks (e.g. *Gotuvadyam*, *Santoor* etc.)

The group of *Tata Vadya* is divided into following categories:

Plucked Stringed Instruments: In ancient times virtually all instruments of this class were referred to as *Veena*. Some of the instruments of this category are *Sitar*, *Sarod*, *Saraswati Veena* (South Indian *Veena*), *Santoor*, *Surbahar*, *Gotuvadyam*, *Rudra Veena*, *Vichitra Veena*, *Ektar*, *Tanpura*, *Dotar*, *Surmandal*, *Bulbul Tarang*, *Nakula Veena*, *Magadi Veena*, *Getchuvadyam* (*Gettuvadyam*), *Gopichand*, *Been* and *Sarangi*.

Sitar: *Sitar* has been most popular Indian classical string instrument for more than a century. *Sitar* is a plucked string instrument. The *Sitar* body is carved out of *tun* (*Cedrela tuna*) or teak wood and its main resonator is made out of a pumpkin. The *Sitar* has a long neck with twenty metal frets and six to seven main cords. The frets are moved up and down to adjust the notes. Below the frets of *Sitar* are thirteen sympathetic strings which are tuned to the notes of the Raga. The three main strings are tuned to *Ma*, *Sa*, *Pa*, which span three octaves, and a fourth string tuned to *Kharjacha Sa* (lower octave). In addition to these, *Sitar* has three rhythm string (*Chikari / Jhala*), tuned *Sa SaSa*, with the first *Sa* in the middle octave and last two *Sa*'s in the upper octave (*Taar*).



Figure 1.32: *Sitar*

The *Sitar* players are known as Stalwart. Some of the prominent Stalwarts are *Ustad* Vilayat Khan, *Pt.* Ravishankar, *Ustad* Imrat Khan, *Ustad* Abdul Halim Zaffar Khan, *Ustad* Rais Khan, *Pt.* Debu Chowdhury and *Pt.* Nikhil Banerjee.

Sarod: *Sarod* is an Indian classical music instrument. The design has of *Sarod* originated from the *Senya Rebab*, an Indo-Persian Instrument played in India from the 16th to the 19th century.

Sarod is made from one piece of carved wood, the neck is fretless and the bridge is seated on a skin stretched on the body of the instrument. Mostly *Sarod* has 4 playing strings, played with the nails of the left hand, 2 rhythm strings tuned on the high tonic, 4 strings placed on a flat bridge near the neck, and last 13 sympathetic strings tuned on the notes of the raga. The musician uses the end of the nails to stop the string. The right hand hits the strings with a coconut wood plectrum.



Figure 1.33: Sarod

The well-known Sarod players are *Ustad* Alladin Khan, *Ustad* Ali Akbar Khan, *Ustad* Amjad Ali Khan and *Pt.* Buddhadev Dasgupta.

Saraswati Veena: The popularity of *Sitar* in the north of India corresponds more or less to the *Saraswati Veena* in the Southern Indian tradition. It is regarded as a classical solo instrument. The *Saraswati Veena* has 4 playing strings and 3 drone strings. The whole instrument is manufactured from one piece of wood; the resonator consists of solid wood. The neck is narrower than that of *Sitar* so the strings cannot be drawn sideways so much.



Figure 1.34: Saraswati Veena

The *Saraswati Veena* does not have any sympathetic strings. The frets are cast in a bed of wax and the bridge has a metal surface. The playing technique (plucking technique) corresponds to that of the *Rudra Veena* or the *Vichitra Veena* and it produces a warm and full sound which is slightly twanging and rich in overtones. The characteristic twanging that produce richness in

overtones, can be increased or decreased by changing the surface grinding of the bridge. Irrespective of its differentiated use in Southern Indian classical music, *Saraswati Veena* is a fascinating instrument that can be used for other styles of music.

Santoor: *Santoor* is a very ancient instrument of India. The Original name of this instrument was *Shata-tantri Veena* which in Sanskrit language means a veena of 100 Strings. Today, when we say *Veena*, it means a specific instrument but in ancient times *Veena* was a common word for different kinds of string instruments. This instrument got its present name *Santoor* with the influence of Persian language in our Country. It is a hollow box on top of which there are 25 bridges. Each bridge used to have 4 strings resting on it. To play this instrument, two wooden mallets are used. This instrument had been in use in the Valley of Kashmir for many centuries, in a typical type of Music known as “*Sufiana Mausiqi*” which means a music connected with *Sufi* philosophy. In this style mostly *Santoor* is used as an accompaniment with the singers and sometimes played as a solo instrument also.

One interesting feature about *Santoor* is that similar kind of instruments are found in different parts of the world, with different names. In China its called Yang Quin, in Central Asian Countries Cimbale, in Iran & Iraq *Santoor*, in Greece *Santoori*, in



Figure 1.35 : Santoor

Germany Hackbret, in Hungary Cymbalom and many European Countries and in America Hammer-Dulcimer. Noteworthy thing is that only in the Valley of Kashmir we have got Hundred String *Santoor* whereas in all above mentioned forms, the instrument has got either less or more than 100 strings.

It is played with sticks or hammer and it has been innovated from a folk music instrument in Kashmir and it was *Santoor* Mastero Pt. Shivkumar Sharma who

developed a unique technique which contributed to the acceptance of *Santoor* as a classical solo instrument.

The instrument is placed on the lap while sitting cross-legged and is played with two heavy wooden sticks. On the surface of the instrument there are 15 or 16 wooden bridges facing each other, strunged with 2 or 3 strings each. The strokes are played towards the middle of the instrument. The strings are mounted on metal tuning pegs on the sides of the instrument and can be turned by a special tuning tool. A common tuning uses a diatonic scale for the row of bridges on the right-hand side. The strings on the left then complete the half-tones that are missing in the diatonic scale. Alternatively, in order to produce particularly full and resonant sounds, the complete instrument can be tuned to the pentatonic scale.

Santoors are made of solid wood and so they differ considerably from their inexpensive imitations, which are often made of cheap plywood. Both models come in a robust plywood case with a plastic coating that is mostly black, together with a pair of sticks and a tuning tool.

Swarmandal: *Swarmandal* is used by classical singers in India. It is tuned to particular raga and is used to create an inspiring sound space during breathing or other breaks. The *Swarmandal* mainly serves to accompany female singers in India who strike the open strings with their fingers, especially when they want to fill short intervals. The *Swarmandal* is tuned to the respective pitch. Prominent singers who played *Swarmandal* while singing were Kishori Amonkar and Jasraj.

An Indian zither, the *Swarmandal* is most common accompanying instrument for vocal music, measures 13 to 24 inch in length and 12 to 15 inches in width. There are 21 to 36 strings, hooked in a lodged in the right edge of *Swarmandal*. On the left they twirl around rectangular pegs which can be tightened with a special key. A sharp half-inch ridge is built on both sides of *Swarmandal* a little apart from the nails on which the strings are tightened. This ridge functions as bridge on both sides.



Figure 1.36: *Swarmandal*

Vitat Vadya: This is a class of stringed instruments which are bowed. This class appears to be quite old, yet these instruments did not occupy a place in classical music until the

last few centuries. The entire class of instruments has a certain stigma attached to it. Even today only the Western Violin is free of this stigma. Some of the instruments of this category are *Chikara*, *Dilruba*, *Esraj*, *Mayuri Veena*, *Pena*, *Sarangi*, *Saringda*, *Violin etc.*

Chikara: *Chikara*, a bowed string musical instrument from Bengal, is used to play Indian folk music. Tribal community from Rajasthan, Madhya Pradesh and Uttar Pradesh uses *Chikara*. It is simple fiddle played similar to *Sarangi*, by sliding finger nails on the string rather than pressing them to touch the fingerboard. It has 3 strings, two are of sable and one is of steel. It is tuned to C, F and G.



Figure 1.37: *Chikara*

Dilruba: The *Dilruba* is one of the most popular string musical instrument of bowed variety in Northern India. The advent of this instrument came around 15th century during the Muslim period in Northern India. It is perfect combination of *Sitar* and *Sarangi*. Its fretted finger board resembles that of a *Sitar* and its belly, upon which main bridge resets, is covered with goat skin just like on a *Sarangi*. It is played with a bow. Pt. Shiv Dayal Batish is a master of the *Dilruba*.



Figure 1.38: *Dilruba*

The stem of *Dilruba* contains 18-19 elliptical movable frets. These frets are moved according to the scale of the raga being played. It emulates the vocal styles *meend*, *gamak* or *taans*. The *Dilruba* is held vertically while sitting in a squatting position with the lower portion placed on the lap of the performer or in the front of the lap, touching the ground. The top rests against the left shoulder. This instrument is very effective as an accompaniment to vocal music, or as solo performance or as a composing tool.

Esraj: *Esraj* is a stringed instrument that is popular mainly in Bengal and is used for instance for accompanying Tagore songs whereas it is hardly ever played as a solo instrument in classical Indian music. *Esraj* has six playing strings and 15 resonant strings. The neck is equipped with frets in a similar shape as that



Figure 1.39: *Esraj*

of *Sitar*. The sturdy, solid wooden body is covered with goat leather like that of *Sarod*, which serves as resonance cover. Mounted on this leather cover is a horn bridge which carries the playing strings that are partly steel and partly bronze. The sympathetic strings also run through the bridge. *Esraj* is played with a bow similar to the Violin and produces a sound that is rich in overtones and resonance and which reminds of old Renaissance instruments from Europe.

Sarangi: *Sarangi* is one of the most popular and oldest bowed string musical instrument



Figure 1.40: *Sarangi*

in India. The continuous wooden body of *Sarangi* is hollow and made of teak wood adorned with ivory inlays. It is covered by goat leather as a resonance cover. The instrument does neither have a fingerboard nor frets. The typical *Sarangi* is made by hand, about 66 to 69 centimeters long. *Sarangi* has forty strings of which thirty seven are sympathetic. The *Sarangi* is held in a vertical position and played with a bow.

To play the *Sarangi*, one has to press the fingernails of the left hand against the strings. One of the most impressive timbres of Indian instruments is produced by the *Sarangi*. With its unique keen, slightly nasal, melancholic sound it was used mainly for singing and dancing performances. Only in the previous century did the *Sarangi* also gain recognition as a solo instrument in classical music. Sadly, in spite of this, the *Sarangi* is one of the instruments that are threatened with extinction. Famous *Sarangi* maestros are Rehman Bakhs, Pt. Ram Narayan, Ghulam Sabir and Ustad Sultan Khan.

Violin: The Violin is a String Musical instrument, comprising of four strings tuned in perfect fifth. It is the smallest and highly-tuned member of the family of string instruments, which also includes the viola, cello and double bass.

The Violin is made from the hollow wooden box, with a neck protruding from the top, and an internal sound post connecting the front (belly) and the back. The sides of the violin are called ribs. The belly is reinforced by an internal bass bar, which runs vertically through the instrument underneath the lower string. The



Figure 1.41: Violin

four Violin strings run from a tail piece attached to the base of the Violin, across an intricately carved wooden bridge, then upward just above the fingerboard. At the top end of the fingerboard, the strings cross the nut, a very small second bridge, mounted just slightly above the fingerboard. They then enter the pegbox, where they are wound around their tuning pegs, which are mounted sideways through tightly fitting holes in the pegbox. The tip of the pegbox is ornamented with a carved wooden scroll.

The bridge of a Violin serves two purposes. First, it holds the strings in an arched configuration, permitting each to be touched separately by the bow. The bridge also transmits the sound vibrations of the strings to the belly, from which they are transmitted to the back by the sound post. The Violin is played by using the right hand to draw the bow at right angles across one of the strings, near the bridge, causing the string to vibrate. Pitch is controlled by selecting the string that the bow contacts (by altering the vertical angle of the bow), and by regulating the sounding length of that string by pressing it down onto the fingerboard with one of the fingers of the left hand.

1.4 Motivation For This Research Work

The work driven by the aspiration to understand how Human Auditory Perception [5] [6] [7] distinguishes the different sounds produced by the Musical Instrument. Also an innermost feeling from the bottom of heart to understand how Computer will be able to identify the sounds of musical instrument [8] [9] has been an exciting concern. The frantic idea was to generate a system that will recognize and classify the Indian Musical Instrument like human perception system. This research originated from the need to build a recognition system of Musical Instrument for High Quality Music Applications that automatizes the task of identification at least partially, if not fully.

We know that the human auditory system is a complex information processing system. However, there are constraints under which the human system operates, the limitations of its “hardware,” and the perceptual abilities of the individual are also limited. It is possible to form theories of the system’s operation. The theories can subsequently be tested by constructing and evaluating computational models. Computational models are the best tools we have for understanding complex systems. By formulating a theory of a

system's operation, constructing a model that embodies the theory, and then testing the performance of the model, it is possible to identify the strengths and weaknesses of the theory. Sometimes, the model will mimic some aspect of the system, and this correspondence can be taken as evidence in favor of the theory. More often, however, the model will fail to account for crucial aspects of the system's behavior. These shortcomings are valuable because they tell us about the weaknesses of the theory, often highlighting tacit assumptions made by the theorist. Models are also valuable because they can be extensively manipulated. By changing parameters or selectively enabling and disabling the model's components, it is possible to gain insight into the operation of the system as a whole.

In this thesis, we describe a theory and computational model of Indian Musical Instrument Recognition System. The theory is a response to our work in the promising field of Indian Musical Instrument Recognition (IMIR), where a system is developed to model the process of understanding the sound of Musical Instrument. By and large, current IMIR models rely on techniques of signal-processing. This contrasts starkly with the human perceptual system, for which context is indispensable. In this view, recognition is intimately tied to the process of understanding. Complex mixtures would be impenetrable without extensive knowledge-based inference. It remains to be seen if models without extensive world knowledge can solve any interesting—that is, realistic—perceptual problems. So far, there has been no proof of existence.

1.5 Objective: [Defining the problem and selecting an approach]

There exists an enormous variety of musical instruments in the world. In practical applications, it would not be possible to train the system with the classes of all the musical instruments that are most likely to be used for that particular application. Hence, in this work, the scope of the thesis is limited to Indian Musical Instruments. This is done for two reasons. First, as compared to Mel-Frequency Cepstral Coefficient [10][11] the Linear Predictive Coefficient [12][13] is found to be more effective for Identification of Musical Instruments and Log Power Intensity [14] of these instruments has been extensively studied keeping in view the success rate achieved by us. This provides the insights into the information that makes recognition possible and should

therefore be attempted to extract from excerpts. Second, recordings of these instruments are easily available to build the database.

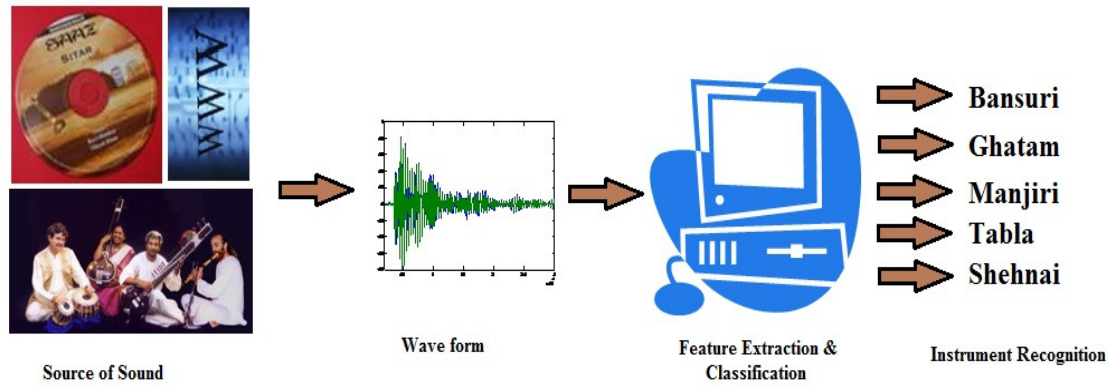


Figure 1.42 : Diagrammatic representation of the proposed work to identify the Indian Musical Instruments

In defining the musical instrument recognition [15] [16] [17] task, several levels of difficulty are being faced. Monophonic recognition refers to the recognition of solo musical instruments or solo notes are studied. In this study we have used the isolated notes as test material mainly because samples with annotations became easily available with reasonable efforts.

Most of the databases studied so far are from overseas and they were recorded with the musical instrument oriented, designed and developed abroad. Since we proposed the study of Indian Musical Instrument for our research as shown in Figure 1.42, we initiated our study by recording the sound excerpts in open natural location as well as in the music studio. Another objective of our research is to build a database of Indian musical instrument and make it available to professional consumers.

1.6 Application of Musical Instrument Recognition

One of the important objective of this study is to generate a system that may be utilized to develop a high quality music application. For the sound-source recognition of various indian musical instrument as well as identification of individual sound of instrument with a computational model. Some of practical areas in which such a model might be applied includes Discrimination of the Musical Information for Processing [18],

Musical Information Retrieval, Development of Instrument-wise Tutor for learners of the Musical Instrument, and Deploying musical Instrument sound in Electronic Synthesizer. These sounds can also be utilized to make toys for kids or create special effects.

1.7 Outlines of this thesis

In this section, We outline our thesis. The thesis is organized as follows:

Chapter 1 presents the brief study of Indian Musical Instrument; it also discusses the problem and defines the boundary conditions / scope of the reported research effort. Our approach to tackle the problem of identification and recognition of musical instruments with the block diagram of system has also been described.

In Chapter 2, an in-depth review of the work done related to music, is discussed. We classified the review as per broad classification of major areas related to music such as Musical Instruments recognition, Identification of Singer, Application Development for online Music Exploration, detection of musical information within sound excerpt and Indian scenario of study related to Music / Musical Instruments.

Chapter 3 introduces fundamental principles involved in the design of musical instrument identification systems. In this chapter, different acoustic, physical, spectral and temporal properties that describe the sound have been highlighted. Next, we focused on the classification model studied and finally a brief lookout about the software and tools used in our experimental results assessing human ability to identify and recognize musical instrument tones are summarized.

An overview of technique of systems proposed and process of Database prepared for Indian Musical Instruments is put-forth in Chapter 4. It also discusses the factors associated with various databases studied by the researcher as well as development of the database for Indian Musical Instruments. The chapter starts with the study of various standard databases available for study globally.

Experimental evaluations are reported in Chapters 5, while conclusions about this research and extensions of the proposed method close this thesis in Chapter 6.

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CHAPTER - IV

IMPROVISATION THROUGH ALANKAAR AND ALANKARAN

It has been clarified in Chapter I of this treatise that, for considerations of space, no attempt will be made to trace in detail the full historical development of the various aspects of Hindustani music improvisation as has been practiced through the centuries. However, it was also stated therein¹ that, to indicate the nature of such tools in the past, one aspect of it ---- that of *alankaar* and *alankaran* ---- will be treated in depth as an illustration. This Appendix has just such a purpose in view, and no more.

In Chapter V, the importance of musical ornaments as a tool in improvisation has been discussed, with some example. The technique of fashioning improvisation by using different *alankars* and *alankarans* is very old and very important. It is now proposed to delve into an exhaustive study of this topic. I take this opportunity to acknowledge my grateful debt for the material that follows to my study with the late Dr. Bimal Roy, D.Litt., an ex-performer of the *Qawwalbachcha Gharaana* and a Bengal based pioneering musicologist in Indian music.²

¹ At page 1.8.

² Dr. Bimal Roy, M.B., D.Litt. ---- Born on 13 January 1911 in Jessore district of Bengal (now in Bangladesh). Educated at Presidency College and Medical College, Calcutta. Professional physician and trained in vocal music under Satyendranath Ghosh and subsequently (1935 – 1952) under Ustads Mehedi Hussain Khan and Khadim Hussain Khan of Rampur (*Qawwalbachcha gharaanaa*). Performed over All India Radio and at music conferences for a long period of time. Taught at Sangeet Praveen level (practical and theory) at Bharatiya Sangeet Samaj, Bengal Music College and Sangeet

The first step is to enunciate the difference between *alankaran* and *alankaar* as explained by Dr .Roy. *Alankaran* means ornamentation or embellishment, and is what is wrongly referred to today as *alankaar*. The true and original meaning of *alankaar* is a specific group of notes or a group of *varnas* (वर्ण). A *varna* is a short group of notes that gets its meaning in the context of a musical phrase. On its own, a *varna* has no or little specific utility or meaning. But when it is used in a musical sentence, it becomes meaningful. A *varna* in music is akin to a single word in language. When used in a sentence, the word helps in conveying the meaning of the sentence, although by itself it does not convey any complete idea. For example , the note group S G R is a *varna* , that is to say, it does not possess any musical meaning by itself, but is capable of assuming meaning when it is used in the right context. Thus , when it is duly used in a *taana* such as S G R R M G G P M M D P P N D D Ś N N R Ś N D P M G R S, an acceptable musical meaning emerges. The group of *varnas*, viz, S G R, RMG, GPM, etc., comprise an *alankaar*. Specifically, these *varnas* together make up the *sanchaari alankaar* (संचारी अलंकार) called “*Mandradi*” (मन्द्रादि) described in the 13th century

Bharati (Dept. of Calcutta University). Pioneer in studies in musicology and history of music. Scholar in Sanskrit, Bengali, Hindi, Urdu and Persian. Participated in several academic seminars as resource person. Honoured with honorary D. Litt. by Rabindra Bharati University and by Sangeet Research Academy with an award of Rs.10,000/- in 1985 in recognition of services rendered to musicology. Over 600 (six hundred) publications in the form of articles, papers, monographs and books on musicology and history of music. Has also been composer, lyricist, director and actor in plays. Currently engaged in making available the vast and rare collection of musicological texts and other material collected by him in the last five decades and more to the inquiring public, as also in guiding research.

musicological text “*Saneeit Ratnaakar*”, and detailed later in this Appendix in its appropriate place.

Thus *alankaran*, or the act of ornamentation, includes *alankaar*, which is a specific group of notes or *varnas*. This means that one way of achieving ornamentation or *alankaran* is to use notes in specific groups as *alankaars*. Creating *alankaars* or using established *alankaars* in special ways amounts to one kind of *alankaran*.

Three other modes of achieving *alankaran* may now be identified. These are ---- *gamak* , *sthaaya* (स्थाय) and *kaaku* (काक्). *Gamak* is the execution of notes with a certain swaying or shaking called *kampan* (कम्पन) or *dolan* (दोलन). In *alankaar*, notes are presented in a simple and straightforward manner, without or swaying. If *kampan* is added , the result is *gamak*. *Sthaaya* is a combination of notes with reference to a particular *raaga* such that the combination exposes a particular *bhaava* or feeling of the *raaga*. *Sthaaya* must not be confused with the *pakad* (पकड़) of a *raaga* . A *pakad* is a group of notes characterizing a *raaga* or displaying the *raaga* uniquely to the exclusion of other *raagas*. For example , the *pakad* of the *raaga Bhoopali* (भूपाली) is D S R P G.

But the *sthaaya* of a *raaga* is such a group of notes that expresses some emotional content. Thus, if a song in *Bhoopali* has, for example , *shaanta bhaava* (शांत भाव), or the mood of tranquility, a short note-phrase in

Bhoopali sung in a way that highlights this feeling of tranquility (such as G R S D S) would be a *sthaaya* in *Bhoopali* . The last method of *alankaran*, viz. *kaaku*, merely refers to the manner of articulating a particular note. It is also called *bhangi* (भंगी) , or *swarbhangi* (स्वरभंगी), and includes the different ways in which a single note is approached, sustained and quitted. The volume of the note, the vigour with which it is executed , the timbre used in its utterance, etc., are all example of *kaaku*.

Thus *alankaran* ---- *raaga alankaran*, to be precise³ ---- consists of *alankaar*, *gamak*, *sthaaya* and *kaaku*. *Alankaar*, on the other hand , consists of four subdivisions ---- *Varnaalankaar* (वर्णालंकार), *Chhandaalankaar* (छन्दालंकार) , *Varnatiriktaalankaar* (वर्णातिरिक्तालंकार) and what may be called , for the sake of convenience, *Vaadanbheda* (वादनभेद), since this, though used by vocalists, can be easily explained with reference to the manner of playing a stringed instrument. *Varnaalankaar*, again, may be classified under two categories ---- those that were in vogue in the ancient period up to *Sangeet Ratnaakar* and those that existed thereafter from the medieval period (*Sangeet Paarijaat*) onwards. The ancient *Varnaalankars* were either *Sthaayi Alankaars* (स्थायी अलंकार), *Arohi Alankaars* (आरोही अलंकार), *Avarohi Alankaars* (अवरोही अलंकार) or *Sanchaari Alankaars* (संचारी अलंकार). The

³ *Alankaran* also includes *taala alankaran* (Rhythmic *alankarans*) and *nartanaalankaran* (*alankaran* in dance) but only *raaga alankaran* is discussed here for considerations of space.

medieval *varnaalankaars* may be classified under eight heads, according to the ways in which they have been listed in the various musicological texts. Of these, *Sangeet Paarijaat* itself contains five lists at different places, collection of different *varnaalankaars* in groups of respectively five, seven, seven, eight and twenty five *alankaars*. *Chhandaalankaar* may be either related to a *taala* ---- *taala-samparkit* (ताल सम्पर्कित) ---- or not related to any *taala* ---- *taala-asamparkit* (ताल असम्पर्कित). *Varnaatiriktaalankaar* may be either *Shuddhaalankaar* (शुद्धालंकार) ---- also called *Shabdaalankaar* (शब्दालंकार) ---- or *sthaayakaaku* (स्थायकाकू); *Shuddhalankar* itself may be broken up into two categories ---- *Vishishtaalankaar* (विशिष्टालंकार) and *Varnavyatiriktaalankaar* (वर्णव्यतिरिक्तालंकार) . Also , certain *Gamak* varieties may be easily explained with the help of stringed instruments, and so a part of *Gamak* is included in *Vaadanbheda*, which thus belongs to both *alankar* and *gamak*, including as it does both kinds of *alankarans*.

The Annexure at the beginning of this Appendix sets out all these varieties of *Alankarans* graphically. They may now be discussed one by one, always keeping the following points in mind : -----

- (a) The *sargams* used to explain a particular *alankaar* or *gamak* are only illustrative. Thus, if SRS is stated as the illustration of a certain *alankaar*, it means that RGR, GMG, MPM, etc., are also illustrations of the same *alankaar*. Furthermore, if this *alankaar* were to be applied

to a *raaga* that did not have, say, R ---- such as *Malkauns* (मालकौंस) ---

- the illustration would adapt itself to the *raaga* : in *Malkauns*, this *alankaar* would be SgS, gMg, MdM, etc.

- (b) The various *alankarans* that are explained in this Appendix were / are primarily meant for practice by students and performers during *riyaaz*, the object being to develop technical skill on the one hand and build up a ready vocabulary of musical phrases on the other to facilitate improvisation both by furnishing the practitioner of the musical craft with new ideas and relationships between musical elements like notes, rhythms, volume of sound, etc., and by giving him a base to think independently for creative improvisation. Such pedagogical grounding is a fundamental part of the training of every musician, regardless of the *gharaanaa* or school to which he belongs, and this Appendix gives an overview of the wealth of *alankaran* that has grown and been utilized in Hindustani music down the centuries.
- (c) For purpose of space, only melodic *alankarans* have been elaborated here, These are collectively know as *Raagaalankaran* (रागालंकरण) as shown in the chart. Rhythmic *Alankarans* ---- *Taalaalankarans* (तालालंकरण) ---- and those pertaining to dance ---- *Nartanaalankarans* (नर्तनालंकरण) ---- have been deliberately not dwelt upon.
- (d) The original source materials for all that follow are indicated both in the chart and at the beginning of the appropriate sections. These sources are

either well-known musicological texts or oral tradition. In the case of oral tradition, tow sources are important for the present purpose : Sadik Ali Khan's book on traditions in the Seni *gharaana*⁴ and Radhamohan Sen's book.⁵ The entire source material is available in the personal library of Dr. Bimal Roy.

I. **VARNAALANKAAR** : ---- These are *alankaars* using *varnas* (वर्ण) or groups of notes. Those of the ancient period may be divided into four types ---- *Sthaayi Alankaar, Arohi Alankaar, Avarohi Alankaar and Sanchaari Alankaar*.

A. **Sthaayi Alankaar** : ---- Source : *Naatya Shaastra, Brihaddeshi* and *Sangeet Ratnaakar*. These are *alankaars* where each *varna* ends on the same note with which it begins, so that there is no tendency towards either ascent or descent, as follows ----

(i) *Prasannaadi* (प्रसन्नादि) [“*prasanna*” (प्रसन्न) refers to the first note (in these examples, it is S)] ---- S S Š. This is a three-note *alankaar*, involving an octave jump.

(ii) *Prasannadyanta* (प्रसन्नाद्यन्त) ---- S Š S ; another similar three-note *alankaar*.

(iii) *Prasannaanta* (प्रसन्नान्त) ---- Š Š S ; another similar three-note *alankaar*.

⁴ “Sarma-e-Ishrat” (1756 ?) by Sadiq Ali Khan of Seni *gharaana*.

⁵ “Sangeet Tarang” (1818) by Radhamohan Sen. Available with Dr. Bimal Roy.

(iv) *Prasannamadhya* (प्रसन्नमध्य) ---- \dot{S} S \dot{S} ; another similar three-note *alankaar*.

(v) *Karmarechita* (क्रमरेचित) ---- Here , the *alankaar* may be of three or more notes, but the last note must be the same note as the first (the characteristic of a *Sthaayi Alankaar*), and at the same octave or pitch. Examples are ----

S R S , S G M S , S P D N S , etc.

(vi) *Prastaara* (प्रस्तार) ---- This is the same as *Kramarechita*, except that the last note must be an octave higher than the first . Examples ; S R \dot{S} , S G M \dot{S} , S P D N \dot{S} , etc.

(vii) *Prasaada* (प्रसाद) ---- This is the opposite of *Prastaara*, in the sense that it starts on a high note and ends in the same note either in the same octave or in the lower octave.

Examples: \dot{S} R S , \dot{S} G M \dot{S} , \dot{S} P D R S , etc.

B. **Aarohi Alankaar** : ---- Source : *Sangeet Ratnaakar* . These are *alankaars* that show an ascending trend that is to say, the last note of an *aarohi alankaar* is always higher than its first note, as follows ----

(i) *Visteerna* (विस्तीर्ण) ---- This consists of a stepwise progression up the octave, or part thereof , in slow tempo, thus : S ... R ... G ... M ... P ... D ... N ... \dot{S} .

- (ii) *Nishkarsha* (निष्कर्ष) ---- This consists of a stepwise ascent, repeating each note, thus : S S R R G G M M P P D D N N Ś Ś , etc.
- (iii) *Gaatravarna* (गात्रवर्ण) ---- This is the same as *Nishkarsha* , except that each note is articulated three time : S S S R R R G G G M M M P P P D D D N N N Ś Ś Ś ,etc.
- (iv) *Bindu* (बिन्दु) ---- This is an ascent in the following manner :
SSSR GGGM PPPD NNNŚ, etc.
- (v) *Abhyuchchaya* (अभ्युच्चय) or *Abhyachhraya* (अभ्यग्रय) ---- This refers to an *alankaar* with skips in between, that is , an ascent omitting the note succeeding the one articulated, thus : SGPN. However, in later times, this name was given to an *alankaar* ascending as follows: SGRMGPMDPNDŚ, etc.
- (vi) *Hasita* (हसित) ---- This is an *alankaar* where the first note is sounds once, the second twice, the third thrice, and so on : S RR GGG MMMM PPPPP DDDDDD NNNNNNN ŚŚŚŚŚŚŚ .
- (vii) *Prenkhita* (प्रेखित) ---- This is akin to the modern *Khatkaa* or *rerak* (रेरक), and progresses as follows : SR RG GM MP PD DN NŚ .
- (viii) *Akshipta* (आक्षिप्त) ---- Like *Abhuchchaya*, this *alankaar* ascends with skips in between, but, like *Prenkhita* it proceeds in groups of two notes such that the second note of a group becomes the first note of the next

group .The *alankaar* is : SG GP PN . However, like *Ahbuchchaya*, this *alankaar* became, later, an alternating ascent, with each note repeated : SSGGRRMMGGPPMMDDPPNND\$\$.

(ix) *Sandhiprachchhadana* (सन्धिप्रच्छादन) ---- This *alankaar* ascends as follows : SRG GMP PDN . However, it later became : SRG –RGM – GMP – MPD – PDN –DN\$- (the hyphen – indicates that the note preceding it is of double duration in time)

(x) *Udgeeta* (उदगीत) ---- This *alankaar* ascends in groups of five notes, thus: SSSRG, GGGMP, PPPDN. Later it became : SSRG- , RRG- , GGMP-,etc. (the hyphen – has the same meaning as before).

(xi) *Udvaahita* (उद्वाहित) ---- Here the ascent is in groups of five notes arranged thus: SRRRG, GMMMP, PDDDN, etc.

(xii) *Trivarna* (त्रिवर्ण) ---- This too has group of five notes, but the pattern is: SRGGG, GMPPP, PDNNN, etc.

(xiii) *Prithakveni* (पृथक्वेणी) ---- This *alankaar* ascends in groups of nine notes , arranged as follows : SSSRRRGGG, GGGMMMP, PPPDDNNN, etc.

(C) *Avarohi Alankaar* : ---- These are the same as *Arohi Alankars* except that they are in the reverse direction : they have a general tendency to descend from a higher note to a lower one. Thus, as an *Avarohi Alankar* , *Bindu*, for instance, would take the form \$\$\$\$ DDDP MMMG RRRS .

(D) **Sanchaari Alankaar** : ---- Source : *Sangeet Ratnaakar*. These are *alankaars* that do not have a fixed direction ---- ascent or descent ---- throughout, but are of mixed nature. *Sangeet Ratnaakar* gives a list of twenty five such *alankaars*. It is interesting to note that, later, *Sangeet Paarijaat* too gives a list of twenty five *alankaars*, the respective names of which are identical to those given in *Sangeet Ratnaakar*. However , while some *alankaars* of the same name are identical in the two texts, many in *Sangeet Paarijaat* are different from their nominal counterparts in *Sangeet Ratnaakar*. The *Sangeet Ratnaakar* list is as follows :

- (i) *Mandraadi* (मन्द्रादि) ---- Here the word ‘*Mandra*’ (मन्द्र) has been used in the same sense as the word ‘*prasanna*’ in the old *sthaayi alankaars*, meaning the first note or the starting note . In this and the following two types of *alankaar*, the *mandra* or initial note has been taken to be S in the examples. Thus *mandradi* (literally meaning “first note first”) may be illustrated by S G R . This *alankaar* is always a group of three notes.
- (ii) *Mandramadhya* (मन्द्रमध्य) ---- Literally , “first note in the middle”. This is a three-note *alankaar*, which may be, as the name suggests, GSR or RSG.
- (iii) *Mandraanta* (मन्द्रान्त) ---- Another three-note *alankaar*, this variety has the first note at the end : RGS.
- (iv) *Prastaara* (प्रस्तार) ---- A two-note group like SG or RM or GP.

- (v) *Prasaada* (प्रसाद) ---- Grouped in threes, this proceeds SRS, RGR, and so on , each being a separate example.
- (vi) *Vyaavritta* (व्यावृत्त) ---- A five-note group like SGRMS, etc.
- (vii) *Skhalita* (स्खलित) ---- An eight-note group, thus : SGRM MGRS, etc.
- (viii) *Parivarta* (परिवर्त) ---- A four-note group SGMR, RMPG, etc.
- (ix) *Akshepa* (आक्षेप) ---- A three-note group : SRG, RGM, etc.
- (x) *Vindu* (विन्दु) ---- A five-note group : SSSRS, RRRGR, etc
- (xi) *Udahita* (उदवाहित) ---- a four-note group : SRGR, RGMG, etc.
- (xii) *Oormi* (ऊर्मी) ---- A six-note group : SMMMSM, RPPRP, etc.
- (xiii) *Sama* (सम) ---- An eight-note group : SRGMMGRS, RGMPPMGR, etc.
- (xiv) *Prenkha* (प्रेख) ---- A four-note group : SRRS, RGGR, etc.
- (xv) *Nishkoojita* (निष्कूजित) ---- A five-note group : SRSGS, RGRMR, etc.
- (xvi) *Shyena* (श्येन) ---- A two-note group : SP, RD, GN, etc.
- (xvii) *Krama* (क्रम) ---- A long *alankaar* that begins with two notes and successively goes through three, four, etc., notes : SR SRG SRGM SRGMP SRGMPD SRGMPDN and so on.

(xviii) *Udghattita* (उद्घटित) ---- A six-note group : SRSMRS, RGRPGR, etc.

(xix) *Ranjita* (रंजित) ---- A seven-note group, with a three-plus-four rhythmic configuration : SGR SGRS, RMG RMGR, etc.

(xx) *Sannivrita Pravrittaka* (सन्निवृत्त प्रवृत्तक) ---- A five-note group : SPMGR, RDPMG, etc.

(xxi) *Venu* (वेणु) ---- A five-note group : SSRMG, RRGPM, etc.

(xxii) *Lalitaswara* (ललित स्वर) ---- A five-note group : SRMRS, RGPGR, etc.

(xxiii) *Hoonkara* (हुंकार) ---- A four-note group : SSPP, RRDD, etc.

(xxiv) *Laadaman* (लादमान) , also called *Hradman* (ह्रदमान) ---- a four-note group : SGRS, RMGR, etc.

(xxv) *Avalokita* (अवलोकित) ---- A six-note group : SGMMRS, RMPPGR, etc.

Varnaalankaars of the medieval period : In the medieval period ---- that is to say, in the post-*Ratnaakar* period ---- the categorization of *alankaars* into *sthaayi*, *aarohi*, *avarohi* and *sanchaari* types vanished, In fact, the meanings of *aarohi*, *sanchaari*, etc., changed. Earlier, *aarohi alankaar* meant one that showed continuous ascent throughout. But in the post-*Ratnaakar* period, an *alankaar* qualified as *sthaayi alankaar* only if it ended where it began , without reference to whether there was ascent or descent in the middle ---- thus

SRGMGRS became a *sthaayi alankaar*, and not *sanchaari alankaar*. The first indication of this new meaning of *sthaayi alankaar* is found in the late 14th century text of *Sangitopanishadsaara* (संगीतोपनिषद्सार) of *Sudhaakalash*. Here, no names as *sthaayi alankaar* etc. have been stated ; *alankaars* have been grouped as, for example , *ashtaadashaalankar* (अष्टादशलंकार) ---- eighteen *alankaars* ---- and so on. The main purpose of *alankaars* as listed in the various texts was to train the voice. Yet, in *Sangeet Paarijaat (Ahobal)* , a group of seven *alankaars*, *inter alia*, is seen where they are *sthaayi alankaars* in the new sense of the term as explained above. So for the present purposes they are taken as medieval *sthaayi alankaars*, and are listed as follows ----

Medieval Sthaayaalankaar ---- Source : *Sangeet Paarijaat*. These are seven in number ----

- (i) *Bhadra* (भद्र) ---- These are three-note *alankaars* with the middle note being a step above the initial and final notes, such as SRS, RGR, GMG, etc.
- (ii) *Nanda* (नन्द) ---- This is the same as *Bhadra*, except that each note is repeated : SSRRSS, SSGGSS, SSMMSS, etc.
- (iii) *Jeeta* (जीत) ---- This is a four-note *alankaar* where the second note is a third above the first and the third and fourth notes each descend a step successively to return to the initial note, thus : SGRS, RMGR, GPMG, etc.

- (iv) *Soma* (सोम) ---- This is the same as *jeeta*, except that each note is repeated : SSGGRRSS, RMMGGRR, GGPPMMGG, etc.
- (v) *Greeva* (ग्रीव) ---- This is an eight-note *alankaar* with the configuration SRGRMGRS, etc.
- (vi) *Bhaala* (भाल) ---- This is another eight-note *alankaar*, with the configuration SRGMMGRS , etc.
- (vii) *Prakaasha* (प्रकाश) ---- This is an *alankaar* of fourteen notes with the following configuration : SSRRGGMGRRGRSS , etc.

A part from the above, the medieval texts contain several lists of *alankaars* that may be sub classified as follows : -----

- a. *Panchaalankaar* (पंचालंकार) , in *Sangeet Paarijaat* (Ahobal),
- b. *Saptaalankaar* (सप्तालंकार) ----- Series 1, in *Sangeet Paarijaat* (Ahobal),
- c. *Saptaalankaar* ---- Series 2, in *Sangeet Paarijaat* (Ahobal),
- d. *Ashtaalankaar* (अष्टालंकार) , ---- in *Sangeet Paarijaat* (Ahobal),
- e. *Panchavinshaalankaar* (पन्चविशालमकार) , in *Sangeet Paarijaat* (Ahobal),
- f. *Chhandobaddha Ashtaalankaar* (छन्दोबद्ध अष्टालंकार) , in *Chaturdandi Prakaashika*,

- g. *Chaturdashaalankar* (चतुर्दशलंकार), in *Sangeet (Harinayak)*, and
- h. *Ashtadashaalankar* (अष्टादशलंकार), in *Sangeetopanishadsasr (Sudhakalash)*.

These may now be enumerated one by one.

a. **Panchaalankaar** ----

- (i) *Chakraakaar* (चक्राकार) ---- An eight-note group : RRRRSRRR, GGGGRGGG, etc.
- (ii) *Jab* (जब) ---- This is in the form of a decreasing spiral, thus :
SRGMPDN\$NDPMGRS, SRGMPDNDPMGRS, SRGMPDPMGRS, SRGMPPMGRS, etc.
- (iii) *Shankha* (शंख) ---- This is always an *Avarohi* variety. It is available in two forms : first, as \$SND, NNDP, DDPM, etc. and second, as \$\$\$SNNDD, NNNNDPP, DDDPPMM, etc.
- (iv) *Padmaneebha* (पद्मनीभ) or *Padmaakar* (पद्माकार) ---- An eight-note group: SRSSSRGG, RGRRRGMM, etc.
- (v) *Vaarid* (वारिद) ---- This *alankaar* incorporates the following *chhoots* (छूट) or skips ---- SNNN, SDDD, SPPP, etc.

b. **Saptaalankaar** (Series 1) ----

- (i) *Taara Mandra Prasanna* (तार मन्द्र प्रसन्न) ---- In this and the next *alankaar* of this sub-classification, *Mandra* refers to the starting note, *Tara* to the same note as octave higher and *Prasanna* to the natural return or homecoming of a cluster of notes, i.e. the S or tonic. In this as well as in the next *alankaar*, the *mandra* ascends to the *taara* and then drops to the *Prasanna*. Thus, technically, it may be more precisely called *Mandra Tara Prasanna*. But since there can be two ways of doing this, one way is here called *Tara Mandra Prasanna* and is illustrated by : SRGMPDNŠS ---- an abrupt drop from Š to S . The other way constitutes the second *alankaar* of this series.
- (ii) *Mandra Taara Prasanna* (मन्द्र तार प्रसन्न) ---- explained in (i) above. Example: SŠNDPMGRS ---- and abrupt ascent from S to Š with a gradual descent to *Prasanna*.
- (iii) *Aavartak* (आवर्तक) ---- This may be of two types. The first type is an eight-note group : SSRRSSRS, etc. The second type, also called *Turangama* (तुरंगम) is a twelve-note group : SRGRSRSRSGM , etc.
- (iv) *Sampradaana* (सम्प्रदान) ---- A six-note group : SSRRSS, RRGRR, etc.
- (v) *Vidhoota* (विधूत) ---- A four-note group : SGSG, RMRM, GP GP, etc

(vi) *Upalolaka* (उपलोलक) ---- An eight-note group : SRSRGRGR, RGRGMGMG, etc.

(vii) *Ullasita* (उल्लासित) ---- A five-note group : SSGSG, RRMRM, etc.

c. *Saptaalankaar* (Series 2) ----

(i) *Indraneela* (इन्द्रनील) ---- A fourteen-note group : SRGMGRSRGRSRGM, etc.

(ii) *Mahaavajra* (महावज्र) ---- A ten-note group : SRGRSRSRGM, etc.

(iii) *Nirdosha* (निर्दोष) ---- A six-note group : SRSRGM, etc.

(iv) *Seera* (सीर) ---- A nine-note group : SRSRGSRGM, etc.

(v) *Kokilaa* (कोकिल) ---- A seven-note group : SRGSRGM, etc.

(vi) *Aavartaka* (आवर्तक) ---- This was more commonly known as *Turangama*, and was identical to the second type of *Aavartaka* of *Saptaalankaar* (series 1) : SRGRSRSRSRGM, etc.

(vii) *Sadaananda* (सदानन्द) ---- A four-note group : SRGM, RGMP, etc.

d. *Ashtaalankaar* ---- This series of eight *alankaars* identical with *Saptaalankaar* (series 2) above, except that the following new ---- eighth ---- *alankaar* has been added :

(i) *Prakasha* (प्रकाश) ---- A fourteen-note group : SSRRGGMGRRGRSS, RRGMMMPMGGMGRR, etc.

e. **Panchavinshaalankaar** ---- As stated in the discussion of *Sangeet Ratnaakar's Sanchari Alankars*, *Sangeet Parijat* lists twenty five *alankaars* with names identical with those in the *Ratnaakar* list. These are ----

- (i) *Mandradi* ---- same as *Mandradi* in *Sangeet Ratnaakar*.
- (ii) *Mandramadhya* ---- Same as *Mandramadhya* in *Sangeet Ratnaakar*.
- (iii) *Mandranta* ---- A twelve-note group : SSRRGGMGRGRS, etc.
- (iv) *Prastara* ---- A two-note group : SM, RP, GD, etc.
- (v) *Prasada* ---- An eight-note group : SRSRSRGR, RGRGRGMG, etc.
- (vi) *Vyavrita* ---- An eight-note group : SGRMSRGM, RMGPRGMP, etc.
- (vii) *Skhalita* ---- In the manuscript, the name written is *Chalita* (चलित) :

Dr.Roy conjectured that this might have been an error in copying as the *alankaar* is the same as *Skhalita* in *Sangeet Ratnaakar*.

- (viii) *Parivarta* ---- Same as *Parivarta* in *Sangeet Ratnaakar*.
- (ix) *Aakshepa* ---- Same as *Aakshepa* in *Sangeet Ratnaakar*.
- (x) *Vindu* ---- A six-note group : SSSRSG, RRRGRM, etc.
- (xi) *Udvaahita* ---- An eight-note group : SSSSRGM, RRRRGGMP, etc.
- (xii) *Oormi* ---- A six-beat group using four notes : SM—SM, RP—RP, etc.
- (xiii) *Sama* ---- Same as *Sama* in *Sangeet Ratnaakar*.
- (xiv) *Prenkha* ---- A four-note group : SSMM, RRPP, etc
- (xv) *Nishkoojita* ---- An eight-note group : SMSMSRGM, RPRPRGMP, etc.
- (xvi) *Sheyna* ---- A two-note group : SR, SG, SM, SP, etc. Similarly starting with R, G, M, etc. respectively.

- (xvii) *Krama* ---- A six-note group : SRRGGM RGGMMP , etc.
- (xviii) *Udghattita* ---- An eight-note group : SGSGSRGM, RMRMRGMP, etc.
- (xix) *Ranjita* ---- An eight-note group : SGRGSRGM, RMGMRGMP, etc.
- (xx) *Sannivrita-Pravrittaka* --- Same as *Sannivrita-Pravrittaka* in *Sangeet Ratnaakar*.
- (xxi) *Venu* ---- An eight-note group : SMGMSRGM, RPMPRGMP, etc.
- (xxii) *Lalitaswara* ---- A sixteen-note group : SSMMGGRSSRSRSGRM, etc.
- (xxiii) *Hoonkaara* ---- An *alankaar* in the form of an expanding spiral, thus :
SRS, SRGRS, SRGMGRS, SRGMPMGRS, SRGMPDPMGRS, etc.
- (xxiv) *Laadamaana* ---- Same as *Laadamaana* in *Sangeet Ratnaakar*.
- (xxv) *Avalokita* ---- A six-note group : SSSMMM, RRRPPP, etc.
- f. **Chhandobaddha Ashtaalankaar** ---- This is another set of eight *alankaars* , with *Carnaatic* names : ----
- (i) *Dhruva* (ध्रुव) ---- Identical with *Indraneela* in *Saptaalankaar* (Series 2).
- (ii) *Mantha* (मण्ठ) ---- Identical with *Mahaavajra* in *Saptaalankaar* (Series 2).
- (iii) *Roopaka* (रूपक) ---- Identical with *Nirdosha* in *Saptaalankaar* (Series 2).
- (iv) *Jhampa* (झम्प) ---- This is the *Seera* of *Saptaalankar* (Series 2) with the last note (M) elongated to two *matras* or beats and grouped in the configuration of 2+ 3+ 5 =10 beats : SR SRG SRGM-, etc.

Subsequently , this *alankaar* gave rise to *Sooltala* (सूलताल) ---- 3+ 3+ 4.

Thus *jhampa* is a group of ten beats, but in olden times it was shown as of 9 beats, as in *seera* : there remains a doubt as to which (10 or 9 beats) was actually the case, since one often comes across errors in transcriptions of manuscripts.

- (v) *Triputa* (त्रिपुट) ---- Identical with *Kokila* in *Saptaalankar* (Series 2).
- (vi) *Adda* (अड्ड) [*Ata* (अट) in *Carnatic* music] ---- This is the *Carnatic* equivalent of *turangama*, and is a group of fourteen beats, arranged 5+5+4, thus : SR-G-S-RG-M-M-, etc. Later ,this gave rise to *adachoutala* (आडाचौताल).
- (vii) *Adi* (आदि) ---- Identical with *Sadananda* in *Saptaalankar* (Series 2)
- (viii) *Jhoompata* (झूमपट) ---- This is an eight-note (eight-beat) group :
SRGRSRGM, RGMGRGMP, etc.

g. **Chaturdashaalankar** चतुरदशलंकार----

- (i) *Ekaswara* (एकस्वर) ---- Here the progression is always in steps, and never in skips. That is, there is no *chhoot* in this *alankaar*, It is of four types -----

-*Sarala* (सरल) ---- SRGMPDN\$.

-*Yamala* (यमल) ---- SSRRGGMMPPDDNN\$\$.

-*Pluta* (प्लुत) ---- SSSRRRGGGMMMPPPPDDDDNNNNSS\$\$.

-*Chatura* (चतुर) ---- SSSRRRRRGGGGMMMMPPPPDDDDNNNNSS\$\$.

(ii) *Dwiswara* (द्विस्वर) ---- Here there are two-note clusters : SRSR,
RGRG, GMGM, etc.

(iii) *Triswara* (त्रिस्वर) ---- Here there are three-note clusters : SRGSRG,
RGMRGM, GMPGMP, etc.

(iv) *Chatushswara* (चतुस्वर) ---- Here there are four-note clusters :
SRGMSRGM, RGMPRGMP, etc.

(v) *Shrnkhali* (श्रंखली) ---- A two-note spread over three beats : SR-, RG-,
GM-, MP-, etc.

(vi) *Nagapasha* (नागपाश) ---- A ten-note group like a coil :
SRGMGRSRGM, RGMPMGRGMP, etc.

(vii) *Mangala* (मंगल) ---- A twelve-note group : SRGMGRSRGMGM,
RGMPMGRGMPMP, etc.

(viii) *Yatimangala* (यतिमंगल) ---- A seven-note group : SSRSRGR,
RRGRGMG, etc.

(ix) *Nandana* (नन्दन) ---- A ten-note group : SRGMSRSRGM,
RGMPRGRGMP, etc.

(x) *Sundara* (सुन्दर) ---- A seven-note group : SRSRSG, RGRGRGM, etc.

(xi) *Kanda* (कन्द) ---- A five-note group : SSRSR, RRGRG, etc.

(xii) *Sarabha* (सरभ) ---- This *alankaar* is available in two forms ----

-A succession of ascending phrases, each shorter than the preceding one by one note, the first note of the preceding phrase being dropped, thus :
SRGMPDNŚ,

RGMPDNŚ, GMPDNŚ, MPDNŚ, etc.

-A combination of ascent and descent with an octave jump thrown in between, thus : SRGMPDNŚSSŚNDPMGRS, RGMPDNŚRRRŚN
DPMGR, etc.

(xiii) *Kutila* (कुटिल) ---- A ten-note group : SSRGSRGSRR,
RRGMRGMRGG, etc.

(xiv) *Udbhata* (उदभट) ---- A four-note group : SRGG, RGMM, etc.

h. *Ashtadashaalankaar* ----

(i) *Prasanna* (प्रसन्न) ---- An eight-note ascending group :
SRGMPDNŚ, RGMPDNŚR, etc.

(ii) *Paravritta* (परावृत्त) ---- An eight-note descending group :
SNDPMGRS, etc.

- (iii) *Nivritta* (निवृत्त) ---- A set of ascending phrases each beginning with the same note and successively increasing in range by one note : SR, SRG, SRGM, SRGMP, etc.
- (iv) *Parivarttika* (परिवर्तक) ---- A succession of ascending phrases, each longer than the preceding one by one note, being the note before the first note of the preceding phrase, thus : NŚ, DNŚ, PDNŚ, MPDNŚ, etc.
- (v) *Akshipta* (आक्षिप्त) ---- Similar to *Parivarttika* , above, except that this *alankaar* is descending in nature : RS, GRS, MGRS, PMGRS, etc.
- (vi) *Sampradana* (सम्प्रदान) ---- A set of descending phrases each beginning on the same high note and descending stepwise to a note below the last note of the preceding phrase : ŚN, ŚND, ŚNDP, ŚNDPM, ŚNDPMG, etc.
- (vii) *Udgraha* (उदग्राह) ---- Two-note *varnas* descending by a step, the whole *alankaar* having, however , an ascending trend : RS, GR, MG, PM, etc.
- (viii) *Upalolaka* (उपलोलक) ---- Two-note *varnas* ascending by a step, the whole *alankaar* having, however, a descending trend : NŚ, DN, PD, MP, etc.
- (ix) *Kramaka* (क्रामक) ---- Two-note *varnas* ascending by a step, the whole *alankaar* having an ascending trend : SR, RG, GM, MP, etc.

- (x) *Bahumana* (बहबमान) ---- Two-note *varnas* descending by a step, the whole *alankaar* having a descending trend : ŠN, ND, DP, PM, etc.
- (xi) *Ghataka* (घातक) ---- Two-note *varnas* ascending by a third, the whole *alankaar* having an ascending trend : SG, RM, GP, etc.
- (xii) *Malina* ---- Two-note *varnas* descending by a third, the whole *alankaar* having a descending trend : ŠD, NP, DM, etc.
- (xiii) *Hoonkaara* (हूँकार) ---- A sixteen-note group : SRGMMGRSŠNDPPDNŠ, etc.
- (xiv) *Uddyota* (उद्योत) ---- A sixteen-note group, thus: SŠRNGDMPPMDGNRŠS, etc.
- (xv) *Niddyota* (निद्योत) ---- A twenty-note group, having ten notes in the ascent and ten in a symmetrical descent; however, the logic underlying the configuration given in the original text is not clear : SMPŠSRGDNŠŠNDG RS ŠPMS, etc.
- (xvi) *Subaahu* (सुबाहु) ---- In the original manuscript, this *alankaar* is stated thus : SMNS SDPS. Thus the logic underlying the pattern is not clear, and Dr.Bimal Roy concludes that there must have been an error (a common circumstance!) in the copying of the manuscript. Dr.Roy conjectures that this *alankaar* must be in groups of three notes thus: SRS, SGS, SMS, SPS, SDS, SNS, ŠŠS. This is because although

various patterns of three notes are found in other texts (such as *bhadra* -- -- SRS, RGR, etc., ---- in *Sangeet Paarijaat*), this particular pattern ---- SRS, SGS, SMS, etc. ---- is not found anywhere else, and there is no reason to assume that this kind of pattern was not in vogue at the time.

(xvii) *Praudha* (प्रौढ़) ---- In the manuscript this *alankaar* is illustrated thus :

PMGDRÑŚŚ, ŚŚNRDGMP. Dr. Roy explains that the R in the *tar saptak* is a misfit, since all w examples in the texts show notes of the *madhya saptak* . He conjectures that a copying error is possible, and that the *alankaar* should be : MPGDRNŚŚ, ŚSNRDGPM, thus having a logic of symmetrically increasing skips in the ascent and decreasing ones in the descent.

(xviii) *Sammukha* (सम्मुख) ---- Another controversial *alankaar*, it is described

thus in the manuscript : SGPNS, SRMDS, SP, RD, GN, MŚ, SRGRS, GMPMG, PDNDP, ŚNDNŚ, SM, RP, GD, PN, DŚ. Dr. Roy explains that SP means in practice SRGMP, SM means SRGM, and so on : SP, SM merely being convenient abbreviations. The *alankaar* as described is without any single logic; hence Dr.Roy has taken only the last phrases as the true illustrations of this *alankaar* ---- SRGRS, GMPMG, PDNDP. These are chains of five notes, each five-note phrase beginning a third away from the last note of the preceding phrase. Thus, the descent would be : ŚNDNŚ, DPMPD, MGRGM.

II. **CHHANDAALANKAAR** : ---- *Chhandaalankaar* arises when *varnas* or note-groups are used in various rhythmic patterns or figures. If they are related to a *taala* or a specific time cycle, they may be called *taala-samparkit*. For example, a seven-beat configuration such as SRG SRGM, RGM RGMP, etc., may be incorporate in a *taala* either in simple *layakari* or in cross-rhythm. This would be *taala*-related *chhandaalankaar*. However, if there is no connection with any *taala*, *chhandaalankaar* may be said to be *taala-asamparkit*. Thus, if, say, a four-note *varna* ----SRGM ---- is executed in different ways but within the same time duration ,by creating new figures each time, there is *chhandaalankaar* of the *taala-asamparkit* variety . Examples may be : SRGM, S-R-GM, S –RG M, SRG –M-, -S---R--GM, etc.

III. **VARNAATIRIKTAALANKAAR** : ---- In this case, *alankaran* or ornamentation is achieved without using *varnas* as such but by creating variations in the manner of articulating notes. That is to say, when different characteristics of the voice are brought into play, such as varying the pitch or volume in different ways, and thereby *alankaarn* is brought about, there is *varnariktaalankaar*. These *alankaars* may also be called *shuddhalankaar* or *shabdaalankaar*, the word “*shabda*” (शब्द) here referring to sound. In this kind of *alankaar* , the sound involved in articulating the notes is altered, and not the notes themselves. Hence these are *shabdaalankaars* or *shuddhaalankaars*. Dr. Bimal Roy has classified such *alankaars* into three categories ---- *vishishtaalankaar*, *varnavyatiriktaalankaar* and *sthaayakaaku*. *Vishishtaalankaar* arises when the sound involved in uttering two notes is

varied. If the number of notes is more than two, there is *varnavyatiriktaalankaar*. As explained earlier⁶ *sthaaya* is a section or *avayava* of a *raaga* that brings out a specific feeling or emotion and *kaaku* is variation in sound. In the utterance of a *sthaaya*, particular *kaakus* will naturally be employed. When the *kaaku* employed in the utterance of a single note of a *sthaaya* is considered (for purposes of analysis) in isolation, there is *sthaayakaaku*. Thus *sthaayakaaku* refers to variation in inflection of a single note per se, used either on its own or in conjunction with other notes to portray moods in a *raaga*.

Before enumerating these *alankaars* individually, it will be interesting and instructive to examine how different characteristics of voice production were employed in the earliest times, long before the present day methods came into vogue and became established through a strong oral tradition.

In the *vedic* age both the chanting voice and the singing voice were primarily used to articulate the *vedic* verses during *yagna*. *Archik* (आर्चिक) was the name used to denote that voice production used in the intonation of the *rigvedic richas* (ऋग्वेदीय ऋचा) where a single note was predominant in the chant; however, no chant occurs naturally strictly and unwaveringly on a single note (pitch) through, and there is an automatic, involuntary tendency to use the next higher note : S – R S. That is to say, in a chant using *archik* voice, the pitch compass of the voice remained confined to two notes, the higher note being used far less frequently (in terms of time duration) than the lower one.

⁶ At page I-3.

When the pitch range of the chant spanned three notes, that is to say , when, as is natural, the main or predominant pitch sometimes fell to the next lower pitch and sometimes rose to the next higher pitch in the course of the chant, the voice production was referred to as *gathik* (गाथिक). For example , a chant mainly on the pitch R would be *gathik* if the notes S and G were sometimes used : SR-GR-S, etc.

By the time chanting became a common practice, one more note came to be regularly used. As the famous German musicologist curt *sachs* has pointed out, in all singing, no matter how antique or primitive, there must be the clear use of at least three notes. In the singing of *samagan* (सामगान) , the so-called *samik* (सामिक) voice was used : S R G^M G R S ---- here, M is only touched before returning from the main note (G in this case) to the lower notes. If the M note is used predominantly ---- e.g., S R G M G R S ---- the voice production may be called *swarantar* (स्वरान्तर) pr *swarantak* (स्वरान्तक). It must be kept in mind, however, that in chanting as well as singing, no jump or *chhoot* was used ,all melodic movement from one note to another was stepwise without skips.

By the *puranic* age, the old *archik* was no longer in vogue. The old *gathik* came to be called *archik* and the old *samik* came to be called *gathik*. Gradually, the names *archik* and *gathik* transformed nominally into *atak* (आतक) and *khatak* (खातक) respectively.

In the medieval period, however, these names took on entirely new meanings, in no way related to their old senses. *Atak* (from *archak* (आर्चक), which in turn derived from *archik*) now meant an ascending jump or skip of two, three or four notes : S-R, S-G, S-M R-P, G-D, etc. This was also called *vikshepa* (विक्षेप) . *Khatak* (from *kharchik* (खर्चिक), deriving from *gathik*) was also known as *prakshepa* (प्रक्षेप) , and now meant a descending jump or skip of two, three or four notes : R-S, G-S, M-S, etc. *Swarantak* came to mean both an ascending or a descending skip of five , six or seven notes : S-P, S-D, S-N, N-S, D-S, P-S, etc. Finally, *swarashtak* (स्वराष्टक) referred to an octave jump, ascending or descending : Š-S or S-Š. These are parts of the broad categorization of *vishishtalankaar*, which may be detailed as follows :----

A. **Vishishtaalankaar** : ---- Source : Oral tradition.

Here , two notes are involved in the *alankaar*. The following types are possible ----

- (i) *Atak* ---- An ascending jump, up to four notes, explained above.
- (ii) *Khatak* ---- A descending jump, up to four notes, explained above.
- (iii) *Swaraantak* ---- An ascending or descending jump of five, six or seven notes, explained above.
- (iv) *Chhoot* ---- Also called *Swarashtak* ; an ascending or descending jump, explained above, Nowadays, this term includes any kind of jump ---- it has become the general term for a skip of any range.

- (v) *Pukaar* (पुकार) ---- A jump, usually ascending, of more than an octave, where, often, the high note is held for a longer time than the initial note :
S – Ġ ---, S – Ġ ---, etc.
- (vi) *Sparsha* (स्पर्श) ---- In a stepwise ascent involving two notes where the second note is of very short duration in time, the second note is called the *sparsha* : S^R , N^S , etc. In these examples, R and S are respectively the *sparsha* notes.
- (vii) *Patak* (पटक) ---- If the *sparsha* note is lengthened slightly, it becomes a *Patak* note.
- (viii) *Kaatan* (काटन) ---- The “cutting off” of a note, e.g. S R X S, ‘X’ denoting rest/ silence.
- (ix) *Kana* (कण) ---- Also called *Bhooshaka* (भूषिक). This means a short note (i.e. of short time duration) preceding the main note . This is akin to the acciaccatura of western music : ^RS, ^MP , etc. ---- here, R and M respectively are the *kana* notes.
- (x) *Zamzamaa* (जमजमा) ---- From an Arabic word, this *alankaar* occurs when two notes a step away from each other are alternated (somewhat similar to the trill or shake of western music) : S R S R S R S R S R S R , R S R S R S R S R S R S R S, etc.

(xi) *Jhatkaa* (झटका) ---- This arises when one note is pushed to another

note at least a third above : S – G. This is often followed by a quick return to the original note : e.g. S G S executed in one stroke quickly.

The pull S - G is the *Jhatka*.

(xii) *Jhatak* (झटक) ---- A fast *jhatka* without any glide. *Jhatak* is sudden

whereas *jhatka* is slow and deliberate. A *jhatak* is restricted to a range of three or four notes.

(xiii) *Damak* (दमक) This literally means “glitter”. It occurs when one note

is emphasized with volume to make it glitter or prominent : S - R - G - S ;

here G will be the *damak* note if it is substantially louder than the preceding S

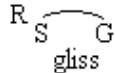
R and succeeding R S . In another sense, *damak* is a *jhatak* spanning over

more than four notes : S R G M P D N Š S , etc. Here, the pull from S to

Š if executed quickly and sounding the intermediate notes is the *damak*.

(xiv) *Masak* (मसक) ---- This has two meanings :

a. a *Krintan* (कृन्तन) ---- grace note ---- followed by a glide, resulting in

a zigzag glissando :  etc.

b. a soft articulation while moving from one note to another.

(xv) *Laag* (लाग) ---- This is the execution of notes with connecting glides.

(xvi) *Daat* (डाट) ---- This is the execution of notes without connection glides. Hence the expression “*Laag-Daat*” , which means a combination of the two.

B. *Varnavyatiriktaalankaar* : ---- Source : Oral tradition.

These are of the following varieties ----

- (i) *Aans* (आँस) ---- This is also called *ranan* (रनन), and occurs when a note is sung or played in a manner so as to glide ---- slowly or fast ---- over to another note at least two notes away, touching (sounding) in the process each intermediate note without a change in volume. For example, if a *sitarist* slides his finger from the S fret to the P fret, sounding in the process the R, G and M frets in equal volume, he is said to have executed an *aans*. The word *aans* derives from the *Arabic* word *uns* (उन्स) , meaning a link between one to another . Its musical translation may be “unbroken progression of sound”
- (ii) *Ghasit* (घसित) ---- Deriving from the *Sanskrit* word *khashit* (खशित) , it means a glide on a fretless instrument , e.g. *sarode*, *sarangi*, etc., akin to an *aans* on a fretted one.
- (iii) *Soont* (सूँत) ---- A vocal ornament where a quick slide with a decrescendo (decreasing volume) is effected : S - Š - S in one quick glide, the volume tapering off, would be a *soont*.

- (iv) *Meend* (मीड़) ---- This is a glide in the form of a wave and tapering off in sound. For example, in a descending glide, it first leads to a lower note and then continues to the higher (culminating) note.
- (v) *Murki* (मुर्की) ---- Literally, it means an earring. It is an *alankaar* using three notes articulated in a phrase of four , such that the first and the last notes are the same, thus : N R S N, S R N S, P D M P, etc.
- (vi) *Gitkiri* (गिटकिरी) ---- It means a ‘*Gaanth*’ (गांठ), meaning ‘knot’ , and comes from the Sanskrit ‘*Granthan Kriya*’ (ग्रन्थन क्रिया). Its movement is faster than that of a *murki*. Like the *murki* , it uses three notes in a phrase of four , but , unlike the *murki*, its first and last notes are not the same. In a *gitkiri*, this phrase is uttered repeatedly : NSRSNSRS, etc.
- (vii) *Murak* (मुर्क) ---- This , like the previous two, is an *alankaar* of three notes articulated in a phrase having four ; its characteristic feature is that its first and last notes are different but it is not repeated fast like the *gitkiri*. Examples : R S N S, M P D P, etc.
- (viii) *Rerak* (रेरक) ---- This is a special case of *khatak* (खटक), discussed below, where the progression is in small groups of two notes each, the first note of each two-note group being the second note of the preceding

group, and where the second note of each such group is emphasized or accented, thus : $\overset{>}{S}\overset{>}{R}\overset{>}{G}\overset{>}{M}\overset{>}{P}$ etc., the sign > indicating accent.

(ix) *Khatak* (खटक) ---- Literally ,”knocking”, it includes a *rerak*, as above, or any other progression with the last notes of the sub-groups of the progression accented, e.g. : $\overset{>}{S}\overset{>}{R}\overset{>}{G}$ $\overset{>}{S}\overset{>}{R}\overset{>}{G}\overset{>}{M}$ $\overset{>}{S}\overset{>}{R}\overset{>}{G}\overset{>}{M}\overset{>}{P}$, etc. (“ > > > > “ denotes accent).

(x) *Khatkaa* (खटका) ---- This is two meanings : ----

- a. “Knocking” , as discussed above : $\overset{>}{S}\overset{>}{N}$ $\overset{>}{N}\overset{>}{D}$ $\overset{>}{D}\overset{>}{P}$ $\overset{>}{P}\overset{>}{M}$ etc.
- b. Where what is happening is not certain. That is to say, where the logic underlying the *alankaar* is ambiguous and hence the progression becomes unpredictable. For example : $\overset{>}{S}\overset{>}{R}\overset{>}{G}\overset{>}{M}\overset{>}{S}\overset{>}{R}\overset{>}{S}\overset{>}{R}$, $\overset{>}{R}\overset{>}{G}\overset{>}{M}\overset{>}{G}\overset{>}{M}\overset{>}{G}\overset{>}{S}\overset{>}{R}$, $\overset{>}{D}\overset{>}{P}\overset{>}{M}\overset{>}{G}\overset{>}{R}\overset{>}{G}\overset{>}{S}\overset{>}{R}$, $\overset{>}{N}\overset{>}{D}\overset{>}{P}\overset{>}{G}\overset{>}{S}\overset{>}{R}\overset{>}{S}\overset{>}{R}$, etc. ---- Here, except for the fact that the last two notes are the same in each case, no apparent logic is to be found.

(xi) *Lapak* (लपक) ---- Literally, a frog-like jump. This occurs when a glide to a higher note first touches a still higher note and then returns to the desired note. Thus if, in a glide from $\overset{>}{S}$ to $\overset{>}{P}$, the execution first sounds the $\overset{>}{D}$ briefly ---- $\overset{>}{S}$ $\overset{>}{D}$ $\overset{>}{P}$, all in one glide, ---- there is a *lapak*.

(xii) *Lachak* (लचक) ---- When a note after being articulated for a long duration is gently oscillated to and fro another adjacent note ; e.g. , $\overset{>}{N}$ -- - $\overset{>}{N}\overset{>}{R}\overset{>}{N}\overset{>}{R}\overset{>}{N}$ in the *raaga yaman* is fairly common.

(xiii) *Jhapata* (झपाटा) ---- A sudden and quick leap from a note to another distant one , for example , SRND, etc.

C. *Sthaayakaaku* : ---- Source : Oral tradition.

These are of the following kinds ----

(i) *Aakar* (आकार) ---- Articulation of a note with open voice or with the mouth open.

(ii) *Bandhakar* (बन्धेधाकार) ---- Articulation of a note with the lips closed.

(iii) *Prabala* (प्रबल) ---- Forte or loud articulation.

(iv) *Prabalikaran* (प्रबलीकरण) ---- Crescendo : becoming gradually louder.

(v) *Mridu* (मृदु) --- Piano or soft articulation.

(vi) *Mridvikaran* (मृद्वीकरण) ---- Alternatively *mridookaran* (मृदूकरण) .

Decrescendo : becoming gradually softer.

(vii) *Samikaran* (समीकरण) ---- Return to original volume.

(viii) *Sfiti* (स्फीति) ---- Swelling of tone : from soft to loud to soft again, smoothly and without accent.

(ix) *Buland* (बुलन्द) ---- Fortissimo or very loud.

(x) *Dam* (दम) ---- A sustained note.

(xi) *Kham* (खम) ---- From *ksham* (क्षम) : it means pause or *yati* (यति).

(xii) *Toote* (टूटे) ---- Staccato : cut notes. If , for example, the notes S R G

M , each of one *matra* duration , are pronounced thus : SX RX GX

MX, ‘X’ denoting silence or rest, the notes are said to be executed with the application of *toote*.

(xiii) *Gadda* (गद्दा) ---- Calando : simultaneous decrease in volume and speed.

(xiv) *Dhamaakaa* (धमाका) ---- Forzando : a sudden explosive sound . The word *dhamaakaa* derives from the report of a gun.

(xv) *Thok* (ठोक) ---- Martellato or rinforzando : a hammered stoke used in the articulation of a gun.

The above (from page I .7 to the present) was a discussion of *alankaar* and its three types (see chart forming the Annexure to this Appendix) . As set out in the chart, some types of *alankaars*, as also some types of *gamaks*, are best explained through the medium of stringed instruments. These have been generally classified under the head *vadanbheda*. This group consists of four sub-groups : a list given in *Sangeet Paarijaat* of *ahobal*, a list given in *raaga vibodha* of somnath and two lists ---- *gamakbheda* (गमकभेद) and *meendbheda* (मीड़भेद) ---- from oral tradition. These are discussed as follows:----

A. *Ahobal's Vaadanbheda* : ---- Source : *Sanjeet Paarijaat*.

- (i) *Chyavita* (च्यावित) ---- This is the ‘*da*’ sound of the sitar or veena. It consists of a sudden and sharp increase in volume , the loudness lasting for a very short time.
- (ii) *Kampita* (कम्पित) ---- This is the ‘*dra*’ sound of the sitar or veena . It consists of two strokes of the plectrum on the string, one following the other in quick succession , for a single stopped note : ^sS, with one S as a *kana swara* and the next S (the *sparsha* note) played immediately thereafter.
- (iii) *Pratyahata* (प्रत्याहत) ---- This occurs when two stopped notes are produced with a single stroke of the plectrum.
- (iv) *Dvirahata* (द्विराहत) ---- This stroke is termed ‘*da, ra*’ on the sitar or veena. It consists of a single note played twice with the plectrum, the plectrum strokes being equally spaced.
- (v) *Sfurita* (स्फुरित) ---- If two successive plectrum strokes (‘*da ra*’ or ‘*ra ra*’) are played louder in relation to the preceding and succeeding strokes, the two loud strokes are said to utilise the *sfurita alankaar*.
- (vi) *Shanta* (शान्त) ---- This occurs when a note is sounded by means of a stroke of the plectrum and the silenced immediately thereafter , akin to a staccato execution of a note in western music.

- (vii) *Tiripa* (तिरिप) ---- This refers to the execution of eight plectrum strokes on the same stopped note in the duration of one *matra*.
- (viii) *Gharshana* (घर्षण) ---- This is an ascent of half a *moorchhana* (मुच्छन्ना) ---- SRGMPDN ---- executed in a single stroke of the plectrum.
- (ix) *Avagharshana* (अवघर्षण) ---- This is the descent of half a *moorchhana*---- SNDPM GRS ---- executed in a single stroke of the plectrum.
- (x) *Vikarshana* (विकर्षण) ---- This occurs when the stopped note ascends in a glide to a higher note by means of pulling the string along the fret, all in one stroke of the plectrum.
- (xi) *Aakarshana* (आकर्षण) ---- The opposite of *vikarshana*, *akarshana* occurs when the stopped note on a string already stretched sideways along a fret is lowered in a glide to another note by releasing the stretching of the string along the fret, all in one strike of the plectrum.
- (xii) *Punahswasthana* (पुनःस्वस्थान) ---- A *vikarshana* and a *akarshana* both executed in one strike of the plectrum, so that the note glides up to another note and returns to its original position along the same fret.
- (xiii) *Agraswasthana* (अग्रस्वस्थान) ---- Here the *vikarshana* follows the *akarshana*, all in one plectrum stroke, so that the string, already pulled

sideways along a fret, is released to a lower level of tension and then stretched to its original position along the fret in one plectrum stroke.

(xiv) *Kartari* (कर्तरी) ---- This corresponds to the *katan* (काटन) of modern times. It occurs when the stopped note is abruptly silenced by lifting the stopping finger off the string in a sharp, plucking action against the string.

(xv) *Naimnya* (नैम्य) ---- This may also be called *nimnata* (निम्नता) . This occurs when, on a soft plectrum stroke, the stopped note is allowed to fade away.

(xvi) *Sudhalu* (सुढालु) ---- This takes place when there is a succession of plectrum strokes such that the plectrum strokes themselves (sometimes soft and sometimes less so) do not sound, and the melody, as a result, continues smoothly (legato) without any break.

(xvii) *Mudra* (मुद्रा) ---- This is the vocal counterpart of *agraswasthana*, explained in (xiii) above.

(xviii) *Humphita* (हुम्फित) ---- Another vocal *alankaar*, this is *murda* executed with the chin almost touching the chest, to produce a pronounced heaviness of the voice.

B. *Somnaath's Vaadanbheda* : ---- Source : *Raaga Vibodha*.

(i) *Pratihati* (प्रतिहति) ---- This may also be called “*Krintan-Sparsh*” , since it is a combination of these two, using two strokes of the plectrum.

In the first stroke the stopping finger is lifted so that the stopped note sounds as a grace note and the finger below the lifted finger stops the note that is mainly sounded. In the second stroke the higher finger that had been lifted is put back on the string : the second stroke follows the replacing of the higher finger.

- (ii) *Anuhati* (अनुहति) ----- This is the same as *pratihati*, except that the string is vibrated only by means of a single stroke with the nail, and not with the plectrum.
- (iii) *Aahati* (अहति) ---- This occurs when notes are produced by the stopping fingers hitting the stationery string against the frets or fingerboard.
- (iv) *Peeda* (पीड़ा) ---- Here, in a single plectrum stroke, three notes are sounded : an initial note that is sounded with the stroke, a higher note with another finger and the initial note again by lifting the higher finger. The effect is like that of a mordent in western music.
- (v) *Dolana* (दोलन) ---- Here too, there is a single stroke of the plectrum, sounding a note, an indeterminate higher note by pulling the string along the fret and the original note again.
- (vi) *Aakarshana* (आकर्षण) ---- In this *alankaar* of a single plectrum-stroke, the note sounded is slid upwards, by pulling the string along the fret, to a pitch immediately preceding the pitch of the next higher note.

- (vii) *Gamaka* (गनक) ---- This is continued *peeda* ---- see (iv) above ---- in a single stroke of the plectrum. It is the lower note (the initial note) that is subjected to the *gamaka*, since the higher note is not sounded sufficiently distinctly.
- (viii) *Kampa* (कम्प) ---- This is a fast *kampan* (कम्पन) [in ancient times it was called *kampita* (कम्पित)], and is actually the modern vibrato of western music.
- (ix) *Gharshana* (घर्षण) ---- Here, in a single stroke of the plectrum, the stopping finger moves up along the string to a higher note, without the string being pulled sideways.
- (x) *Naimnya* (नैम्न्य) ---- Here, one finger of the plectrum hand presses against (stops) the string, and another finger of the same hand plucks it. Simultaneously, the pressing finger is moved along the strings in the direction of the pegs, so that the pitch of the sound descends. The other hand is not used at all.
- (xi) *Mudra* (मुद्रा) ---- This is a vocal *alankaran*; it refers to a *gamaka* executed with the mouth kept closed.
- (xii) *Sparsha* (स्पर्श) ---- This is *peeda* [see (iv) above] executed with a single stopping finger.

- (xiii) *Pluti* (प्लुति) ---- This occurs when the stopping finger travels an ascending octave (eight notes) in one stroke of the plectrum.
- (xiv) *Druti* (द्रुति) ---- This is the ‘*diri-diri*’ stroke on the sitar or veena ---- a fast tremolo with the plectrum.
- (xv) *Parata* (परता) ---- This occurs when the stopping finger moves up to the next higher note in one plectrum stroke, not at the moment the stroke is made, but a little after.
- (xvi) *Uchchata* (उच्चता) ---- This is the same as *parata*, except that the finger moves to the third higher note : S - G, etc.
- (xvii) *Nirjata* (निजता) ---- Here, the plectrum stroke is made when the string is already pulled sideways along the fret. After the stroke is made, the tension is released without the stopping finger being lifted so as to sound the fret note.
- (xviii) *Shama* (शम) ---- Also called *sthaayitva* (स्थायित्व). Here there is a single plectrum stroke and the note sounded is allowed to last its full course, as long as may be.
- (xix) *Mridu* (मृदु) ---- This is a plectrum stroke with the stopping finger stopping a *mandra sapta*k (lower octave) note.
- (xx) *Kathina* (कठिन) ---- This is a plectrum stroke with the stopping finger stopping a *tara sapta*k (higher octave) note.

C. **Gamakabheda** ---- Source : Oral tradition.

These are different kinds of *gamak* explained by means of stringed instruments. They are :

- (i) *Sphurita Gamak* (स्फुरित गमक) ---- This is a *gamak* achieved by lowering the tension of the string by sliding it along the fret from a high note to the next lower note. Thus, to execute a *gamak* of this type on S, the string, already pulled to the R position on the S fret, would be released of its pulled tension in a quick movement : ^RS ^RS ^RS, etc.
- (ii) *Murki Gamak* (मुर्की गमक) ---- Here, the string is pulled to a high note in a long glide and then released to its original tension through the intermediate notes in a short glide, care being taken to ensure that the long and the short glides merge smoothly into a single pull-and-release glide : S ----- G G -- R -- S ---- the whole in one glide.
- (iii) *Gitkiri Gamak* (गिटकिरी गमक) ---- Here, the string is pulled along the fret to achieve a gitkiri in one glide : R S N S, etc.
- (iv) *Gadgadita Gamak* (गदगदित गमक) ---- This is a slow *sfurita gamak* [see (i) above], but not so slow as to be *andolita* (आन्दोलित), where the next higher note is not quite reached. Thus, if S R S R S R is executed accurately and slowly in one glide, the *gamak* will be *gadgadita gamak*.

(v) *Masak Gamak* (मसक गमक) ---- Here, the stopping finger pulls the string along the fret to the next higher note immediately on the plectrum stroke without the fret note sounding, and then at once ---- i.e. , in the same glide ---- descends to the fret note and ascends back to the next higher note. Thus, on the N fret , the *gamak* will be a quick glide sounding S N S, though the plectrum stroked the string before it was pulled to S.

(vi) *Pratyagata Gamak* (प्रत्यागत गमक) ---- Here, the string is pulled along the fret to a note a third higher and the released to sound the note in between (the note a second higher than the initial or fret note) : on the N fret, this would be a quick glide sounding N R S.

(vii) *Zamzama Gamak* (ज़मज़मा गमक) ---- This is a *murki gamak* [see (ii) above] without the long glide and with the short descending glide repeated over and over in a single gliding action : G R S G R S G R S in one glide along the S fret.

D. **Meendbhedha** ---- Source : Oral tradition.

While both *gamak* and *meend* involve the sliding of the string along a fret , the glide in a *gamak* is quick while that in a *meend* is slow. The following varieties of *meend* may be explained through the medium of a stringed instrument : ----

(i) *Gitkiri Meend* (गिटकिरी मीड़) ---- A single glide of G R S R on the S fret, etc.

- (ii) *Murki Meend* (मुर्की मीड) ---- A *murki* executed in a *meend*, such as: S
G R S on the S fret in a *meend* glide.
- (iii) *Ghasit Meend* (छसीट मीड) ---- Also called *aans meend* (आँस मीड) or
soont meend (सूंत मीड), this is a *meend* on a single fret : S R G on
the S fret, etc.
- (iv) *Patak Meend* (पटक मीड) ---- This occurs when , on the stroke of the
plectrum, the stopping finger pulls the string along the fret, without
sounding the fret note, to the next higher note and then, in the same
meend glide, releases the string to sound the fret note and pulls it again
to five notes higher, sounding all intermediate notes along the glide.
Thus, on the M fret for example, the *meend* would sound P, MPDN.
- (v) *Zamzamaa Meend* (ज़मड़मा मीड) ---- A *meend* glide such as ^s R ^s
R S on the S fret.
- (vi) *Lachak Meend* (लचक मीड) ---- A *meend* glide such as SRSRGRS
on the S fret.
- (vii) *Kattar Meend* (कत्तर मीड) ---- Also called *katan meend* (काटन मीड)
. Here, the stopping finger pulls the string along the fret to the next
higher note and then the sound is abruptly stopped by dampening the
string with the next finger of the same hand.
- (viii) *Sadi Meend* (सादी मीड) ---- This is any ordinary or general *meend*.

A very important way in which *alankaran* can be achieved is through *gamak*. As already explained, *gamak* is a certain swaying, moving or oscillation of the pitch of a note so that it goes slightly off its true pitch for a very brief moment and returns to its original pitch immediately thereafter. This process may or may not be repeated in a *gamak*, and, where it is repeated, the number of repetitions are not always determinate. Several kinds of *gamaks* are seen to exist in Hindustani music. These have been categorized in various ways by different scholars. Dr. Bimal Roy's classification, summarized in the annexed chart, consists of five divisions ----

- a. Those listed in *Sangeet Ratnaakar* of *Sharangdeva*,
- b. Those listed in *Sangeet Samaysar* of *Parshvadeva*,
- c. *Carnaatic gamaks*,
- d. Those listed in *sarma-e-ishrat* of Sadiq Ali Khan of the *Seni gharaanaa*, and
- e. Those listed in *Sangeet Taranga* of Radhamohan Sen of the *Seni gharaanaa*.

These are elaborated as under : ----

A. **Shaarangdeva's Gamaks** : ---- Source : *Sangeet Ratnaakar*.

- (i) *Aandolita* (आन्दोलित) ---- A *gamak* or oscillation lasting the duration of one *laghu maatraa* (लघु मात्रा).⁷

⁷ A *maatraa* is a pulse or a beat in time denoting periodicity. Its duration is indicated by definitive words like *laghu*, *drut*, etc., as follows : ---- The basic absolute unit of time is taken to be the length of time covered by the cawing of a crow (Paniniya Shiksha). Translated into modern units of minutes and seconds, this works out, from empirical observation, to be roughly 90

- (ii) *Leena* (लीन) ---- A *gamak* lasting the duration of one-half of a *laghu maatraa*, i.e., a *drut maatraa* (द्रुत मात्रा).⁸
- (iii) *Kampita* (कम्पित) ---- A *gamak* or oscillation lasting the duration of one-fourth of a *laghu maatraa*, i.e., an *anudrut maatraa* (अनुद्रुत मात्रा).
- (iv) *Tiripa* (तिरिप) ---- A *gamak* or oscillation lasting the duration of one-eighth of a *laghu maatraa*, i.e., an *atidrut maatraa* (अतिद्रुत मात्रा).
- (v) *Sphurita* (स्फुरित) ---- A *gamak* or oscillation lasting the duration of one-sixth of a *laghu maatraa* . There is no name for this length of time,

beats per minute, taking one cawing to be equal to Two beats. Each such beat is termed a *laghu maatraa*, i.e., a *laghu maatraa* is half the time taken by one cawing. For ease in computation, Dr. Bimal Roy has changed 90 beats per minute to 96 beats per minute (the time difference being negligible for musical purposes) and on the basis of this relationship between the cawing of a crow and modern day units of minutes and seconds, has built up the following scale of Shaarangdev's time values : ----

<u>No of beats per minute</u>	<u>Name of Maatraa (A Maatraa is the duration of one beat)</u>
4 - 6	<i>Mahaahansapad</i> (महाहंसपद)
7 - 9	<i>Hansapad Viraam</i> (हंसपद विराम)
10 - 12	<i>Hansapad</i> (हंसपद)
13 - 18	<i>Kaakapad Viraam</i> (काकपद विराम)
19 - 24	<i>Kaakapad</i> (काकपद)
25 - 36	<i>Guru Viraam</i> (गुरु विराम)
37 - 48	<i>Guru</i> (गुरु)
49 - 72	<i>Laghu Viraam</i> (लघु विराम)
73 - 96	<i>Laghu</i> (लघु)
97 - 144	<i>Drut Viraam</i> (द्रुत विराम)
145 - 192	<i>Drut</i> (द्रुत)

⁸ See Note 7 above. These terms (i.e. काकपद etc.) are also found in 'Sangeet Ratnaakar' although the explanation of the cawing of crow is only found in the older text 'Paaniniya Shikshaa' (पाणिनीय शिक्षा).

although three *laghu maatraas* make up one *pluta maatraa* (प्लुत मात्रा),

so that this *gamak* lasts one-eighteenth of a *pluta maatraa*.

(vi) *Bali* ---- Also called *vakravega* (वक्रवेग) owing to its *vakra* (

वक्र) or roundabout movement. It occurs when each note in a non-linear

melodic line of notes of equal time duration is executed with a *gamak* :

S R G M P G M P D N P D N Ś, etc.

(vii) *Tribhinna* (त्रिभिन्न) ---- Also called *tristhana* (त्रिस्थान), this *gamak*

is one which starts from the *mandra* or lower *saptak* and spans all three

saptaks, ending in the *taara* or higher *saptak*.

(viii) *Kurula* (कुरुल) ---- Literally, *kurula* is a coil. Here, each note in a

melodic line of notes of equal time duration is executed with a *gamak*,

the structure of the line being such that it consists of small phrases, the

ending of each being the beginning of the next, as if the phrases are tied

to their successors by means of knots : S R G M P M G M P G M

P D N D P D N etc., the repeated G M P being the *kurula*.

(ix) *Ahata* (आहत) ---- This is the same as the Sanskrit *kartari* (कर्तरी) or

its *apabhransha* (i.e., derivative) *krintan* (क्रिन्तन), and occurs when

notes are sung / played with *gamak*, the first being executed with force

for a very short duration.

- (x) *Ullasita* (उल्लासित) ---- A *gamak* where there is a sudden force or increase in volume together with an increase in pitch : $^M R \quad ^M R \quad ^M P$ executed with force.
- (xi) *Plaavita* (प्लावित) ---- This is a slow *aandolan* or oscillation of a note without reference to the time.
- (xii) *Hunkaara* (हुंकार) ---- This is a heavy *gamak* executed with the chin held close to the chest.
- (xiii) *Mudrita* (मुद्रित) ---- Also called *bandhakar gamak* (बन्धाकार गमक), this is a *gamak* with the mouth kept closed, i.e., with the lips kept together.
- (xiv) *Naamita* (नामित) ---- A difficult *gamak*, this is one that descends from a high note to a note in the *mandra saptak* or the lower octave.
- (xv) *Mishra* (मिश्र) ---- This is a mixture of the various *gamaks* stated above.

B. *Paarshvadeva's Gamaks* : ---- Source : *Sangeet Samaysaar*.

- (i) *Sphurita* (स्फुरित) ---- An ascending *gamak*, with oscillations lasting one *anudrut* (one-fourth of a *laghu*) *maatras* each.
- (ii) *Kampita* (कम्पित) ---- Here, the oscillations one *anudrut maatraa* each, but the *gamak* remains on one note : there is neither ascent nor descent.

- (iii) *Leena* (लीन) ---- A *gamaka* with an oscillation lasting a *drut maatraa* (half of *laghu maatraa*).
- (iv) *Tiripu* (तिरिपु) ---- A *gamaka* with oscillations lasting a *drut maatraa* each, and with the phrase in circular form : SRGR, RGMG, etc. or SRGMGR, GMPDPM, etc.
- (v) *Aandolita* (आन्दोलित) ---- A *gamaka* with an oscillation of one *laghu maatraa* duration.
- (vi) *Aahata* (आहत) ---- A *gamaka* that starts with force or emphasis and then goes on to sound a higher pitch : S R, G P, etc.
- (vii) *Tribhinna* (त्रिभिन्न) ---- Same as *sharangdeva's tribhinna* : a *gamak* spanning three octaves.

C. **Carnaatic Gamaks** : ----

- (i) *Aarohanam* (आरोहणम्) ---- Ascending *gamaks*, i.e., to ascend with a *kampan* on each note.
- (ii) *Avahoranam* (अवरोहणम्) ---- Descending *gamaks* : Ś N D P M G R S.
- (iii) *Aandolitam* (आन्गोलितम्) ---- One oscillation in one *maatraa*.
- (iv) *Sfuritam* (स्फुरितम्) ---- Two oscillations in one *maatraa*.
- (v) *Tripushcham* (त्रिपुञ्चम्) ---- Three oscillations in one *maatraa*.

- (vi) *Kampitam* (कम्पितम्) ---- Four oscillations in one *maatras*.
- (vii) *Aahatam* (आहतम्) ---- A *gamak* with a stepwise ascending passage comprising of *gamaks* of two notes each, the second note of each group being the first of the next, and the first note of each group except the first being emphasized : S R R G G M M P etc., the sign ‘ denoting accent.
- (viii) *Pratyaahatam* (प्रत्याहतम्) ---- A descending *aahatam* : S N N D D P P M etc., ‘ denoting accent.
- (ix) *Daalu* (डालू) ---- A *gamak* of notes patterned thus : SŠ SN SD SP SM etc.
- (x) *Moorchhanaa* (मूर्च्छना) ---- Combination of *aarohanam* and *avarohanam* : S R G M P D N Š N D P M G R S, all in *gamak*.

D. **Sadiq Ali Khan's Gamaks** : ---- Source : *Sarma-e-ishrat*.

Sadiq Ali Khan of *Seni gharaanaa* has listed the names of the following *gamaks* used in his *gharaanaa*, but ha not, fore some reason not known to us, described them in detail. Dr. Bimal Roy has attempted a one-to-one correspondence between these names and the names available in earlier texts, and has succeeded to a large extent. Where no conjecture as to the true meaning of a *gamak* can be made, it must be concluded that, till further light on the point is forthcoming from some other source, that *gamak* remains a mystery. The list is ----

- (i) *Athrat* (अथरत) ---- This is a corruption of the meaningful word *uttarahat*. An instrumental *gamak*, it occurs when, after the plectrum strikes, the stopping finger is pushed forward along the string to the next higher note in such a way that there is no audible glissando or glide between the notes. In case there is such a glide or *meend*, it will become *sannivishtha* (No. xxvi below).
- (ii) *Andaahat* (अन्दाहत) ---- Derived from *anuhati*, listed as no. (ii) in Somnaath's *vaadanbheda* above.
- (iii) *Aandolit* (आन्दोलित) ---- Same as Sharangdeva's *aandolit gamak*.
- (iv) *Aahata* (आहत) ---- Same as Sharangdeva's *aahata gamak*.
- (v) *Okhar Suthaan* (ओखर सुथान) ---- Derived from *agrasvasthana*, no. (xiii) in Ahobal's *vadanbheda*.
- (vi) *Okhereshan* (ओखरेशन) ---- From *avagharshan*, listed by Ahobal.
- (vii) *Kartari* (कर्तरी) ---- Same as Ahobal's *kartari*.
- (viii) *Khareshan* (खरेशन) ---- From *gharshan*, listed by Ahobal.
- (ix) *Khaadat* (खादत) ---- not known.
- (x) *Ganpat* (गनपत) ---- From *gumphita*.
- (xi) *Tirip* (तिरिप) ---- Same as Ahobal's *tiripa*.

- (xii) *Doorahat* (दूरहत) ---- From *dvirahata*, listed by *Ahobal*.
- (xiii) *Dhaal* (धाल) ---- From *dhaalu*, a soft downward *meend*, given by *Sharagndeva* as *sthaykaaku*.
- (xiv) *Nimni* (निम्नी) ---- From *naimnya*, listed by *Ahobal*.
- (xv) *Prahata* (प्रहत) ---- From *pratihati*, listed by *Somnath*.
- (xvi) *Nisuthaan* (निसुथान) ---- not known.
- (xvii) *Bruvaahat* (ब्रुवाहत) ---- From *poorvahata*.
- (xviii) *Madaraa* (मदरा) ---- From *mudraa*, listed by *Ahobal*.
- (xix) *Saanta* (सान्त) ---- From *shaanta*, listed by *Ahobal*.
- (xx) *Soot* (सूत) -- From *soont*, no. (iii) in the list of *varnavyatiriktaalankaars*.
- (xxi) *Suthaan* (सुथान) ---- From *swasthaan* (स्वस्थान), listed as *punahswasthan* and *agraswasthan* by *ahobal*.
- (xxii) *Humpit* (हुं पित) ---- From, no. (xviii) in *ahobal's vadanbheda*.
- (xviii) *Utkshipta* (उत्क्षिप्त) ---- This is the sound produced by only striking the stopping finger on the string against the fret or the fingerboard.

(xvii) *Khashit* (खशित) ---- This is the modern instrumental *aansh* (आंश),

occurring when the stopping finger travels along the string to a higher note over several intermediate frets, all in one plectrum stroke. If the instrument is a fretless one, such movement would be called *gharshan*.

(xxv) *Hataahat* (हताहत) ---- This occurs when the plectrum strikes to sound

a note, and the finger above the stopping finger hits the string against the fret or fingerboard to produce the next note.

(xxvi) *Sannivishtha* (सन्निविष्ट) ---- This is a small *gharshan* [see (i) and

(xxiv) above].

E. **Radhamohan Sen's Gamaks** : ---- Source : *Sangeet Tarang*.

As in the case of Sadiq Ali Khan above, so too here : only the names of *gamaks* are listed, without details.

(i) *Nispat* (निस्पत) ---- not known.

(ii) *Aandolat* (आन्दोलत) ---- From *aandolita*, listed by *Sharangdeva*.

(iii) *Puraahat* (पुशहत) ---- From *poorvahat*

(iv) *Aahat* (आहत) ---- Listed by *Parshvadeva*.

(v) *Kampita* (कम्पित) ---- Listed by *Ahobal*.

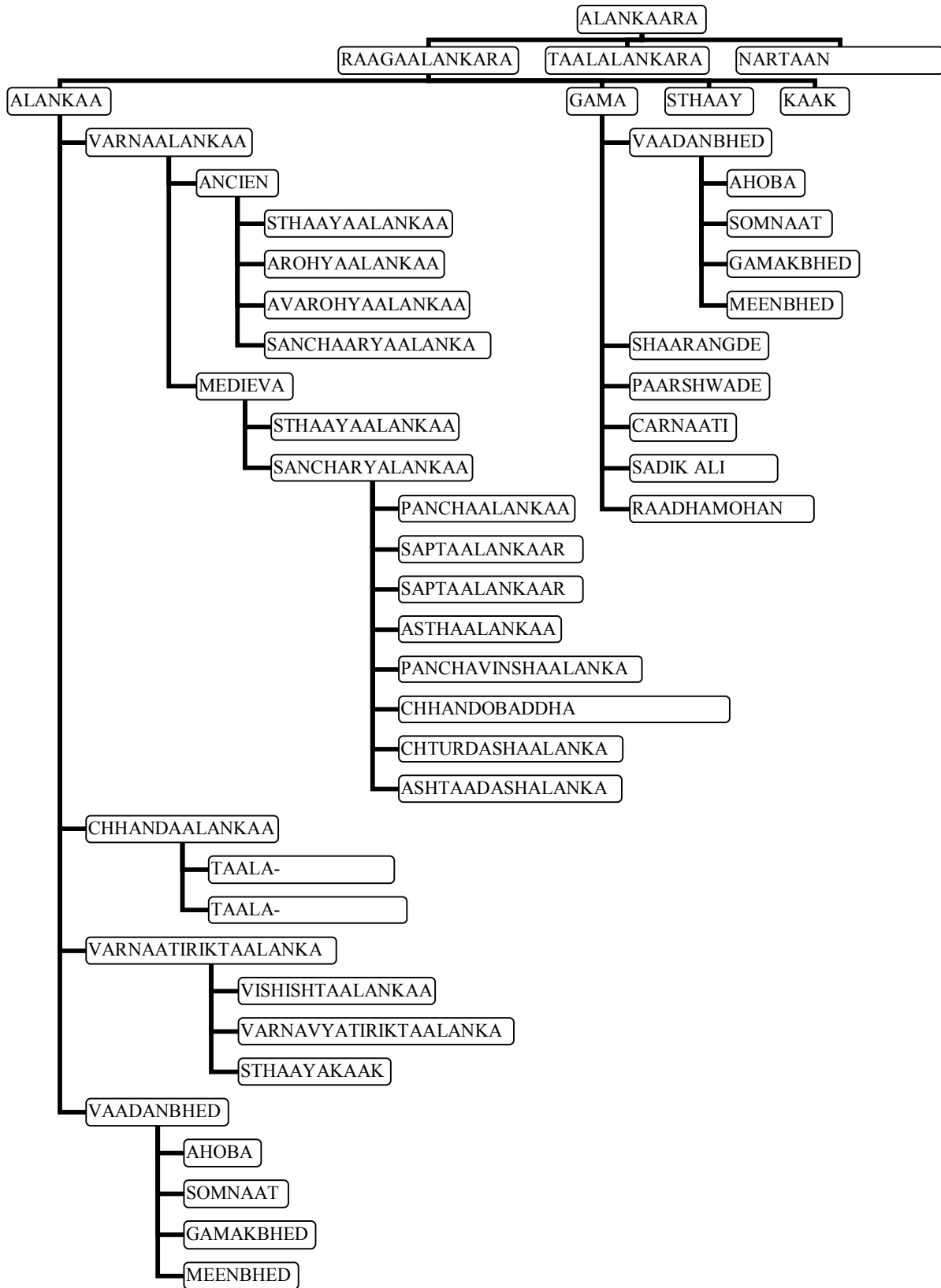
(vi) *Kartari* (करतरी) ---- Listed by *Ahobal*.

(vii) *Prastaahat* (प्रस्ताहत) ---- From *pratyaaahat*, listed by *Ahobal*.

- (viii) *Saant* (सांत) ---- From *shaanta*, listed by *Ahobal*.
- (xix) *Turat* (तुरत) ---- From *druti*, listed by *Somnath*.
- (x) *Gharshana* (घर्षण) ---- Listed by *Ahobal*.
- (xi) *Aspuraahat* (अस्पूराहत) ---- not known. Could possibly be *poorahat* or *poorvahat*, or even *sfurita*.
- (xii) *Aagharshan* (आघर्षण) ---- From *aakarshana*, listed by *Ahobal*.
- (xiii) *Asthita* (अस्थित) ---- not known.
- (xiv) *Baayami* (बायमी) ---- not known.
- (xv) *Utaraahat* (उत्तराहत) ---- From *Uttaraahat*
- (xvi) *Aaugarshana* (औघर्षण) ---- From *avgharshana*, listed by *Ahobal*.
- (xvii) *Jaavat* (जावत) ---- not known.
- (xviii) *Mudraa* (मुद्रा) ---- Listed by *Ahobal*.
- (xix) *Somsthan* (सोमस्थान) ---- From *swasthan*, two types listed by *Ahobal*.
- (xx) *Astraahat* (अस्त्राहत) ---- Possibly form *hatahat* : no. (xxv) in *Sadik Ali Khan's* list.
- (xxi) *Dhaal* (ढाल) ---- From *Dhaalu*, a word used by *Sharangdeva* in his *sthaayakaaku* chapter to mean a soft downward *meend*.

(xxii) *Sudhaalaa* (सुढाला) ---- From *sudhaalu*, listed by *Ahobal*.

(xxiii) *Karsomsthaan* (करसोमस्थान) ---- not known.



CHAPTER IV

ORCHESTRATION AND SITAR MUSIC

ORCHESTRATION AND SITAR MUSIC :

According to Pt. Ravi Shankar, 'In India – Orchestration is like new born baby'. Vishnu Das Sirali has well defined it – 'Orchestration means instrumental sounds of various timbers and tones, blended in characteristic combinations to produce a variety of the colour.

The Indian name for 'Orchestration' is 'Vrinda' meaning collective or group music. When it is a choir or a group of singers it is called 'Gayak Vrinda', when it is a group of instrumentalists it is called 'Vadya vrinda' and in case of group of dancers it is called 'Nritya Vrinda'.

In the tradition of Temple Music the use of Sankha, Ghanta, Mridanga, Dhol, Kartaal, Manjira, Nagaswaram, Veena etc. are being used from a long time. This may be regarded as the foundation of Indian Orchestral traditions as a part of the offerings. All the four kinds of instruments [Tata-Avanadhya-Ghana-Sushir] were present in these kinds of orchestral compositions, but being a part of the offerings these were not supposed to be given a sophisticated shape. Instrumental support with dances can also be considered as the predecessor of modern orchestra.

In India music was mostly a part of 'Natya' or 'Theatre', so arrangement of 'Kutap' was also done to give support to the 'Natya'. Apart from this, 'Kutap' were also played to announce the Royal presence, e.g. Samrat Ashoke's tours were always accompanied by band of instruments, or during war 'Avanadhya Kutap' were in use.¹ The ensemble of instruments was also found in the coins and stone cuts in caves and temples.

If we follow the history of Orchestration we will find – the early sculpture, paintings and rock cut caves represent an idea of 'Vady Vrinda' as found in 'Sanchi Stupa'[B.C.150], Varhut[B.C. 150], Aurangabad[2nd A.D.], Ajanta[5th C. A.D.].

The word 'Turya' in the Ramayana denoted playing of a group of instruments. Shankh, Dundubhi, Bansuri etc. were included in it.² The first mention of vadyabrinda in the name of 'Kutap' and its elaborate descriptions is found in Bharat Muni's 'Natyashastra' written during 2nd Century A.D. in

¹ 'Ravi Shankar Ke Orchestra' – Laxmi Narayan Garg Introduction.

² 'Bharatya Sampad mein Vadyabrend' = 3

its 23rd chapter the description of Kutap is found along with its three classification – Tata Kutap, Avadhya Kutap and Natya Kutap.

In Tata Kutap all kinds of vintas, sushir vadyas, Tata Vadyas and vocal supports were accepted. The reason behind was - in Tata - all sorts of Wooden or 'Daravi' veenas were utilized and also 'Sarirvina' [vocal] used to be present in the kutap.

During the Mughal Period Kutap is been renamed as 'Naubat'. Faqirullah in his 'Raagdarpan' defined 'vrinda' as a chorus performance of a group of vocalists and instrumentalists. In the 9th chapter he has given a detailed description of vrinda. In addition to this he has given a detailed description for the compositions of 'vrinda'.

In the Mediaeval period there was a rise of wind instruments in the orchestration. In the modern orchestra the string, wind and percussion instruments are represented in their proper proportion. The plucked and wind instruments considerably enhanced the tonalrichness of the Modern orchestra. Special compositions to be played by Vadya Brindas have been composed from mediaeval times.

From the structure of the Indian musical instruments of ancient times, it is clear that anything like high class music could not have been played. With the development of instrumentation and emergence of new musical instruments, with varying and attractive tone colour, a more enjoyable form of orchestral music came into existence.

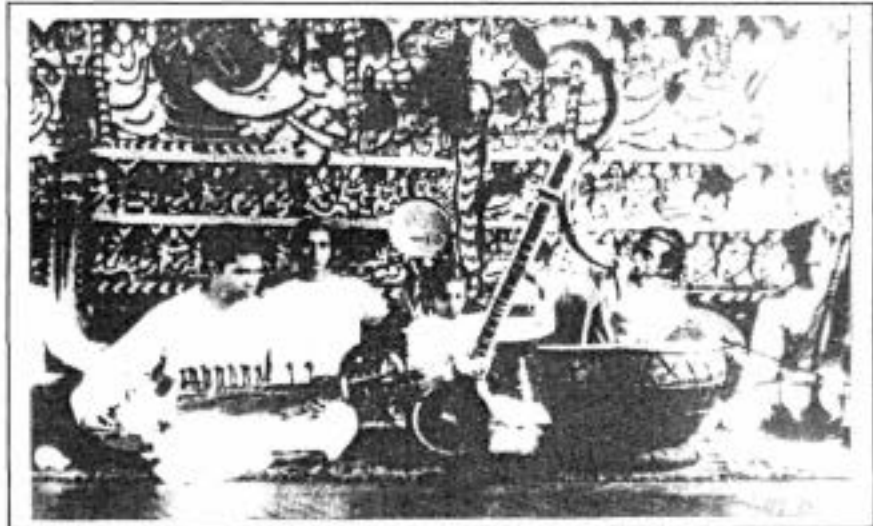
In the modern era, Bengal played an important role in giving shape to the Indian Orchestra. Almost 150 years back orchestra was arranged in Bengal including 30-60 instruments. These orchestras used to accompany the theatre of Bengal and Habu Dutta [brother of Swami Vivekananda] and Dakshina Babu were the founders. Orchestra troupe of Sir Sourindra Mohan Tagore became very famous. It was then flourished to Rampur, Baroda, Mysore, Mumbai etc.

The contribution of Nawab of Rampur, Maihar, and Maharaja of Baroda is remarkable in the changing form of orchestra. Nawab Bahadur Hamid Ali Khan with the help of his revered guru Wazir Khan Senae organized a vadya vrinda in Rampur where many instrumentalists were given patronage to be a

part of it. Among these artists were the son of Dhrupad singer Khalifa Daulat Khan – Raza Hussain Khan and Ustad Alauddin Khan.

Practically orchestration was given a new turn with a classical base by Ustad Alauddin Khan. In the year 1915 he made a group of instruments called 'Maihar Band' and composed music for them. This band got recognition in music conferences very quickly. With good number of instruments and variety – this band performed all over India and abroad, playing Baba's compositions

Limited orchestra is common with Kathakali dance form. Shri Uday Shankar made an experiment by increasing the number of instruments and adding some



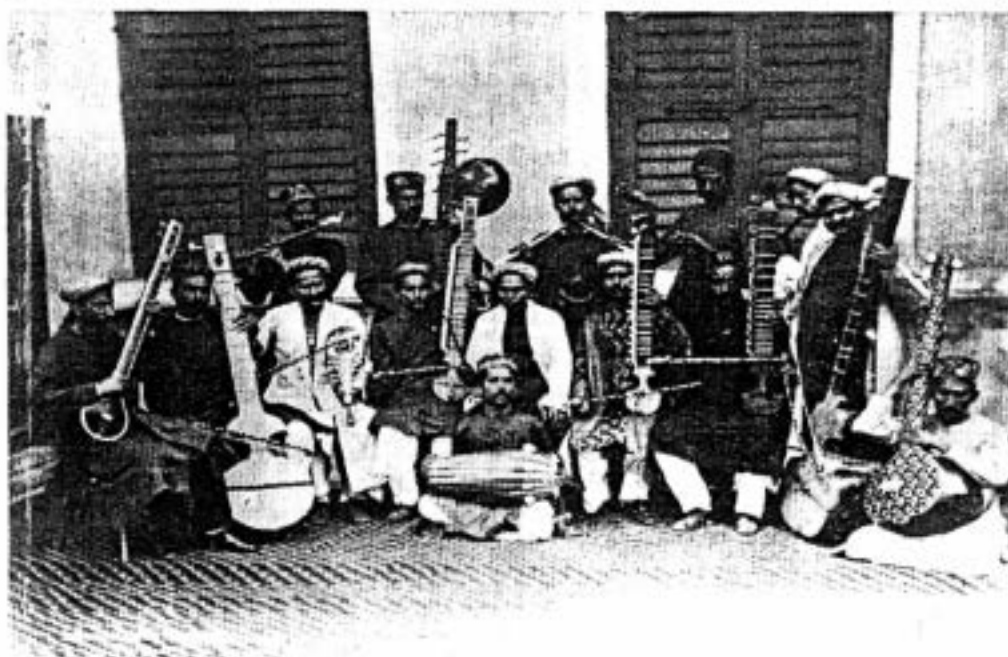
more variety of folk and classical instruments into it. Thus he has brought a new era in dance orchestra.

Ustad Alauddin's path was well followed by his disciples Vishnudas Shirali, Pt. Ravi Shankar, Ustd. Ali Akbar khan, Pannalal Ghosh, Bahadur Khan, Timir Baran Bhattacharya, Robin Ghosh, Jatin Bhattacharya etc.



१०. प्रभात फिल्म कंपनी (१९३८) का वाद्यवाद्य तथा भारतीय वाद्यों पर आधारित ऑर्केस्ट्रा

Orchestra – Prabhat Film Comapny



६. सौरेन्द्र मोहन ठाकुर द्वारा बनाया गया ऑर्केस्ट्रा

Orchestra Troupe of Sir Souirendra Mohan Tagore

MAESTROES OF INDIAN ORCHESTRA

Shri Uday Shankar :

Uday Shankar's name is famous for his contribution in and as a great Indian dancer. His style of dance is free from all traditional dance form of India. He has rather followed the system of 'Free Style' prevalent in Europe, and gave his own dance style a new direction. Some of his famous dance compositions are – 'Taandav Nritya', 'Shiva- Parvati Nrity', 'Indra and Lankadahan Nritya', 'Labour and Machinery', 'Rhythm of Life', 'Rama Lila', 'Bhagwan Buddha' etc.

He did not have mastery over Indian Music, but his speciality was – he always made the best application of Indian music and instruments in his dance compositions. For that he had in his troupe the great maestros like – Ustad Alauddin Khan, Pt. Ravi Shankar, Timir Baran, Vishnudas Shirali, Lalmani Mishra etc. The music composed by these maestros were so lively and picturesque that only with the music could the theme be established.

In his orchestra instruments like – Manzira, Jhanjh, Jaltarang, Taanpura, Sitar, Sarode, Surbahar, Ektara, Bansuri, Khol, Mridanga and Tabla were used.



Dance Orchestra of Shri Uday Shankar

Ustad Alauddin Khan : The foundation of orchestration in Ustad Alauddin Khan was laid by his guru Shri Hahu Dutta during his taalim in violin. Later on during his stay in Rampur as a court musician, the Nawab shri Brajanath Singh arranged for an orchestra troupe which include all the renowned musicians in Rampur. He himself was the violin player there. He learnt all the methods of orchestration from this troupe which later led him to start his own - 'Maihar Band'.

This group of orchestration was formulated by the Nawab, taking some children who lost their parents in a deadly disease. This group was named as 'Maihar Band'. Ustad Alauddin has used instruments like - violin, clarionet, shehnai, sarode, mridanga, tabla, rabab, surshringar, esraj and some more instruments which he has created, e.g. Jal-Taranga, Chandra-Sarang, Sitar-Banjic, Saaranga, Naltaranga etc.

The first performance of the Band was held in the year 1925 in Lucknow at the Fourth All Indian Music Conference. The compositions were based on Yaman, Kalyan, Tilok, Kamod and Khanraj. Later on his band started roaming in cities like Ayodhya, Toda, Alwar, Raygad and Delhi. There were fifteen Artists in the first Maihar Band Team:

Artists	Instruments
1. Shree Anaar Khan	Sitar
2. Shree Ramswarup	Sitar - Banjo
3. Shree Biswanath	Violin
4. Shree Baijanath	Clarionet
5. Shree Shiv Shahay	Bansuri and Clarionet
6. Shree Chin Buddhi Maharaj	Esraj
7. Shree Binde Maharaj	Dilruba
8. Shree Sukhdeva	Sarengi
9. Shree Bhurelal	Naltaranga, Jaltaranga
10. Shree Jagannath	Bansuri
11. Shree Shathku Maharaj	Tabla
12. Shree Dasarath	Sitar - Banjo - Vocal
13. Munni Bai	Singer
14. Khateran Bai	Piano
15. Hafijan Bai	Harmonium

The variety of instruments and their numbers made this band famous among all others. The compositions were based on Classical music and the application of 'dhhun' gave it a new avenue. For the band Ustad Alauddin composed 3-4 compositions for each raga. These compositions are not only in different talas but also in different speeds. Ustad Alauddin has learnt the Western style of orchestration with harmony but applied them in Indian style with melody.

His compositions can be divided into four kinds

1. Compositions based on Classical music – e.g. compositions in Raga Prabhakali
2. Compositions on simple classical ragas – e.g. compositions on Raga Jhinjhoti-gara.
3. Compositions on folk tune - e.g. compositions on Rajasthani Dhumar, Mand, Bengali Baul, Malwa etc.
4. Compositions on English tunes – e.g. his compositions on Bihag and Kafi were based on English tunes which he learnt from Band Master Lobo in Calcutta.

Usage of Instruments : Alauddin Khan has mostly chosen Indian instruments for his orchestration, but at times he has enriched it with instruments like clarinet for upper pitch and Cello for the lower pitch. The Indian instruments that he utilized were –

Tata – Sitar, Sitar-Banjo, Violin, Israj, Saranga, Sarode.

Ghana – Jaltaranga, Naltaranga.

Sushir – Clarinet, Bansuri, Harmonium, Piano.

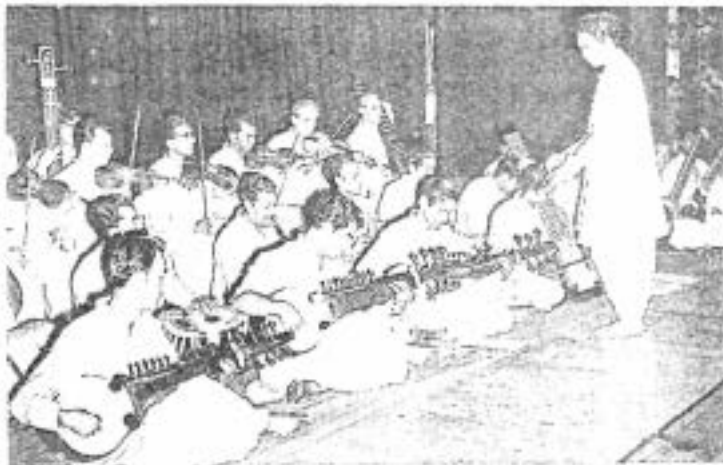
Avanadhya – Tabla, Khol, Mridanga.

Timir Baran Bhattacharya : being an intelligent student of Ustad Alauddin Khan. Timir Baran learnt sarode for five years. He was also influenced by the orchestral compositions and learnt all the intricacies from his Ustad. Later on he also formed a group of orchestra in Calcutta. Afterward he was invited as the music composer in the dance troupe of Sati Uday Shankar.

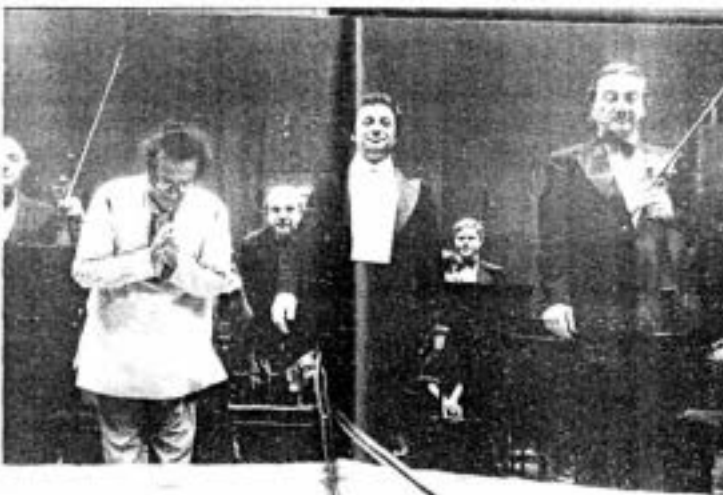
His own orchestra troupe consisted of almost 50 musicians with whom he has performed many Ballet music, Drama, Dance in Tagore music etc. e.g. 'Khudita Pasa' or 'Hungry Stones' of Tagore, 'Megh Malhar' of Shri Vibhuti Bhushan Bandyopadhyay, 'Peace Symphony', 'Aladdin and his Wonderful Lamp', 'Blackout in Middle East', 'Aparajita', 'Lalita Gouri', 'Lupatdhar' etc. Shri Timir Baran was much influenced by Western orchestra and he was open hearted about it. He has included many foreigners in his team and also accepted their kind of music, still his compositions were Indian

Pt. Ravi Shankar:

Pt. Ravi Shankar was addicted to orchestra from his childhood. He spent a major part of his early life with his brother Uday Shankar, who used orchestration with vocal and instrumental support as a part and parcel of his dance. He had the opportunity to listen to many orchestras in different countries during his tour with his brother.



His first systematic orchestra composition was created when he had joined Delhi AIR as the Director of External Service Division in the year 1949. He has composed many orchestral compositions during these years which were highly appreciated by connoisseurs of Europe, Middle East, Africa, South Asia as well as far East. Later on he composed for large Ensemble or National Orchestra e.g. 'Melody and Rhythm' – which included around 100



instruments and instrumentalists, both vocal and instrumental forms, folk styles and Bhakti Sangeet forms, solo duet and chorus also. His other compositions are – Rageshwari, Shree, Shahana, Tilak Shyam, Gara, Maluha Kedar, Gunji Kanada, 'Gaer Bodhu'[Gaon ki Gori], Taranga, Kali Badaria, Usha, Ahawan, Antarjali, Rangin Kalpana, Pragati, Rangabali etc.

Pt. Ravi Shankar has also composed two concertos for sitar and orchestra. The first one was commissioned and recorded by London Symphony Orchestra conducted by Andrae Previn. The second was commissioned by the New York Philharmonic, under the direction of Zubin Mehta. Here Ravi Shankar composed 'Raagmala', a garland of Ragas. The composition was

premiered at Lincoln Centre's Avery Fisher Hall with Ravi Shankar on the Sitar, in April 1981.

Speciality of Ravi Shankar's Orchestra :

Pt. Ravi Shankar had great fascination for orchestration from his boyhood. He has accepted and adopted many styles time to time as he grew up and came in contact with other music and orchestras of India and abroad. This is the reason his style of orchestration also changed time to time. He initiated composing orchestra with classical compositions only, like Dhrupad, Dhamar ['Shree'], Khayal, Tarana['Pancham', 'Yaman Kalyan'], Thumri etc. The next stage is the compositions on Folk music ['Ghar' 'Bohru', 'Antarjali'etc.]. In the third stage compositions were based on some story adding the Western style. He has given Indian orchestration a new direction.

Ananda Shankar :

Son of late Uday Shankar, Shri Ananda Shankar also contributed a lot in Indian orchestra. He has merged the East with the West in his compositions and gave it a form afresh. Getting inspirations from his father he has composed many orchestra compositions only for instruments. His orchestrations have got following features:

1. Most of his orchestras are based on some theme. He has not given much stress on Indian Classical music.
2. He has not utilized Indian talas as they are normally used, but he has taken the beats only. According to the theme the pace increases or decreases.
3. He has utilized Western Harmony.
4. He has utilized mostly Western instruments viz. Piano, Piano-Accordian, Organ, Flute, Violin, Different Drums etc. From the Indian groups he has taken sitar, Israj, Tabla and some others.
5. his compositions also had vocal supports.

Some of his famous compositions are Jungle Symphony, Mamata, Lovely Rider, Dawn At Varanasi, Vrindawan Revel, I Remember, The Dancing Peacock, Romantic Rhino, Night in the Forest, Togetherness, Charging Tiger, Renunciation, Jungle King, Birds in the Sky, Black Home, baba, Hill Train, The River, Dancing Drums, Namaskar, Missing You, Akbar's Jewels, Almora etc.

ROLE OF SITAR IN INDIAN ORCHESTRATION :

Early orchestra [kutap] had a class of 'Tata Kutap' in it, i.e. usage of Tata vadya is not new concept. Different types of vinas were played as a part and parcel of Kutap Vinyas.

Ethel Rosenthal in his 'The Story of Indian Music and its Instruments' mentioned about the appearance of Baroda Indian Orchestra in the 3rd All India Music Conference, held in Banaras in 1919. The conductor was Mr. Fredilis, Principal of the Baroda School of Indian Music. The instrumentalists included flautists and performers on the sitar and the surbahar.

He has also given a brief note on the 4th All India Conference, held on January 1925. At this conference the jaltaranga was associated with 3 *sitars*, 2 *dhrubas*, 2 violins, one sarangi, one triangle and one violincello.

Ustad Alauddin Khan has utilized sitar in his orchestras giving it a leading part. In all his compositions sitar had an important role. The Maihar Band team had a couple of sitar players in it - Shri Anar Khan, Shri Ram Lakhan Pandey, Shri Ramayan Prasad Chaturvedi etc. Later on his sisya Vishnu Das Shirali and Timir Baran made a good utilization of the instrument. In fact Vishnu Das Shirali had 12 sitarists in his team.

But the best use of sitar in Indian orchestra is a contribution of Pt. Ravi Shankar. Being an artist of sitar, he utilized the instrument utmost in orchestrations. He has composed several pieces where sitar has a leading role. His compositions - Gaer Bodhu'[Gaon ki Gori], Taranga, Kali Badaria, Usha, Ahawan etc. has sitar as a major instrument. he had faced a lot of problems to adjust this instrument with others, but always found out some ways to resolve them. 'Gatkari Ang' is a common and important 'ang' of sitar playing. But in his orchestral compositions Ravi Shankar has discarded that feature as all the instrument have their own way of playing 'Gat'. If this ang of sitar is applied for all of them, then it would be difficult for the various instruments to join in. So he has applied Khayal ang - which is easily adoptable by other instruments. With such adjustment he has composed Bihag -

Sthāiti :

3
Ma | Ga Ni - Sa |

+ 2 0 3
1 Ni - - - | Pa Ni Sa Ma | Ga Re Sa Ni | Sa Ga - Ma
|

+ 2 0
1 Pa - - - | Pa Ma Ga Ma | Ga Re Sa/ Ma

Antara :

Ga | Ma Pa - Ni |

+ 2 0 3
1 Sa - - - | Pa Ni Sa Ma | Ga Re Sa Ni | Da Pa - Ma |

- 2 0
1 Ga Ma Ga - | SaPa MaPa Ga Ma | Ga Re Sa/ Ma

ਧਰਮਾਨੰਦ

ਭਾਗਵਤ ਪੁਰਾਣ - ਭਾਗ ੨

1 ਨੀ - - - | ਪਾ ਨੀ ਸਾ ਮਾ | ਗਾ ਰੇ ਸਾ ਨੀ | ਸਾ ਗਾ - ਮਾ |

1 ਪਾ - - - | ਪਾ ਮਾ ਗਾ ਮਾ | ਗਾ ਰੇ ਸਾ/ ਮਾ

ਅੰਤਰਾ :

ਭਾਗਵਤ ਪੁਰਾਣ - ਭਾਗ ੨

1 ਸਾ - - - | ਪਾ ਨੀ ਸਾ ਮਾ | ਗਾ ਰੇ ਸਾ ਨੀ | ਦਾ ਪਾ - ਮਾ |

1 ਗਾ ਮਾ ਗਾ - | ਸਾਪਾ ਮਾਪਾ ਗਾ ਮਾ | ਗਾ ਰੇ ਸਾ/ ਮਾ

This gat was well played in all instruments, but the whole composition had sitar in leading role.

In the year 1989 a grand ensemble was arranged under the conductorship of Zubin Mehta and Pt. Ravi Shankar. It was a national ensemble of 130 instrumentalists. The theme was 'National Integrity'. Amongst the entire instruments sitar played an important role. Especially the last part contained 'Ragamala' by Pt. Ravi Shankar and his team. The main focus was on sitar - playing ragas - Lalit- ahap, jod, Mian-ki Malhar, Kamod, Rasiya and Pahadi. In between all these ragas an Opposite composition, to create a contrasting effect, was carried on by the Western Group, and during the ragas all other instruments created the background support. The end part was 'chaity' in different ragas like Madhumad Sarang, Kedar and Khamaj. At the end there was a grand tihai where all the instruments joined.

Pt. Ravi Shankar has not only contributed to give sitar an aristocratic status - but also has tried to communicate the sense of National and International Integrity through his orchestration. He had joint venture with composers like Zubin Mehta and performed throughout the world conveying peace and love through his sitar music. His path is well followed by his 'shagird' Pt. Dipak Choudhury.

Inter-relationship of Experimentation and Instrumental Music

Experimentation

Experimentation is a process, where the independent variables can be directly manipulated by experiment. The basic idea of 'Experiment' has come from experience, in other words you can say, 'testing of an idea' or 'a search of knowledge'. Some basic references about Experimentation can be defined as follows:

- A preliminary experiment whose outcome can lead to a more extensive experiment
- The act of conducting a controlled test or investigation
- The act of subjecting to experimental test in order to determine how well something works

Mind has the accumulation of ideas and experiences stored in memory, as thoughts, to act, as total process of response, at time of need, when the body (possessing the mind) has to react to different situations encountered in day to day life. Since, thoughts and feelings are the functional aspects of the same material substrate, the brain and nervous system are mutually enriching. It is customary to attribute 'feelings' to the mind and 'thoughts' to the intellect. As a matter of fact, the mind 'feels' the sensory perceptions of the external objects through sound through ears. The information collected by the ear is passed on to the specific cortical areas of the brain via the different nerve pathways for further processing and storage to be retrieved as and when needed. The retrieved information is transmitted via efferent nerve pathways to express as the behavioral pattern through effectors that execute the directed task (here, Music). Music is an emotional presentation of sounds or succession of sounds or tones - an emotional symbolism of man's inner depth. The movements of the material body are

exercised due to the reflex action, corresponding to the modifications of the mind. A Raga is an emotional product or emotive manifestation of the mental attitudes, and so it expresses the aesthetic feelings of love, devotion, anger, hatred, egoism, etc. the intuitive artists saw in their ecstatic vision the emotional forms of the Ragas and the poets composed their composition (dhyanas) corresponding to specific colours, movements and sentiments. Since the most important attribute of life is 'experiencing' (anubhava dhaara) which is the basic constituent to understand first and then make up itself to explore skill of knowledge and generates his ability to find the problems and getting solutions in the form of ideas. The process of experimentation cannot occur without 'mind'. Since the most important attribute of life is 'experiencing' (anubhava dhaara) which cannot occur without 'mind'. Mind itself search the problems in a system and then starts to give best of best ideas to solve the problem, on the behalf of experience this process give birth to new Experiments.

Music may be defined as "the art of expressing, stirring, directing or deviating emotion by melodious and harmonious combinations of aesthetically communicated vocal, instrumental and dance signals", implying auditory and visual perceptions. Instrumental Music is a cultural phenomenon as Musical instruments are inseparable part of our culture. It is, in fact, a path leading to the light of creativity.

While experimentation has a long tradition in psychology, culture, arts and education which drives principals and laws, Indian Music has passed through various changing faces in terms of its quality and quantity both which are the basic of Experimentation. Change is inevitable and one has only to take care that this change does not destroy the pristine, contemplative and creative quality of our Music but enhances these qualities and assimilates new ones by carefully sifting and choosing only the good ideas to make a composite and harmonious whole.

The scope of experimentation in Indian Instrumental Music can be described in two aspects mainly i.e. **Performing Aspect** and **Manufacturing Aspect**. Both the aspects are equally relative by nature. For instance, Instrumental Music is incomplete without Musical instruments and Musical instruments are just a dummy if they are not able to generate a melodic execution. For example, formation of new instruments has given a new vision to Indian Instrumental Music.

As mentioned in the beginning of the first chapter that Indian Music includes various categories in the form of Indian Classical Music, Indian Semi-Classical Music, and Folk Music etc. It is necessary to mention that this study limits itself to Performing and Manufacturing Aspects of Hindustani Classical Instrumental Music while discussing experimentation.

Experimentation in Hindustani Classical Instrumental Music

Hindustani Classical Music has one of the most complex and complete systems ever developed. It is one of the two main traditions of Classical Music i.e. North Indian Classical Music and South Indian Classical Music. Hindustani Classical Instrumental Music has been found in the Northern and Central parts of India. In different time intervals many Musicians have done creative experiments in Performing Aspect as well as in Manufacturing Aspect to enrich Hindustani Classical Instrumental Music.

Performing Aspect of Hindustani Classical Instrumental Music

The Musical instruments are supreme medium for performing instrumental Music. Music which is played via Musical instruments according to the rules of the Classical Ragas in the field notes (swaras), rhythm (Tala) and tempo (laya) is called Classical instrumental Music. Hindustani Classical Music is known as '*Ragdaari-Sangeet*'. 'Raga' is a unique feature of Indian Music.

‘Raga’ in Sanskrit is known as ‘Ranjan’ which means to please, to colour. Raga essentially has content of pleasure in it. One of the oldest definitions of Raga, found in the Sanskrit treatises, is “*Ranajayati-iti-Raga*”, which means that a ‘Raga’ is, what pleases, excites, entertains and elevates. Raga is distinctive feature of Indian Music, thus in all its forms and manifestations Hindustani Classical Instrumental Music is also expressed or performed in terms of ‘Ragas’.

There were two ways to present Ragas in ancient times i.e. ‘Anibaddha’ (unstructured) and ‘Nibaddha’ (pre-structured). The Anibaddha aspect finds its expression in the form of ‘Alapti’ and Nibaddha in the form of ‘Composition’. The word Anibaddha means ‘not bound’. That is, the Music which is not set within the limitations of a framework like a song or composition. It has no rhythmic structure or defined sectional arrangements. While Nibaddha means bound or set within a frame. A song or an instrumental piece with definite parts set to a Tala and having a defined beginning and end is a Nibaddha form. Another word generally used for a closed form, particularly a song is Prabandha - that which is well bound; is also known as composition. Both the types of Nibaddha and Anibaddha Music are characteristic of Hindustani Music. The traditional art of Music has been handed down to us in the form of ‘Geya Pada’ i.e. Musical compositions of older types gradually underwent modifications under the names like Prabandha, Vastu and Rupak.

Both forms namely, Nibaddha and Anibaddha had reached a very high level of development in the time of Sarangdeva, the author of *Sangita Ratnakara* (13th century). Anibaddha mostly consists of Alapti, which is free from such structural limitations as i.e. naturally involved in a compositional pattern. Anibaddha and Alapti are often used as synonyms (Sarangdeva has used the word Alapnam for Alapti in the definitions as: *Ragalapnamalpti Praktikarnamatam*). Alapa, Alapti and Alapnam have the same meaning. Term ‘Alapa’ has taken place of Alapti in current trend. Anibaddha is the free extempore development of a Raga. This sort

of development is known as Alapa. As a matter of fact, Alapa is the most sensitive and fundamental part of Raga development in Hindustani Classical Instrumental Music. The method Alapa makes a Raga fully manifests with its aesthetic beauty and emotional appeal.

For example, in Hindustani Classical Instrumental Music, a string instrumentalist follows up the alap with a faster movement called 'jode'. Musical phrases follow one another in fairly quick succession and are more intricate. There is no Tala in these certain set of notes. The jode is succeeded by jhala which again is devoid of Tala. Here both the main string of the instrument and the drone strings (chikari) are used. They are played alternatively, varying in strokes and patterns, generally in a fast tempo. Though unattached to Tala, jode and jhala have an obvious rhythmic character which easily distinguishes them from jhala. Fast phrases are called tanas. All these are Anibaddha in the sense that they are open structures, that is, they have no strictly determined beginning or end; neither do they have sections following one another in a preconceived design with formal Tala. In other words, they are not 'compositions'. Thus alapa, jode, tana and jhala whenever played in the form of Anibaddha are not bound by a composition so their structures are not predetermined.

Nibaddha Sangeet is one, in which there are meaningful words or set tunes to a definite rhythm. In other words, it is a composition with predetermined beginning and end. Nibaddha is structured on the same pattern that endows with more or less a definite compositional form. Nibaddha has three names viz. Prabandha, Vatu and Rupak.¹

Out of these three, Prabandha is similar to the 'Bandish' or 'Composition' of modern Hindustani Classical Music. Rupak emphasizes the dramatic element of Musical composition while the Vatu seems to imply the organic whole in

¹ Sangeet. Ratnakara. Vol.11, ch 4, p.204

which the parts viz. dhatu, angas etc are included. In instrumental Music, bandish or so called compositions are also known as Gats. Gats are set to definite Ragas and Talas have sthai and antra as in Khayal. The Musical structure, as far as Raga and Tala rules are concerned, is also the same.

The difference lies in exploiting the possibilities of the instrument. In a plucked instrument, for instance, all the advantages of plucked strokes, deflection of strings, finger pressure, and glides and so on are the elements which go to make the characteristics of instrumental gat and technique. Naturally the tonal qualities and range of the instrument will have much to say this. Compositions for bowed instruments will be slightly of a different make up. Many other attempts have also been made by scholars or Music lovers who likes to do experiments. For instance, the seven-fold tests of an excellent Musical instrument as suggested by Dr. Barton are successfully applicable to Sarangi. These tests are for range and pitch of the instrument; inter-relation of possible notes; the power and delicacy of tones producible; change of intensity of the sound while they last; quality of sound and capability of simultaneously producing more than one note. By any yardstick or test Sarangi appears outstanding. Somehow, Sarangi sound is very close to human voice. Sarangi player is capable of accompanying to the nearest point of accuracy; it may be any style dhrupad, Khayal, thumri, intricate styles like tappa etc. Rare tonal qualities, range, scope, fast oscillation or Gamak, usually difficult for bowing instruments, unbound potentiality of producing intricate permutations, combinations and shades of notes, have elevated the instrument to the highest pedestal of honor in Hindustani Classical Music despite the earlier stigma.

This study will now proceed towards the Aesthetic Appeal in Hindustani Classical Instrumental Music.

Aesthetic Appeal

Aesthetic Appeal is main feature in performing aspect of Hindustani Classical Instrumental Music. Form is inseparable part of Hindustani Music. In general 'Form' is meant to be simple arrangement or order, in this case the *form* signifies the unique internal structure of the composition, whether instrumental Music or vocal Music. We do know various forms of Hindustani Music such as khayal, dhrupada etc. But these forms are not fundamental, in so far as firstly, they restrict directly to the vocal Music, and secondly they are all themselves set in the forms of Raga and Tala, and therefore, can only be said to be "forms within forms". It is hence essential to focus on truly basic forms of Raga and Tala, of these two; however Raga may be said to be more fundamental because though some Classical Music, such as alapa, may well be possible without Tala but Raga cannot be avoided by any form of our Classical Music. This concept may therefore be taken to limit including aesthetical appeal via Raga and Tala in instrumental Music.

Aesthetics is related to perception by the senses, generally relating to possessing or pretending to, a sense of beauty, artistic or affecting to be artistic. (20th century Chamber's Dictionary)

The term "aesthetics" is to be taken to include all studies of the arts and related types of experience from philosophical, scientific or other theoretical standpoints including those of psychology, sociology, anthropology, cultural history, art criticism and education. The term "the arts" shall include all branches of art, both of fine art and of practical arts.²

Music appeared at the early stages of social development when its role was primarily utilitarian; a tune was suggested by the rhythm of work more productive, so rhythm united people in a single process. Music consolidates and

² Journal of Aesthetics and Art criticism

develops the function of sound communication through human speech. At first Music developed in close association with literature. A poetic work was intoned with melody, it was sung. Music formed a similar synthesis with dance. Music also includes onomatopoeia and representational elements, but neither of it is inherent feature. The Musical image lacks the visual impact of painting and the concrete sense of the world. It does not convey precise concepts nor does it create visually tangible pictures or pictures or recount events. Music not so much portrays the world of objects as reflects human feelings and thought. And thoughts become international in order to be expressible in sound. Music is inherently dynamic. It consists not only of a special kind of sound but also of the movement of these sounds, their flow in time expressing the whole gamut of human emotions. It is “the poetry of sound”. Music expresses the essential process of life through its sound images. Music, being the most complex type of art whose images do not have a pronounced representational function, provides the basis for intuitivist aesthetic conceptions. The key elements and expressive means of the Musical idiom are the melodic intonation structure, composition, harmony, Orchestration, rhythm, timber and dynamics. Aesthetics of Music in India like the total aesthetical thought is embedded in the philosophical and spiritual traditions, against the background of the Vedanta and the Upanishad philosophy. For – instance, Nada- Brahma- Vada or philosophy of Music was supreme conceived. The primordial being or the ultimate reality which is recognized as the Absolute is called the Brahman. At the highest level of human experience, this absolute or the Brahman is self-revealed as Sat or Asti (pure existence or being), Chit or Bhati (pure consciousness) and Ananda or Priyam (pure bliss). For that cardinal substance of the Absolute which is the cause of Ananda, the Upanishads use the word, rasa. It is the attainment of rasa that leads to blissfulness. Thus, the rasa is considered the root cause of the supreme bliss or ananda and as such rasa is the core-(essence) of as the source, sustainer and repose of all creation. In all manifestation of creativity the cause is the ananda, the

creation is ananda and the resultant bliss is also ananda. In fact our thinkers believe that the Divine is the greatest artist and the entire universe is His art creation. The supreme Lord having painted the world-picture with His own-self as canvas and His own-self as brush, Himself looks upon it with the delight of an artist as if to assess it objectively and exclaims: “Oh! How beautifully and delightfully has it come out.” This idea symbolizes with clarity and lucidity the entire process of art creation and its appreciation, its essence being supreme delight. From the divine level it descends to the level of human creativity. It is as a reflection of the divine luminosity that the human creativity manifests itself and shines forth; essentially par taking the nature of the divine, although in an extremely limited measure. It is in this sense that the human creative and artistic faculty or the pratibha responsible for the creation of art is described in the Shaiva traditions without philosophical postulates accepting the rasa as the core essence of ananda the crowning aspect of the Brahman. The rasa and the ananda become the central point of Indian Aesthetical traditions.³

Rasa, Raga and Tala in the form of Aesthetical Appeal

Concept of Rasa

The basic concept in Indian Aesthetics is Rasa. A remarkable feature of the Indian aesthetic theory is the basic importance attached to the analysis of the interaction of performer and audience. It is fact that beauty of a composition (whether it is vocal or instrumental) is only seen unless there is an audience which can grasp its beauty. The listeners should be sensitive, or devotee to Music, can also be called as Rasika who able to enjoy or feel rasa. There is a wide range of writings on the subject of Rasa in Sanskrit, Hindi, and English and in many other languages. The term Rasa has many shades of meaning, Bharta, however, seems

³ Music Aesthetics, p-10 -11, by Dr. Manorma Sharma

to be the first who used to denote aesthetic pleasure or thrill invariably accompanied with joy that the audience experience.

Famous Rasa-Sutra of Bharata has been interpreted in different ways by later writers in the light of philosophies they believe in, such as view of Bhatta Lollata, Shankuka, Bhatta Nayaka, Abhinavgupta, Ananda Vardhana etc. All of these philosophers must had experiences first regarding Rasanubhuti or you may say Aesthetical Experiences and then experiments in the form of application of these experiences.

Rasa refers to the precise emotional state that any artistic enterprise draws out, communicates, or imitates. A Musician maximizes the possibility of obtaining the target emotional response from his audiences through any Raga. The tradition has understood a correspondence between a Raga (a melodic structure) and its rasa (emotional content) based on experience and general acceptance.

The experience also suggests that each Raga has the highest probability of eliciting the candidate emotional response during the certain hours of the day/night or during certain seasons of the year. Thus has evolved a performing tradition, which assumes, broadly, a three-way correspondence between melodic patterns (Raga), emotional states (rasas) and environmental and climatic variables.

Music scholars have done various researches to relate Music with a different subject physiology. There are a lot of hypothesis regarding the subject, like the hypothesis is that our bodily and emotional states respond constantly to changes in the quality of sunlight, and climatic factors such as humidity and temperature. If this proposition has any merit, it is reasonable that there should also be specific environmental conditions most conducive to different categories of emotional experience. Our performing tradition has attempted to stabilize its understanding of these probabilities with the benefit of centuries of trial and error.

This configuration of ideas came closer to “scientific” respectability in the first quarter of the twentieth century, when the pioneering Musicologist, V.N.Bhatkhande observed a relationship between Raga scales and their time-specific prescriptions. Since then, other scholars and Musicians have identified additional patterns, which provide some support for the time-theory of Ragas as an evolved parameter in the classification matrix.

The theory, as understood so far, falls short of being a comprehensive and fully organized system of relationships. Some psychometric experiments have been conducted to verify the association of melodic patterns with timeslots in the audience mind. The results are, so far, tentative in their affirmation. It is impossible to predict whether a more ambitious enquiry will ever be attempted, or will even be conclusive.⁴

Concept of Raga with Aesthetic Elements

Raga is a unique feature of Hindustani Music. The definition given by Pt. Sarangdeva in *Sangeet Ratnakara* covers both the structural as well as aesthetic aspect:

*“Yoyam Dhwanivisheshastu Swarnanvibhushiteh :!
Ranjko Janchittanam Sa Rag : Kathito Budhaiyee” :!!*

A peculiar arrangement or organization of Musical sound adorned with Musical notes and their varied movements and having the quality of delighting the heart of men is called Raga. This charm of enchanting quality is the aesthetic element in the concept of Raga. The aesthetical elements have been dealt with comprehensively and brilliantly by the Indian Musicologists.

⁴ Hindustani Music Today, Deepak S.Raja, with a Foreword by Arvind Parikh, p. 12

In this process of free elaboration of Raga, Alapti is the central feature and the soul; of Musical expressiveness, bringing out its ethos and aesthetical beauty. Endowed and enriched with Varnas and Alankaras, which is beautified and variegated with gamakas and sthayas and is full of expressiveness of charming shades and placements of Musical sounds.

Varna literally means colour, caste or syllable. In the context of Music the word is used in the sense of a particular manner and order in which svaras are applied. In the context of Hindustani Music, Varna includes all the possible movements of Music which explain the Raga. There are four kinds of Varna namely-Sthayi, Arohi, Avrohi and Sanchari.

Alankar literally means ornamentation. In Music this stood for various types of tonal embellishments. According to Sarangdeva, a specific arrangement of tone patterns is called Alankar.

Gamaka is defined as-

“Swarasya Kampo Gamakah: Shrotyatrachittsukhaveh”:!

The word Gamaka is derived from the root Gam to go or to move. Sarangdeva has defined Gamaka as the oscillation or shaking of a note which pleases the listener is called Gamaka, Gamaka is a collective term for various melodic graces though they are all alike required to be pleasing. According to Shri S.N.Ratanjankar, the term ‘gamaka’ is in modern Hindustani Music, applied only to sort of forceful accent on a note or a passage of Raga containing a number of notes⁵

The varieties of Gamaka are innumerable. Sarangdeva has told fifteen types of Gamaks in Sangeet Ratnakara i.e. Tiripa, Sphurita, Kampita, Lina,

⁵ S.N.Ratanjankar-‘Gamakas in Hindustani Music’- Journal of the Madras Music Academy, Vol. XXXI, p. 100

Andolita, Vali, Tribhinna, Khrula, Ahata, Ullasita, Plavita, Gumphita, Mudrita, Namita, and Misrita.⁶

Some varieties of Gamaka are un-doubtfully in practice even today although the term used for these have changed to some extent. The word itself today understood in a restricted sense, i.e. as merely a heavy shakes of notes. Thus, as we all know, the phrase “Gamak ki tana” is used only for a powerful pattern, executed with a heavy oscillation and aspirate of notes.

A number of technical terms referring respectively to the various graces of Music are used by the Hindustani Musicians. They are Meend, Khatka, Zamzama, Soonth, Murki, Gitkidi, Bahlava, Dharan, Muran, Laga, Dant, Lagava and Tana.

A few terms are especially in instrumental Music, such as: Ghaseet, Kritan, Thonk, Jhala, Ladi and Lad Guthava.⁷

Gamak is a shake or oscillation of a note which is pleasing to the listener is. Another aesthetically significant, wider and also subtler aspect of the concept of Gamaka is the statement that the process in which a note moving away from the complexion of its original location, moves towards and reaches the complexion or shade of another Shruti is called Gamaka. However, the culmination and the fulfillment of the purpose and of Alapti as the unfolding and elaboration of a Raga is Sthaya. Sthaya gets associated with the idea of stability, constancy, getting established and so on. Sthaya also means a receptacle. With these imports together with its technical import the term Sthaya emerges as the core essence of Raga, as a melodic entity as an organic structure with an individuality and ethos. Indeed, Sthaya becomes the very life-breath of the

⁶ Sangeet Ratnakar, Vol,II, Ch. III, p.169

⁷ Ibid

unfolding and enlivening process of Raga manifestation. It covers both, logical as well as the aesthetically communicative ingredients of Raga.⁸

The aesthetics of Raga is closely associated with the Time Theory of Ragas. From ancient days Ragas have been classified into Day-Time Ragas and Night-Time Ragas, and not only that, Ragas have been classified according to the different hours of day and night. These dictums are not merely conceptions. This is an aesthetic problem. When science suggests that there is no casual nexus between the Sunrise and the Raga Bhairav, or between the Sunset and Raga Purbi, our mind revolts. But a sensitive mind will find a sense of awakening in Raga Bhairav and a sense of submissive retirement in Raga Purbi.

Likewise, Raga Darbari suggests dazzling approach by using komal gandhar, komal nishad and dhaivat in a different manner. A well versed executant cannot fail to suggest this and a well informed sensitive listener can easily derive the ethos. Therein has the proper aesthetics of Raga Darbari.

Another important discussion is about seasonal Ragas. Raga Megh and Malhar are the melodies of our rainy season. That does not mean that these Ragas should represent the sound of thunder storm, rainfall or the cry of frogs. Gross representation is not function of our Ragas and raginis. But a lover of these melodies can easily understand that these are essentially associated with the rainy season. Yet there is a difference between the atmosphere of Raga Megha and that of Raga Malhar. While, Raga-Megha creates the atmosphere of sonic gravity of the rainy season, Raga-Malhar is more closely associated with the un-restful atmosphere of torrential rains.. Pure gold is precious but of no use. It requires combination of other metals for making ornaments. Similarly, Musical motion is assuredly accompanied by aesthetic emotion.

⁸ Significance of compositional forms in Hindustani Classical Music, Dr. Manjushree Tyagi, p.94

An essential quality of a Raga is that every time it is played or sung it makes a new effect of attention. This attention renewed each time, discovers new words within the known world and opens windows to the sun. Raga's possibilities are infinite and yet it always remains unfinished.

Concept of Tala

It is true that Music is commonly regarded as 'an art form consisting of sequences of sounds in time, especially tones of definite pitch organized melodically, harmonically, rhythmically and according to tone colour'⁹

Here, the word *rhythmically* refers to *Rhythm* or *Tala*. The formal relations without whom Music cannot exist are first of all rhythmic. A single sound can be Musical, but it cannot be [the art of] Music; and for a succession of sounds to be heard as Music, they must be connected by a perceptible temporal pattern of duration and stress-in other words, by a rhythmic form². The aesthetic aspect of Tala in Hindustani Music is very dynamic. Raga has its aesthetic emotion. When set to Tala, that emotion gets its measured and regulated motion. There are various Talas, such as of equal beats, of uneven complex beats and divisions, of spontaneous structure, etc. each Tala again, can have different tempos or laya, such as extra slow (Ati Vilambit), slow (Vilambit), moderate (Madhya), fast (Drut) and too fast (ati drut). Hindustani Musical sensitivity differently responds to these varieties of rhythm rotations. In various songs (compositions) the rhythm or Tala is intrinsic or inherent. Even without percussive accompaniment the Tala is felt. Therein lies the application of percussive strokes, be it by Pakhawaj or Tabla, the Tala becomes prominent. It takes its individual entity and identity. Solo Tabla or Pakhawaj has become very much popular item of present day concerts. Delicate patterns, intricate divisions, complicated movements and all such fineries come into existence through this independent status of the art of Tala, played in

⁹ Collins English Dictionary, Collins, London and Glasgow, 1980 Reprint, p.970

Pakhawaj, Tabla etc. the role of Music becomes secondary then. Only a little piece holds the laya or tempo.¹⁰

Talas played on Tabla or other percussion instruments like Pakhawaj etc., are able to produce many rasas. The table below gives an overview regarding:

Rasa	Tala	Tempo
Shringar	Three, seven and eight beats Talas such as Dadra, Rupak, Keharwa and TeenTala	Slow, soft and delicate speed
Karuna	Seven beats Talas such as Rupak, Tivra	Slow and sad
Veer	Ten, twelve and fourteen beats Talas like SulTala, ChauTala and Ada Chautal	Fast tempo with brave austere and graceful
Bhayanak	Twelve and fourteen beats Talas like Chautal, Dhamar	Medium tempo having fear and dreadful
Hasya	Four or five beats Tala such as ancient EkTala, ChakraTalaand Kehrawa fast	Uneven and maddening
Raudra	Twelve and fourteen beats Tala like	Very fast and high

¹⁰ Hindustani Music and Aesthetics Today, p. 107, S.K.Saxena

Rasa	Tala	Tempo
	Chautal and Dhamar	velocity
Vibhatsa	Any Tala of uneven divisions and beats	Unbalanced and uneven
Adbhta	Eleven, fifteen and sixteen beats Talas like Kumbha, Gaj-Jhampa and Teental	Uncontrolled and astonishing
Shanta	Twelve and fourteen beats Talas such as EkTala and Jhumra	Even. Balanced and peaceful

Table 4.1: Relationship of Rasa, Tala and Tempo

Experimentation in Performing Aspect

The present trend and prospect of experimentation in performing aspect of Hindustani Classical Instrumental Music is very encouraging and bright in every respect. Experimentation in Hindustani Instrumental Music in reference to performing aspect can be seen in the emergence of Orchestra and Fusion Music.

Orchestra

The term Orchestra has been derived from the Greek term *Orcheomai* meaning 'Dance'. In ancient Greek theatres, it stood for the space, allotted to the chorus of dancers. In modern theatres, the part of the building assigned to the instrumentalists; and in the modern concert rooms, the place occupied by the instrumental & vocal performers. Orchestra is the general name for an ensemble of instruments and players of several different kinds under the direction of a

single leader or conductor. It is distinguished from the chamber-ensemble by the variety of its constituents and by the fact that in same parts more than a single player is usually included.

Orchestra is known as "Vadya-Vrinda" in Indian Instrumental Music. In other word we can say- "Vadya-Vrinda" is the noun given to the ensemble of instruments playing Music collectively in an 'India form'. The word 'Vadya-Vrinda' consists of two words- Vadya and Vrinda.

Vadya is made up of a dhatu vad which means 'to speak' and vadan means 'to make it speak'. 'Vrind' means 'collection' (Samuha). Hence the word Vadya-Vrinda means the collective playing of Musical instruments. In general, it means that the different kinds of Musical instruments are given to play different parts of a Musical composition.

Since ancient times, Music is known as a strong medium to express the human emotions. Different types of sounds express different emotion and Musical instruments were originated to create these different sounds. The group of instruments sounded together creates liveliness and gives a meaning to the whole Musical expression. The experiments to assimilate different instruments together started centuries back. In Indian Music, reference to Vadya-Vrinda is available in ancient literature. In India, it existed for religious and socio-cultural purposes. Also, Vadya-Vrinda used to accompany the dances prevalent during those times. There are same pictorial as well as literary evidences which tell us about the instrumental ensembles. Hence, it is a misconception that the concept of Vadya-Vrinda has come from the west.

References:

1. The root of Orchestra's birth is the pre-historic "Devalaya-Sangeet". In the 'Devalaya-Sangeet', people were used to play Dhol, Shankha or conch,

Ghanta, Ghanti, Damru, Thali, Manjira, Jhanjh, Veena, Mridanaga, Muraj, Nagara, Shehna, and Ghariyal etc. named various Musical instruments in a proper tempo. Later on with the addition of Natya-Sangita & Nritya-Natika (drama), the Orchestra Music got develop day by day.

2. Bharata has introduced Orchestra as 'Kutup' in the Aatodya Prakrana in Natyashastra literature. He also mentioned that Orchestra was in used during the time of festivals, wars, ritual celebrations etc. The director of Orchestra was known as 'Lisjotava' who was will experienced in playing Musical instrument as well as knowledge in use of Musical instruments. Besides kutupas, we find mention of different religious, royal and domestic.

Orchestra was known as "Turya" in Padini period & the Musicians who wish to join the 'Turya' were called 'Turyanga'.

3. Bharata has divided kutup (Orchestra) in three different geners i.e. Tata-kutup, Avnaddha-kutup & Natya-Kutup.
4. Orchestra was known as 'Navbat' in Mughal period. Later on Orchestra was called 'Vadya-Bhand'.
5. We find references in the Vedic literature that lute (Veena) and drum (Puskara) and other Musical instruments were known as Musical concerts or simple Orchestras¹¹.
6. The sculptures of early eras supply palpable evidences of group recital of Musical instruments (Vrinda Vadana) and group singing or chorus as prescribed in ancient India¹².
7. We can find a lot of evidence in Ajanta Caves (2nd-7th Century A.D.), Barhut Stupa (2nd Century), Bagh caves (4th-6th Century A.D.), grills temple

¹¹ A Historical Study of India Music by Swami Prjananada, p. 89, Munshiram Manhorala Publications Pvt. Ltd.

¹² Ibid p.90

of kapileswara (6th-7th century AD) at Bhubaneswar, Parmeshwara temple (6th-7th Century AD) prescribed dramatic stages, dancing postures, a band of players of Musical instruments as if engaged in keeping rhythms of dance. Usually the Orchestra or Musical concert consisted of some harp-shaped lutes (veenas), drums (pushkaras) and cymbals.

8. In different inscriptions, especially of the Mogadhian and Mourya -Seythian periods, we find references of group-dance, group-singing, concert and Orchestra.
9. The Orchestra- party and the dance motive of a dancing girl (nats) as depicted in the Pawaya at Gwalior of the 11th Century AD, is also very significant in this context. The Orchestra as depicted here, consists of a Sarod like Veena, Flutes, Drums and Cymbals.
10. Sarangdeva has given an elaborate description of Kutupa (Orchestra) in Prakirna Chapter (vide III). According to him Vrinda was known as Kutup and was really the natya kutupa and only used in dramatic performances. The drum, Puskara was the principal Musical instrument in the Orchestra.

"Kutupa travanaadhosya mukhyo mardange Kastatah"

He has also given the names of drums e.g. Panava, dardura, dhakka, mandidhakha, dakkuli, Pataha, Karata etc. were used in the Kutupa.

He has elaborated the Natyakutupa i.e. combination of Musical instrument. This Kutupa was divided into three classes according to their qualities. These categories were Uttama, Madhyama and Adhama.

Simhabupala has employed the term Vrinda and Sanchita or Samighata to mean 'collection'.

11. Buddhism and Jainism had attained great progress which facilitated adequate development in progress of Music. In this period the tradition of collective

instrumentation was at its peak. Orchestra was referred to as 'Torya'. In collective instrumentation Mridang, Veena, Dundubhi and Dhap were used. 'Nanditoor' includes performance of p-Musical instruments together. In a fiction captioned as 'Pitra-Putra Samagame' it is stated that on the birth of Lord Budh, an Orchestra of as many as 500 Musical instruments was used.

12. The prevalence of Orchestra during Mughal period has been described as 'Naubat' (literally nine performers in an old institution of Indian Music). They used to sit in the balconies over the getaway of cities, palaces, mansions, or in other special place and perform at scheduled hours of the day & night. The place where they used to sit and perform is called the Naubat Khana.¹³ Nine performers of Naubat includes 2 shehnai player, 2 drummer (Nakkarchis), 1 bell ringer (Jhanj), 1 karnai player, 1 drum-beater (Damama), 1 baridar (Attendant to Warm the drums and fills the hukas for the party) and 1 Jamadar (conductor and leader of the band).
13. "Roshan Chouki" band was played on the festive occasions would proceed the bridegroom in a marriage procession or would go in advance of a noble man" cartage. This band comprised of two UNs players¹⁴, one drummer who would beat on the champ, and one bell-ringer who would shake the Jhun-Jhuna in rhythm.
14. In the British period, Orchestra was needed for the publicity and extension of Drama. Drama companies were organized and the shape of Orchestration became clearly available. In this period, number of Western instruments were more in Orchestra e.g. clarinet, trumpet, Violin which were used in combination with Indian Instruments. Some Indian kings and Nawabs tried to understand and feel foreign Music. Some of them invited Indian Musicians to organize Indian Orchestra. For settlement of an independent system of

¹³ The story of Indian and its instruments, Ethel Rosenthul.

¹⁴ The archieve is now with the 'Delhi Symphony Society' which has come to it as a donation.

Orchestra, the Nawabs of Rampur, Maharaja of Maihar and Maharaja of Barod were prominent. Khetra Mohan and Habbu Dutt first organized Orchestral group late in the 19th century. But that melody prominent system of Orchestra at best is simple amateurish group. With the new change, the Vadya-Vrinda (Orchestra) was influenced by addition of some Western Music instruments in Orchestra like - Clarinet, Harmonium Trumpet, and Violin etc and as a result the compositions became more independent of Ragas and the Western harmony was also being used. In Bengal the experiment on the new system of Orchestration were carried out about 100 years before. The first independent performance of Vadya-Vrinda is known to have taken place in Bengal, which was lead by E.M. Goswami in 1959, who was assisted by SM Tagore and Jatinder Mohan.

Role of legends in Orchestra

1. Main person behind establishing independent Vadya-Vrinda among masses were Nawab Rampur Maihar, Maharaja Baroda and Nawab Bahadur Ali Khan and Raja Hussain Khan.
2. The pioneer efforts were made by Ustad Allaudin Khan. He tried to enrich and broaden contemporary Music by joining some Western instruments and worked upon the clarinet and the Violin in Calcutta Vadya-Vrinda. Also he had the opportunity of taking tenor of Western from the famous Vadya-Vrinda composer Habitat and the Band Master Lobo. He himself had the opportunity to perform independently 'Vadya-Vrinda' or Orchestra in synch with his emotions. Apart from the Classical compositions, he also used the folk-tunes for his compositions. This Vadya-Vrinda was known as "Maihar-Band" The first public performance of this band was in 1924 at Kesar Bagh, Lucknow. After this memorable performance, he performed successfully at

various other cities such as Allahabad, Calcutta, Benaras, Rampur, Ayodhya, Rajgarh, Delhi etc. Though his Vadya-Vrinda was influenced by the Western Orchestra, he exhibited a unique style by using melody.

"Ustad Allaudin Khan incorporated the violon and cello into his ensemble along with a contraption. He named Naltarang, made by gun barrels. He also introduced a Banjo Sitar which too, together with Sitar, Harmonium, sarod and Violin, produced some lively Music.

Some of the Orchestral compositions of Maihar Band were based upon Raag Tilak Kamod, Bihag, Chhayana and Hindol.

3. An another famous band was the Baroda Vadya-Vrinda. One of the famous performances by this band was given in third all India Music Conference held in Benaras 1919. The instruments included were: flutes, Sitar, Surbehar.
4. Mastero Uday Shankar was not satisfied with the Indian Music played by Western Orchestra. He realized the urge for Indian Musical Instrument to convey authenticity and rhythmic variation to his dancing. He also formed his own Orchestra with the help of Ustad Allaudin Khan brother Ravi Shankar, Vishnu Dass Shirali, Lalmani Mishra and the talented Musicians which conveyed the emotion Indian dance part.
5. One of the disciples of Ustad Allaudin Khan named Timir Baran did significant experiments in Indian Orchestra. He studied a lot of compositions of Ustad Allaudin, as a result of which he acquired the proficiency in playing and compassing Orchestra the extended & presented the Maihar Bands proficiency in Orchestra and introduced a new Orchestra so Uday Shankar appointed him as a director of the Ballet Music group. He directed famous work of Legend Ravindranath Tagore's Hungry Stone, Megh Malhar of Bibhooti Bhushan, Peace symphony, Alladin and his wonderful lamp, blackout in the Middle East, Aprajita, Lalita Gouri, Shishutri Man Bhajan

etc. as well as he conducted the best dance dramas like Indira Gandharv, Marvari Dulhan.

6. Another 'Nizam Symphony Orchestra' came to known in the period 1940-48. It was introduced by the Nizam of Hyderabad. Nizam symphony Orchestra has a permanent German conductor. Though the state rulers of Mysore, Darbhanga, Patiala and Kapurthala also conducted symphony Orchestras yet Nizam's Orchestra was the best Musical group and the envy of all princely states. The main significance of this Orchestra was that it hired foreigners as an expression of superiority. Nizam's Orchestra included known foreign Musicians of their time and its Music represented all the important works prevalent at that time.
7. Pt. Ravi Shankar brought Indian Orchestral Music to the concert platform by successfully founding the 'National Orchestra' of All India Radio in Feb. 1949. Subsequently he composed and conducted Music for it. According to him, Indian Music has never been static and it has always enriched itself by new experiments. His Orchestration's main significance was that it did not corrupt the set traditional styles of Indian Music but only added to the rich variety of our arts. Pt. Ravi Shankar emphasized that the spirit of Indian Music should be maintained. He said that while using Indian Ragas in Orchestra, the composer must have complete knowledge of the Musical tradition and should be able to draw the mood of Raga. He employed Sitar, Veena, Sarod, Sarangi, Vichitra Veena, Bansuri, Jaltrang, Tabla, Dholak, Drum, Jhanj and few other instruments in his Orchestra.

Different kinds of Orchestras were composed by Pt. Ravi Shankar i.e. pure Classical, semi Classical, folk styled. Pt. Ravi Shankar also performed with Zubin Mehta, the famous Western composer, in many Indian festivals. He also played with Japanese Musicians in 'East Creates East'. In 1958 a famous composition, 'Melody and Rhythm' was conducted by Pt. Ravi Shankar in

Triveni Kala Sangam which presented India Music Panorama. This program was heard by Pt. Nehru and well appreciated by him.

8. Attempts have been made by Ustad Ali Akbar Khan, Pannalal Gosh, T.K. Jayaram Ayyer, P. Sambammorthy, Emani Senkara Sastri, Anil Biswas, D. Amel, Vijay Raghav Rao, Raghunath Seth etc.
9. Some other significant effects have been made on Indian Orchestra by some Western artists e.g. Waiter Coffman conducted dexterous experiments in Indian Orchestra from AIR Bombay. He conducted his compositions by containing one Raga and that Raga as a basis concept for all the movements. He used both Indian and Western instruments. In another Orchestra he also used nine Ragas for a basic composition. So we can say that he composed the Orchestra in such different way that we can easily find the different varieties in his various Orchestral compositions.

Characteristics of Orchestra

Indian Classical Music is based on the Ragas ("colors"), which are scales and melodies that provide the foundation for a performance. Unlike Western Classical Music, that is deterministic, Indian Classical Music allows for a much greater degree of "personalization" of the performance, almost to the level of jazz-like improvisation. Thus, each performance of a Raga is different. The goal of the Raga is to create a trance state, to broadcast a mood of ecstasy. The main difference with Western Classical Music is that the Indian Ragas are not "composed" by a composer, but were created via a lengthy evolutionary process over the centuries. Thus they do not represent mind of the composer but a universal idea of the world. They transmit not personal but impersonal emotion. Another difference is that Indian Music is monadic, not polyphonic. Hindustani (North Indian) Ragas are assigned to specific times of the day (or night) and to specific seasons. Many Ragas share the same scale, and many Ragas share the

same melodic theme. There are thousands of Ragas, but six are considered fundamental: Bhairav, Malkauns, Hindol, Deepak, Megh and Shree. A Raga is not necessarily instrumental, and, if vocal, it is not necessarily accompanied. But when it is accompanied by percussion (such as Tablas), the rhythm is often rather intricate because it is constructed from a combination of fundamental rhythmic patterns (or Talas). In Orchestral compositions, it is very difficult to maintain the basic character of Indian Music which is mainly based on experimentation. Awasthy wrote, "An Orchestral composition normally meant an ensemble of a number of instruments playing in unisons." Similar views are of S.P.Jain, the writer of the "Art of Broadcasting". According to him, "The Orchestra does not offer any room for individual improvisation. It calls for absolute team spirit and discipline. The selection of an instrument or a group of instruments is to be made judiciously. In an Indian Orchestra, the use of stringed bowed instruments is quite prominent, perhaps because it lends a kind of melodic fullness in the Orchestral piece and it is the mainstay of an Orchestra."

People who eagerly want for new invention in the Music, whether he is a layman or a master in the art, whether belonging to the younger generation, who will immediately accept any change or elderly people who will slowly but surely welcome any new change, whether it is village folk or city dweller, whether residing in the East, West, North or South of the world, everybody will like the new experiments as it attracts everybody and as artists in difficult fields will show their talents in their respective instruments and it gives an opportunity to the people to know about the performance of the other instruments which they have not hitherto come into contact with. Thus, one should know the main characteristics explained here as features and techniques of experimentation for inventing experimental Music:

Features of Orchestra

1. Raga and Melody

Indian Orchestra are generally based on Raga, it may be one Raga or mixed with another too. Raga is an artistic and pleasing combination of notes and not a mere melody. The very soul of all Indian Music can be said to be Raga which creates passion. While melody is natural flow, Indian Music is generally melodic. A succession of single Musical sound, the factors which determines the character and effect of a melody are its mode, its rhythm and its design in relation to pitch which may for convenience be referred to as its contour. In some Musical compositions melody is combined with harmony. A melody performed by the Orchestra, and the signers, separately or in Unison is enriched by infinite rhythmic and harmonic patterns. In Orchestral works a melody is usually introduced by one instrument while the remainder of the orchestral composition undergoes many changes both in pitch and tempo. In India generally conjunct melodies are used. Indian melodies have a fixed meaning to each note.

2. Poly Phony

In Indian Orchestra, Poly Phony is reflected at times. Polyphony is a case of plural melody having an independent interest. In polyphonic music, the note heard at any one single moment need not necessarily relate as the notes of a chord. It is interesting to observe that the listener can never hear all the melodic lines at once as separate lines. The separate lines must differ enough to be clearly distinguishable, and at the same time blend enough to be accepted side by side. To differ rhythmically they may contract in note values and perhaps even in meter. To differ in phrasing they must divide into phrases of varying lengths that overlap rather than coincide. To differ in timber the lines may be performed by instruments or voices of contrasting

tone colours. And to differ in range the lines may, of course, be written in different registers of the pitch compass. The force of dissonance in polyphonic is often enhanced by the ornaments.

Thus, we can say that polyphonic words they very important factor in formation of an Indian Orchestra.

3. Rhythm

Rhythm is also major component of Orchestra. It has a very important role in the formation of Orchestra. It is a wide subject which demands an elaborate exposition. But in brief, we may say that, through a logical and systematic method, Rhythm is the main object of Indian Tala.

Tala is derived from the combination of the syllables 'Ta' and 'La' from Tandava, the cosmic dance of Siva and La from Lasya, the dance of Parvati, (Siva's feminine counterpart)¹⁵.

4. Musical Notation

It is a visual record of heard or imagined sound. It also functions as visual instruction for performance of Music. It generally implies written or printed form. It is used for memory or as a communication function. It should communicate with the best possible oral tradition. It serves as a means of preserving Music over long periods of time.

It is difficult to assemble all the basic elements of Musical sound (such as pitch, interval or distance between notes, location on scale, duration containing Rhythm, meter, tempo, Timber, Volume etc.) in a notation. Thus many use single pattern with melody and use rhythm with several patterns.

¹⁵ Music Memory, Ravi Shankar and Penelope Estavrook, p.5.

In brief Pt. Bhatkhande's swarlipi has been popular and has been mostly adopted in North Indian Music and Pt. Vishna Digambar Paluskar's swarlipi has been adopted in South Indian Music.

5. Score Reading

Score reading is the facility for alternating the essential feature of the melodic and Harmonic structure in Orchestral score. In Indian Music the score scheme is applied for some Orchestral works these days. Indian score is depicted through notation in divisional manner because it is difficult for Indian Music to appear on staff with so many delicate embellishment and complex time patterns.

6. Arrangement

Arrangement is the adaption of a composition for instruments other than those for which it was originally written. In Indian Orchestral context, this word has been used for properly systemized form of instruments being used in Orchestra to portray required tonal colour.

7. Conducting

Conducting is also an important element for formation of an Orchestra. In simple words, we can say that conducting means the direction of a number of performers in a unified Musical effort by means of manual and bodily motions facial expressions etc. In Indian Orchestra the players generally play after so many retrials that they memorise their pieces and play. Sometimes conductors are there for time keeping but conductor less Orchestra are also in a vogue. Thus, the conducting part is more important in Western Music.

Orchestration is a manifestation of the increasing wish for group activities and participation. That's why the loss of harmony is legitimate. That is the reason eastern and Western Music employ harmony in Music form. Indian

Music should adopt it as a fusion of some Western element but not give up its own melodic technique. Orchestra should develop with the mass appeal to denote the tradition of India Music. Music has been a very controversial point for a number of years. The connoisseurs of Music, both Indian and Western tend to consider all the modern attempts at harmonizing Indian Music at best possible level. The lay man has got used to orchestral accompaniment for songs and seem to have taken some liking for it.

Techniques of Orchestra

Music is the least material of all the fine Arts. It offers infinite freedom to the fancy of the artist and it is therefore called the Art of all Arts. But this does not mean that the freedom is absolute, for Music must necessarily employ the medium of sound for its expression and before being able to discharge its higher function as an art, must first obey the laws which make sound Musical.

To elaborate techniques of Indian Orchestra, I would like to give reference of Vishnu Dass Shirali, who introduced Indian Orchestral composition under the following categories:

1. Thematic compositions on the beauty of nature, portraying a story or a poem, where one or more simple 'Raga' or melody can be used.
2. Elaborate compositions in a Raga in a traditional way, in which selection of Ragas to be made with a particular idea of using shrutis. This could be of non-thematic or abstract motifs in Classical style.
3. Compositions built entirely on folk-arts to suit the popular demand where Classical Music is not employed. These can be of a thematic or non-thematic motif.
4. Compositions of purely rhythmic motif built on drums and percussion variety.

5. Compositions for choral Orchestras with or without instrument can be included in the above four categories with thematic or non-thematic motif. There can be subjective or abstract emotional or romantic.

All the elements play an important role in construction the fiber of Indian Orchestration. Orchestration of Ragas that is in Classical Music could be possible and to a certain extent can be permissible. The instrumental sounds of various timbre and tones blended in characteristic combination to produce of variety of tone colour. It is possible to have this aspect in Indian Classical instrumental Music by forming a sort of counterpoint through superimposition of melodic passage with different groups of Musical instruments. In addition to the parent melody a number of minor melodies could be placed in the composition as it were having all the characteristic of the parent melody which is still possessing a distinctly individual quality of their own.

While forming an Orchestra, the Classical Music should remain intact and untouched by any modern external Musical influences. The Orchestration and Orchestral Music should be treated as an independent media of expression and to grow along without traditional aspect.

Kama Sastri believed that the initial phrases of Orchestral compositions are the most important for its proper and attractive development. The composer would run through many ideas in his head and might be so preoccupied for three or four days before translating his ideas into sounds.

An Orchestrator must have some qualities like a good aural imagination, practical common sense, clear well ordered style, alert mind for point of interest, showmanship and a sense of the drama.

Orchestral Experimentations

Indian government invited many Western Orchestras under different cultural exchange programs. It affected the public taste by way of appreciating Western Music's harmony and chord system. The Musicians experimented to give Vadya-Vrinda a colorful and non-traditional look.

For instance, London Symphony Orchestra steps down on the shores of India in 1948. The performance was very well appreciated by Pt. Jawaharlal Lal Nehru who himself was leading the list of VIP's. The performance was well complimented as a seal of acceptability for Western Classical Music in Independent India. Delhi Music Society (DMS) was established to promote Western Orchestra. Through the establishment of DMS, Western Orchestra was promoted as institutional outlook.

With the break-up of the Patiala Orchestra maintained by the Maharaja of Patiala in 1952, an opportunity came to the newly established management of Ashoka Hotel in New Delhi to re-assemble this Orchestra with additional inputs of talents and thus the Ashoka Hotel Concert Orchestra was created in 1955-56. The Prime-mover of this idea was Ms. Daulat Nanawati who was the Head of the Department of Western Music in AIR Delhi. She collected the volunteer members of this disbanded Patiala Orchestra and selected Musicians from Bombay and also recruited some European Musicians, to establish the hotel Orchestra consisting of 22 members. The Orchestra led by S.N. Gulati was helped by the management of Ashok Hotel to go to Holland to be trained in composition and conducting. He remained with this Orchestra as its leader and conductor until 1979, when the Orchestra was disbanded, because by now public tastes for Music in Delhi were becoming populist to AIR.¹⁶

¹⁶ Coutesy: The Hindustan Times, Saturday Magazine, Nov. 26, 1994

The Orchestral Music is purely, the idea emerged from the organization called All India Radio., although it was a new experiment, the popularity of Orchestra and orchestral compositions started growing due to AIR and it also had a pioneering contribution as regards exploring new dimensions in this field. During the British period in India, in medieval times, many Orchestra bands came to the fore under the patronage of kings. But after independence and with the abolishment of Raj system, their Orchestras were disbanded. During this period, such efforts were made to bring Indian and Western Music closer. Attempts were also made by few Indian Musicians to compose Orchestral Music and to propagate Orchestra. However, efforts continued till the formation of 'National Orchestra'. Two separate orchestral units were established in the external services division of AIR and functional independently under Pt. Ravi Shankar and T.K. Jayarama Iyer. The initial steps towards the setting up of an AIR Orchestra go back to the year 1949. The Vadya-Vrinda, however, came into existence in 1952, with 27 instruments. , In 1952 two separate units were combined and taken over by the Delhi Station of AIR. This individual unit was named as "National Orchestra or AIR" or "Vadya Vrinda" in which only selected compositions were broadcast. Pannalal Ghosh, Emani Shankar Sahstrai, T.K. Jayarama and Ravi Shankar had also excellent compositions to their credit. Its Hindustani section was under Pt. Ravishanker though later Late Pannalal Ghosh looked after the section. Karnataka section was supervised by T.K. Jayaraman Iyer. This was the first real step taken by AIR in experimentation in the history of broadcasting Classical Music. Its strength varies from about 22 to 28 members according to the requirement of composition. Satyadev Pawar has also directed the Vadya-Vrinda of AIR for many years in Delhi. Mostly, these compositions were thematic and based on Classical style. Every AIR station had an Orchestra of its own, like Delhi Radio Orchestra, A.I.R Voice Orchestra and such others. The broadcast recitals were based on different Ragas like Hans-Narayani, Alhaiya-Bilawal,

Gunkali; Shukla-Bilawal etc. these performances were also included in the special audience programmes to popularize Classical Music.¹⁷

Orchestra to Fusion Music

The Indian Musicians tried to revive the art of Orchestra. They experimented with harmony, chord and Musical instruments. The earlier experiments were quite simple. For example, the method for composing was to take a Raga, treating it with as much Classical purity as possible. The ensemble played the whole alap and jor movements followed by a piece within a Tala-framework. There were no counter-points or harmony in these pieces nor did all the instruments play together all the time. The effect was altogether new. Slowly there came a change in the attitude of the Indian Musicians. They realized that Western instruments, Violin and its family could portray Indian Music beautifully. They also found that in an Orchestra piece, where a certain bass quality is required, the cello and double-bass add richness of tone. After this awareness, they started using all the members of Violin family as well as the other types of instruments, especially reed instruments. The Indian Musicians also influenced the Western world with the traditional Indian Music of model character. With both sides appreciating each others Music, they tried to insert new ideas to create a new concept in Vadya-Vrinda called "**Fusion Music**". It was not only the fusion of Musical instruments but a fusion of different minds. It was a Music which originated and developed in line with the desires of people of various nativities and civilizations. The fusion of minds between the artists leads to the effective fusion of Music which even resulted in the unity of mind between the artists and the public.

¹⁷ Development of Hindustani Classical Music; p.343; Rama Saraf

Indian Fusion Music

Fusion Music is related to the advanced culture of Indian Music. In many walks of life, Indian traditions have been cumulative result of the inter-relationship between indigenous and new cultures. On account of its long history and accessibility, India has proved to be an ideal ground for many cultures to strike roots in the land. In each historical period, an interface emerged between indigenous Indian culture on the one hand, and one or more new/incoming culture(s) on the other. It is easy to understand that in each successive phase the indigenous culture that participated in the process tends to include in it the new culture(s) of the earlier period. As a consequence, fusion Music has become a hold-all term that attempts to accommodate Music-related ventures of all sorts, too dissimilar to be considered, together as subsumable members of the same category or class.

The new age music audience has been especially receptive to this trend, welcoming the opportunity to extend their psychological experience beyond western Cultural paradigms and immerse themselves in the musical ideas and emotions of other works. From pop to classical, Cross-Cultural influences are an important aspect of virtually all areas of progressive Contemporary Music¹⁸.

Alain Danielou¹⁹ said about ICCR in a music conference that “The present promiscuity in culture trends to create hybrid, low-standard by-products. We have today a sort of universal pie- music, universal pie-painting, universal pie-architecture. Yet, we all know national by-products of modern communications donot represent any particular culture which will develop in centuries to come, but we donot know the future”.

¹⁸ Adhunik Antrashtriyakaran Mein Bhartiya Shastriya Sangeet Ki Bhumika, Neelam Bala Mahendru, P. 236.

¹⁹ Alain Daniélou (4 October 1907 – 27 January 1994) was a French historian, intellectual, musicologist.

Characteristics of Indian Fusion Music

Fusion music is considered as an experiment with music. It does not manifest any form of cultural expression. World music as 'Fusion' or 'Cross-Culture Music' is nothing other than a blend of different traditions. This is where we see the really ground-breaking role of Music today. This is where musicians move beyond their personal historical and cultural limitations and together with other musicians from other cultural backgrounds, creates new ways of being together, for themselves as well as for the listeners. World music does not mean traditional or folk music. It may refer to indigenous classical form of various regions of the world, as to modern cutting edge; pop-music styles as well. Succinctly, it can be described as local music form out there. World music is, most generally all the music in the world. Music from around the world exerts wide cross-cultural influences as styles naturally influence one another and in recent years, world music has also been marketed as a successful genre in itself. Academic study of world music, as well as the musical genres and individual artists with it has been associated, can be found in such disciplines as anthropology, folkloristic, performance studies and ethnomusicology.

Mark Philips writes in his book 'GCSE Music': We are able to listen and analyse different styles and flavours of music from every corner of the globe through the world-wide web, radio and digitally recorded sounds. It is far easier for us to gain an appreciation and an understanding of music from different cultures, where composers of one culture have listened music from another culture and have then incorporated music from that other culture into their own composite style. This multi influenced music is known as fusion music.²⁰

Fusion Music is a blend of different traditions. It is also known as cross-culture Music. This is where we see the really ground-breaking role of Music

²⁰ Adhunik Antrashtriyakaran Mein Bhartiya Shastriya Sangeet Ki Bhumika, Neelam Bala Mahendru, P. 238.

today. This is where Musicians move beyond their personal historical and cultural limitations and join together with other Musicians from other cultural backgrounds, creating new ways of being together for themselves as well as for the listener. Fusions have been happening for centuries through the medium of travel, as Musicians have moved around the planet. However, 20th century radio and recording technologies stimulated an exponential acceleration of the process. The new age Music audience has been especially receptive to this trend, welcoming the opportunity to extend their psychological experience beyond Western cultural paradigms and immerse themselves in the Musical ideas and emotions of other worlds. From pop to Classical, cross-cultural influences are an important aspect of virtually all areas of progressive contemporary Music.²¹ The main characteristics of fusion genres are variations in tempo, rhythm. Sometimes the use of long Musical "journeys" can be divided into smaller parts, each with their own dynamics, style and tempo.

In Indian Music contexts it can be generalized that fusion Music has mostly flowed in three main streams: Indo-British, Indo-American, and Indo-Caribbean. Other combinations are of course being added to this stream, but the three identified above are still the major ones. In this regard, Hariharan and Leslie Lewis team up under the name of 'Colonial Cousins' is not surprising. Similarly, Zakir Hussain's efforts can easily be identified as Indo-American. In such efforts, the inter-cultural aspect is often sought to be emphasised in every possible way. An interesting instance is of performers with names such as Malkit Singh (a Punjabi folk singer), Stephan Cheshire Cat (a British rap performer), and Bally Sagoo (a bhangra remix artiste) representing East-West cultures coming together, to present bhangra in fusion category. Depending on the depth and rigor of Music-

²¹ Music: Cross-Cultural Perception, Preface, by Praveen Patnaik

maker efforts, fusion Music may or may not prove to be a step towards confluence Music.²²

Fusion Experimentations

Fusion is not a very old trend in Indian Music. Fusion trend is said to have begun with Ali Akbar Khan's 1955 performance in the United States. Interest in Indian Music (until then largely unknown in the west) was triggered by Bangladesh-born sarod player Ali Akbar Khan's 1955 concert in New York. Eventually, Western curiosity for Indian Music wed the hippy ethos and (thanks mainly to the Byrds' *Eight Miles High*) "Raga-rock" became a sonic emblem of the Sixties. His album *Music of India - Morning and Evening Ragas* (1955), containing two side-long Ragas (the traditional *Rag Sindhu Bhairavi* and his own *Rag Pilu Baroowa*), was the first Indian Classical recording to appear in the West, and the first recording of Ragas. Another disciple of Ali Akbar Khan's father Allaudin Khan, Sitar player Ravi Shankar, would become the star of Indian Music. He first toured the west in 1956, when he was already a veteran and made friends among pop stars (George Harrison of the Beatles became his student in 1966). Among his historical performances are his masterpiece *Raga Jog*, from *Three Ragas* (1961), the *Raga Rageshri*, on *Improvisations* (1962), and the *Ragas and Talas* (1964), containing the *Raga Jogiya* and the *Raga Madhu Kauns*.

It is said that Indian fusion Music came into being with rock and roll fusions with Indian Music in the 1960s and 1970s. But it was limited to Europe and North America. For some time the stage of Indian fusion Music was taken by Pt Ravi Shankar, the Sitar maestro. In the 1960s, Classical Indian Music entered a new phase when leading Indian Musicians like Pandit Ravi Shankar and Ustad Ali Akbar Khan began to give performances abroad and started teaching instrumental Music to Western students. The renowned Indian filmmaker, Satyajit Ray, also

²² Perspectives on Music: Ideas and Theories, p-74, by: Ashok Da. D. Ranade

brought Classical Indian Music to the attention of Westerners through the Music scores of some of his early films, which were composed by Ravi Shankar and Vilayat Khan. In the course of time collaborations ensued between Indian Musicians and Western Musicians and a new kind of experimentation on fusion Music began. Pandit Ravi Shankar was one of the earliest Musicians to have collaborated with Western Musicians. He joined hands with the renowned Violinist Yehudi Menuhin and produced a number of East-West albums.

Pt. Ravi Shankar experimented new kind of Music so called fusion between the East and the West. One such matured concert of fusion was conducted by Zubin Mehta in 1989 in which 130 young Musicians took part. In the stringed section, the main instruments were Violin, Cello and Double bass along with Sitar. Flute, oboe etc. were in wind section and imprecision section kettle drums, Drums-sets, drum, Tabla etc. were included. The Orchestra played compositions by Beethoven, John straws and Tchaikovsky. Immediately after this Ravi Shankar started 'Raga Mala' on Sitar. Violin, Harp and other stringed instruments were used to give counter points. Then there was a dialogue between different percussion instruments and Tabla. It was a brilliant composition having the fusion of the Indian and the Western Music. Ravi Shankar, also experimented by creating a fusion between Hindustani and Carnatic Music. For example, he presented 'Tala - Kacheri'. The main attraction of Tala-Kacheri was the 'Tala' of Carnatic Music system and the 'Raga' of Hindustani; Music system. The instruments were Mridanga, Ghatam, Ganjira, Tabla, Sitar, Sarod, Shehnai and Violin.

The popularity of Ali Akbar Khan and Ravi Shankar's concerts led to a stream of recordings in the Sixties, mostly featuring 20-minute long Ragas: several EPs from 1961 to 1964, later collected on Sarod (1969), Traditional Music of India (1962), The Soul of Indian Music (1963), Ustad Ali Akbar Khan (1964), The Master Musicians of India (1964), Classical Music of

India(1964), The Soul of Indian Music (1965), Sarod (1965), Two Ragas for Sarod (1967), etc. In 1967, Khan founded the Ali Akbar College of Music in the San Francisco Bay Area, to provide education in the Classical Music of North India. Among his later performances, there are still impressive ones such as *Raga Basant Mukhari*, off Artistic Sound of Sarod (1985). He remained faithful to his roots longer than other Indian performers, eventually experimenting with synthesizers on Journey (1991) and with instruments of the Western symphonic Orchestra on Garden of Dreams (1994), basically a Raga symphony for a chamber Orchestra.

Pt. Ravi Shankar frequently performed with Tabla player Ustad Alla Rakha. In addition to working with Ravi Shankar throughout the 1960s and '70s, Ustad Alla Rakha collaborated with Sitarist Vilayat Khan and American drummer Buddy Rich, with whom he recorded the East-meets-West album Rich A La Rakha.²³

Ustad Zakir Hussain(son of Alla Rakha), also a virtuoso of the Tablas, came to the USA and went on to star in two of the most progressive projects of world-Music, Mickey Hart's Diga Rhythm Band: Diga (and jazz guitarist John McLaughlin's Shakti. Hussain's Making Music, featuring Hariprasad Chaurasia on bansuri, Jan Garbarek on saxophone and John McLaughlin on guitar, was a milestone in jazz-Indian fusion

Pt. Ravi Shankar began fusing jazz with Indian traditions along with Bud Shank, a jazz Musician. Soon the trend was imitated by many popular European and American Music exponents. In the year 1965, George Harrison played the song, "Norwegian wood" on the Sitar. Another famous Jazz expert, Miles Davis recorded and performed with the likes of Khalil Bal Krishna, Bihari Sharma, and Badal Roy. Some other prominent Western artists like the Grateful Dead,

²³ [Music.com/artist/alla-rakha-p172](https://www.music.com/artist/alla-rakha-p172)

Incredible String Band, the Rolling Stones, the Move and Traffic soon integrated Indian influences and instruments and developed the trend of fusion.

The Mahavishnu Orchestra of John McLaughlin pursued fusion with great integrity and authenticity in the mid-1970s. In the process John joined forces with L. Shankar, Zakir Hussain and others. The trend of fusion took over the Indian-British artists in the late 1980s, which fused Indian and Western traditions. In the new millennium, a new trend of fusing Indian Film and Bhangra Music has started in America. Many of the mainstream artists have taken inspiration from Bollywood movies and have worked with Indian artists.

Eventually, Trilok Gurtu, a world class, virtuoso percussionist, the son of vocalist Shobha Gurtu, who had already played with Don Cherry and with Oregon, traveled to Europe, joining up with trumpeter Don Cherry (father of Neneh and Eagle Eye) for two years. In 1988 Trilok Gurtu performed with his own group, finally being able to present his compositions on the debut album “*Usfret*” which many Musicians claim as an important influence; young Asian Musicians from London like Talvin Singh, Asian Dub Foundation and Nitin Sawhney see him as a mentor and so Trilok’s work finds its way onto the turntables at dance clubs years later. But back in 1988 Trilok met The Mahavishnu Orchestra and its leader, John McLaughlin and for the next four years played an integral part in The John McLaughlin Trio.

Recently, a renowned Indian Tabla maestro Talvin Singh has bagged UK's prestigious Technics Mercury Music Prize for his album *OK*, which represents a fusion of Indian Classical Music and contemporary British dance rhythms. Talvin has also played with stars like Madonna and Bjork. Talvin has planned two more Music albums: *Sounds of the Asian Underground* and *Sounds of the Asian Overground*. In the vocal Music, the fusion album *The Colonial Cousins* of Hariharan and Lindsey Levie became an instant hit in India and abroad. The Music wizard, A.R.Rahman, who had produced an album along with late Nusrat

Fateh Ali Khan, came up with an album *Ekam Satyam* with Late Michael Jackson in 1999. In the new millennium, Rahman released another album *Bombay Dreams*, which is a Musical *Jugalbandi* with Andrew Lloyd Weber.²⁴

In recent years, Pandit Ravi Shankar has collaborated with the American minimalist composer, Philip Glass, on *Passages*. Ravi Shankar was also present at the Music extravaganza known as "Woodstock". Pandit Hari Prasad Chaurasia brought out an experimental album called the *Eternity*, which incorporates many Western elements alongside North Indian Classical.

Debashish Bhattacharya reinvented the Hawaiian slide guitar as a Raga instrument by adding resonating strings and droning strings and developing the lightning-speed three-finger picking technique displayed on recordings such as *Raga Ahir Bhairav*.

Instrumental masters (Ustad) of other instruments included Bansuri (bamboo flute) player Hariprasad Chaurasia, particularly the Rag Ahiv Bhairav and the 69-minute performance of his Rag Lalit and Violinist Lakshminarayana Subramaniam, devoted to jazz-Indian fusion on *Garland* and *Spanish Wave*.

The Grammy Award winner and creator of the *Mohan Veena*, Vishwa Mohan Bhatt, did a historic *Jugalbandi* with a Chinese Erhu Player, Jei Bing Chen to become the first ever Indian to strike a *Jugalbandi* with a Chinese artiste in the thousands of years of history of India and China. Vishwa also combined with the ace American Dobro guitar player Jerry Douglas, with the American country Music singer Taj Mahal and a rare combination with the Arabian Oudh player Simon Shaheen. Other successful collaborations over the years have been between Ustad Sultan Khan (on the Sarangi) and Marco Guinar (on the Spanish guitar) and Roy Cooder and L. Shankar and L. Subramaniam (both Violinists).

²⁴ www.culturopedia.com/Music/fusion_Music.html

The growing popularity of Fusion Music, both vocal and instrumental, indicates that multiculturalism and globalisation are influencing tastes and creativity in Music worldwide. National boundaries or limitations of their own Music and culture no longer circumscribe Musicians, who are keen to experiment and explore new horizons. In the recent times, the Indian mandolin virtuoso, U. Srinivasan, produced an album called *Dream*, in collaboration with the Canadian guitarist Michael Brook.

Like Fusion Music, the modern artists are also going forward for Collaboration in Instrumental Music. Here below an example of Music Collaboration is given;

Name of Collaboration: Evolution

Concept of Collaboration:

The opening section of the performance is known as Alap. It is an unmetered, improvised and unaccompanied exposition of the Raga played initially at a slow, meditative tempo. To the backdrop of the tanpura drone, the notes of the Raga are sequentially and systematically revealed as the character of the Raga is magically unfolded. The alap evolves into the jhor and jhalla sections (track 2) where a rhythmic pulse is introduced underpinning the improvised phrases. Here, the full tonal range of the Raga is explored by both Musicians as the playing becomes more expansive and lively. The main composition (track 3), accompanied by both the North Indian Tabla and the South Indian Mridangam, is set to Raga Hansadhwani, a popular Raga rooted in the Carnatic Music tradition. It is one of several South Indian Ragas, like Kirvani and Charukeshi, now commonly performed by North Indian Musicians. It is a pentatonic Raga symbolising the song of the swan. The Sanskrit word for swan is hamsa or hansa, the vehicle of several Hindu deities, like Saraswati, the goddess of Music and learning. Hansadhwani is joyful and uplifting in mood.

The theme is an instrumental adaptation of a South Indian vocal composition (or kriti) by Muthuswami Dikshitar, one of the trinity of legendary Carnatic composers, along with Tyagaraja and Shyama Sastri. It has a devotional theme in praise of Lord Ganesh. The theme is improvised on by both Musicians around an 8 beat rhythm known as Addha taal. Without any break in the rhythm the two Musicians switch from Raga Hansadhwani to Raga Pilu, a Raga common to both North and South, but commonly associated with the romantic Hindustani vocal style of thumri. Raga Pilu has great scope for improvisation employing all twelve notes of the scale. The performance concludes with a breathtaking percussion solo, during which the Tabla and mridangam trade intricate and often complex rhythmic phrases with the help of the Morsing.

An exciting and rare collaboration between the traditions of South Indian Sax Maestro Kadri Gopalnath and North Indian Bansuri master Ronu Majumdar with a red hot percussion section.

This Sense World recording brings together two highly accomplished Indian Musicians who have never shied away from exploring new creative territory throughout their respective careers. This unique collaboration sees North Indian flautist Ronu Majumdar team up with South Indian Saxophonist Kadri Gopalnath to play in duet, or jugalbandi, for the first time. Jugalbandi (literally "tied together") is a traditional Indian art form where two Musicians with different instruments or styles perform together. It features two instruments with contrasting evolutionary paths in the world of Indian Music. The Flute or Bansuri was the chosen instrument of the ancient Hindu god Krishna, while the Saxophone, born out of Western band Music in the nineteenth century, is a most recent addition to the Indian Music stage.

Furthermore, the recording also brings together two distinct Music traditions of India. The Hindustani Music of the North has been born out of a

cultural synthesis, influenced by Persian Music introduced by the Mughals in the thirteenth century. The indigenous Carnatic Music of the South with a history stretching back 2500 years is considered to be divine in origin.

Ronu Majumdar, born in Varanasi in 1965, represents the third generation of flautists in his family. He was initiated into the art of playing by his father, Dr. Bhanu Majumdar and received singing lessons from Pandit Laxman Prasad Jaipurwale, an invaluable skill in an art form rooted in vocal Music. It was Pandit Vijay Raghav Rao, a scholar and a well-respected performer, who groomed Ronu as a concert flautist. Expert guidance, hard work, and natural talent enabled Ronu to establish himself as one of the most accomplished exponents of his instrument and subsequently a popular concert performer. His playing style is firmly rooted in the established tradition of the Maihar gharana, which has produced such luminaries as Maestro Pandit Ravi Shankar and Ustad Ali Akbar Khan. As well as scores of personal achievements and awards including the 'Kumar Gandharva Award for 2006', Ronu has a history of outstanding collaborative successes with significant contributions to "Passages" with his 'grand guru' Pandit Ravi Shankar and composer Philip Glass. He also performed on Ravi Shankar's inspirational "Chants of India" and toured with him in 1988. He has recorded with legends including Beatle George Harrison who championed Indian Music to young people in the West, guitarist Ry. Cooder and Zakir Hussain, the world's number one Tabla exponent. He enjoyed a ten year association with the illustrious Indian film composer R. D. Burman, performing on the popular Bollywood film score "1942-A Love Story".

Kadri Gopalnath was born in Dakshina Kannada district, Karnataka. He acquired a taste for Music from his father Thaniappa, an accomplished Nadhaswaram player. Kadri first experienced the Saxophone being played in a big band in Mysore palace and was hooked straight away. He saw possibilities in the Saxophone, which were not contemplated in India at that time. His fascination led

him to seek technical tips from the bandleader to set him on his way. From then on, he worked tirelessly over a period of twenty years adapting the instrument to Indian Music tastes before taking to the stage. Over this period he has made several modifications to the conventional alto sax. Kadri served his initial Musical apprenticeship under the guidance of Gopalkrishna Iyer of Kalaniketana, Mangalore. Later, in Madras, he came into contact with Mridangist T.V. Gopalkrishnan who identified the youngster's potential and tutored him. Bombay Jazz festival 1980 was a turning point for Gopalnath. John Handy, a jazz Musician from California happened to be present at the festival. Hearing Gopalnath play, Handy asked if he could go on stage and perform alongside with him. So well did the two combine, that the mix of improvised Jazz and Carnatic Music became an instant hit with the audience. Renowned in India for his disciplined lifestyle and devotion to a rigorous daily practice, Kadri Gopalnath has participated in major Jazz Festivals in Prague, Paris and Berlin, and performed in the BBC Promenade concert in 1994 at London. In 2004, he was awarded the Padma Shri, one of the highest awards available to Indian Musicians.

Patri Satish Kumar is one of the most sought after Mridangam accompanists on the circuit. His gurus are some of the great Mridangam players of the modern era including Andhra, Sri Ramachandramurthy, V. A. Swami and V. Narasimhan. From childhood, Satish was inspired into the world of Percussion by his mother Padmavathy, a renowned Violinist. He played his first concert at the young age of seven. He is an adaptable player equally at ease with Classical, Fusion or Jazz styles. He is a regular accompanist of Flautist Shashank and Violinists Ganesh and Kumaresh. Rajashekar is a reputed name in the world of Morsing and South Indian Classical Music. Morsing is the South Indian Jewish harp, a common feature of South Indian Percussion ensembles. He represented India in the World Jewish Harp Festival in Spain 2005. Abhijit Banerjee, considered among the front ranking Tabla players from India, has crafted a unique style and a creative approach which has brought him accolades and awards from all over the world.

He is regarded as one of pioneering disciples of the illustrious guru, the late Jnan Prakash Ghosh. His crossover work has included collaborations with Musicians such as Ry Cooder, Larry Corryell and Trilok Gurtu.

Tracks: Raga Hansadhwani

1. Alap 18.14
2. Jhor/Jhalla 6.34
3. Hansadhwani / Pilu Gat in Addha Taal 25.09
4. Percussion solo featuring Tabla, Mridangam and Morsing 17.16

It is a matter of pride that Musical instruments of India are used in world-wide by Indian artists as well as by other countries artists. Here below is the list given about some worldwide famous bands who has adapted Indian Musical instruments.

World Music: Fusion with Indian Instruments

Spoken Hand Percussion Orchestra	Spoken Hand unifies the drumming traditions of North Indian Tabla, Afro-Cuban, Brazilian samba and West African instruments in a contemporary format.
KASP - The Fusion Experience	KASP is an Instrumental Fusion Band from India that performs an amazing Fusion of Indian & Western Music. Their Music ranges from Strong Original Fusion Compositions to awesome Instrumental Covers and Themes that offer a wonderful blend of Indian, Western, Jazz, Rock, Blues and a variety of other genres.

Sangeet.se - Indian Music made in Sweden	The official website of Tablaplayer and percussionist Sebastian Åberg
Taaliqa	multi instrumental Indo Arabic fusion duo
EthnoSuperLounge	Indian Classical and world Music network based in Australia, Japan and India, organised by Tabla player Shen Flindell.
Chandrakantha	International Musik-Links (WorldMusic, Fusion a.s.o.)
Geocities	"Indus Creed" - award winning band from India.
Nadaka	Nadaka - Jazz Fusion/Classical Indisch/Sakral Music.
Navrangradio	Indian Music: Classical, Fusion, Rock on CD's. And Videos direkt from India. Soundclips for listening.

Table 4.2: World Music: Fusion with Indian Instruments

Manufacturing Aspect of Hindustani Classical Music

A Musical instrument is a device created, manufactured or adapted for the purpose of making Musical sounds. In principle, any object that produces sound can serve as a Musical instrument - it is through purpose that the object becomes a Musical instrument. The history of Musical instruments dates back to the beginnings of human culture. The purpose of earlier Musical instruments was for ritual, hunting and entertainment proposes. Later, the processes of composing and performing melodies for entertainment were developed. Thus Musical instruments evolved in step with changing applications.

Most of the Indian Musical instruments have evolved over centuries. Each instrument has its own history behind its evolution. Like any other culture's evolution. In a culture's early stages, artifacts, Musical Instruments, and lifestyles are simple and basic in nature. Example: all tribal instruments were basic rhythm instruments. As a society progresses, the demands made on Musical instruments rise. Thus, most Indian instruments - although having started in simple forms because of a long period of evolution - have now become exquisite instruments capable of producing a varied pitch and range. Example: Tabla must have started just as a plain drum.

Later on Music got structured in various categories like Classical, Semi-Classical, Folk etc. That's why the scope of experimentation in manufacturing aspect also took place widely. Manufacturing of Instrument is the main aspect while talking about Instrumental Music now-a-days. It becomes essential to do various experiments with Instruments and emergence of new Instrument in the field of Music.

Experimentation in Manufacturing Aspect

Musical instruments have played a predominant role in the evolution and development of Indian Music. The power of instrumental Music is such that it helps listener to memorize for hours without the help of any other art. The most important factor which highlights the importance of instruments in instrumental Music is its use in the emergence and progression of new Musical instruments.

Emergence of New Musical Instruments

Instruments help to make Music and hence their importance in the development of Music during any period of the history of the mankind cannot be overlooked. Human throat is considered as first Musical instrument. It is the human sound that stimulates the human mind to experiment with other material. It

experiments with all possibilities and the results are astounding. Bhoomi-Dundubhi was used during Vedic period and ever since this percussion instrument made out of red-ox hide was created umpteen instruments of all types have evolved. Experimentation has also influenced the making or invention of new Musical instruments, as a result we are having a lot of variety of latest Musical instrument of 21st century. With perfection of Sitar, it seemed that inventions and modifications might rest for some time but emergence of new instruments such as Mohan Veena and Shankar Guitar have proved that innovations in Indian Music are as alive as the Music itself. Here below is the introduction of latest Musical instruments, which come in existence due to experiments in the basic earlier instruments.

Mohan Veena



Indian string instruments have undergone many changes throughout history. Many Western Musical instruments like Violin, Harmonium, Mandolin, Arch top guitar and Electric guitar have come to be accepted in Indian Classical Music. Pandit Vishwa Mohan Bhatt developed and named this hybrid slide guitar as Mohan Veena and has been added to the list of Indian Classical Instrument.

Mohan Veena name is derived from its inventor Pandit Vishwa Mohan Bhatt. The instrument is actually a modified arch top guitar and consists of 20 strings viz. three melody strings, five drone strings, and twelve sympathetic strings strung to the tuners mounted on the side of the neck.¹ A gourd (or the *tumba*) is screwed into the back of the neck for improved sound quality and vibration. It is held in the lap like a slide guitar. The Mohan Veena remains under tremendous tension; the total strings pull to be in excess of five hundred pounds. It is due to this high tension the tone tunes incredible with the sympathetic ringing

out and strengthening each note played. This is a loud instrument made to cut through with low amplification. Some of the popular performers include its inventor Pandit Vishwa Mohan Bhatt, fusion artist Harry Manx and Pandit Satish Khanwalkar.²⁵

Shankar Guitar (Shankar Veena)



Shankar Guitar or Shankar Veena is an amalgamation of Sitar and guitar. The basic shape is like a guitar and the body including the neck is hollow and is made from well-seasoned cedar wood. It is played with a slide and the tone is close to the sound of veena. It is made from a single block of wood, with thicker walls and no sound hole. It has four melody strings, four chikari (rhythm strings) and 12 taraf (sympathetic strings). Shankar, who was born at Thanjavur, was brought up in the rich Musical environs of Varanasi. Initiated into Music at the age of six, Shankar later trained under the renowned vocalist Chanoolal Mishra before she decided to try her hand at playing the guitar.

The Shankar Guitar, a new version of the Hawaiian guitar, has a compact shape and design. The Shankar Guitar has a fully hollow body made of one single piece of solid wood, unlike the plywood, which is generally used for the making of other guitars. It does not have a sound hole of the main board, but this does not in any way diminish the tonal quality of the instrument, which are as good as the other Indian string instruments. Another feature of Shankar Veena is that since it has a flat base, playing it in a sitting posture makes it very comfortable. Again it is made of one-piece, the tuning will hold longer and is resistant to minute jerks and mishandling. Like most of the string instruments, the original six-string guitar had the problem of being unable to create the *meend* or the smooth, uninterrupted

²⁵ Mohanveena.com and Vishwanmohanbhatt.com

glide from one note to another. Innovations by masters such as Brij Bhushan Kabra and Vishwa Mohan Bhatt solved this defect of the guitar.

"Yet I found that it still had a metallic sound. This was what prompted me to try out this new design. It was made for us by Rikhi Ram, famous New Delhi-based manufacturers of Musical instruments. And the effect of the new creation was stunning," Shankar says.²⁶

Zitar



Zitar is a unique instrument. It is a combination of Sitar and guitar. Niladri Kumar, born in 1973, is an Indian Classical and Fusion Musician. He is son of a Sitar player Kartick Kumar, a disciple of Ravi Shankar. He performed on the Sitar from a young age and toured and released albums as an adult. He created a unique instrument, a modified Sitar, which he named Zitar. He is considered a child prodigy. He started learning Sitar under his father at the age of four. Niladri gave his first public performance at the age of six at Sri Aurobindo Ashram in Pondicherry.

The concept initiated from a traveling Sitar, which was modified by Niladri Kumar to create rock guitar sound out of it. Niladri reduced the number of strings on the instrument from 20 to five. He also added an electric pickup inside the instrument so that it would sound more like a guitar. His first full album composed using the instrument, titled Zitar, and was released in 2008. Niladri wrote the first track for the album Priority in 2003. Over the next five years he improved the track and subsequent track by gauging audience reaction during live

²⁶ www.youtube.com

performances. He improvised the tracks adding components from various genres such as rock, electronic and lounge.²⁷

Hans Veena



The Hans Veena was created in consultation with Pandit Ravi Shankar by Pandit Barun Kumar Pal. The Monoj Kumar Sardar and Bros. (MKS)²⁸ is one of the few renowned makers of this instrument. Hansa Veena is a concert model instrument made of the finest available wood and carved in the Garland style on the tabli. It has a wide tabli, and has decoration wood carving on the tabli in the garland style. It is very responsive instrument with excellent sound. The tarab (sympathetic) strings sing out and respond well. This instrument is shaped like a Veena, but the whole body including the neck is hollow for top quality sound. The base of the acoustic box is flat. It is made from well-seasoned cedar wood. There are fret markings same as a usual guitar which makes it easier for the player to slide the right notes. There are seven to eight main strings and eleven sympathetic strings. Pandit Barun Pal is the most renowned artist for playing Hans Veena.

Electric Sitar



It is a new innovation by Pt. Bishan Dass and his son Shri Ajay Sharma of Rikhi Ram and Sons, Delhi.. A flat base, all wooden Sitar fitted with machine head screws for easy and stable tuning of the main strings and traditional wooden pegs for tarab. The Sitar is fully decorated with very fine inlay work and fitted with all new hum bucking pick-up, especially designed by Ajay for amplification of

²⁷ www.wiklopeadia.com

²⁸ MKS is a well known Kolkata Musical instrument manufacturer

electric Sitar, without any kind of humming & not sacrificing the tonal quality of an original Sitar sound. It is easier to handle, travel and amplify and has six main strings and eleven sympathetic strings. This is best for studio works and jamming with loud Western Musical instruments and can be tuned from C#, D, D# and even to E, if required. The dimensions of Sitar are: Length: 42", Height: 5", Width of Tabli: 12". It has a thermo fibre case. Reiki Ram and sons has also manufactured variety of string instruments, for instance: the Electronic Sitar (style 1 and 2), Red Electronic Sitar (style 3), Gitanjali Sitar, Ovation Surbahar, and Swar Jhankar.

Impact of Experimentation on Performing and Manufacturing Aspects

Experimentation is inseparable process for all fields. We can easily make out the experiments, wherever there is possibility of improvisations and development. Music scholars have done various experiments on the basis of their experiences and researches. These experiments have also affected the Hindustani Instrumental Music. Here below are some illustrations regarding the changes due to these experimentations:

a) Modification in Compositions and Musical Instruments

The traditional Music of India has undergone certain changes. In the days of Prabandha, composition had so many minute variations and delicate details of performing procedure that restrict the performer for any kind of change. As, the scope for development as an outcome of experimentation in instrumental Music was very less, so it was difficult to maintain the rules of Nibaddha at the time of performance. In course of the time, these restrictions were relaxed and new forms evolved, namely Dhrupad, Khayal, Thumri, Tappa etc. Hindustani Instrumental Music also get influenced with the advancement of these new forms, for instance, we can easily see the compositions for instrumental Music based on Dhrupad

Anga before in the medieval time but today, instrumental compositions are influenced by Khayal, thumri and Tappa also.

The Dhrupad form of Hindustani Classical Music enjoyed great popularity from the 15th to 18th century. But, Dhrupad probably declined in popularity because of its resistance to change, restrictions on individual creativity, and its failure to accommodate changing audience tastes. Been (Rudra Veena) Music is inseparably linked to the Dhrupad genre of Classical Music. Dhrupad and Been started losing ground by the late eighteenth century. During the reign of Emperor Mohammad Shah “Rangile” (reign: 1718-48), eminent Been players developed the idiom of the Sitar with their experimental experiences. Also the heavy physical structure is one cause for Been Music’s infamy. Thus, the legacy of the Been emerged as the source of both the major modern plucked lutes- Sarod and Sitar. Experts has also tried to re-construct Been to make it suitable in present conditions. For instance, traditionally, the stem was made of bamboo, which tended to split in a couple of years. Re-fastening the gourds to a new stem was a highly skilled task. Bamboo was later replaced with shisham wood, which lasted six to eight years. Stems are now made from teakwood, which has a useful life of twenty years. Incidentally, wooden stems also deliver a more microphone friendly sound than bamboo stems. Once the wooden stem was developed, it could be equipped with multiple sockets for detachable gourds. The Musician can now screw in the gourds according to his dimensions and convenience. This innovation has removed the necessity of having a tailor-made instrument. Incidentally, this has also made the instrument eminently portable- a great advantage considering that today’s been players are much busier abroad than in India²⁹.

The instrument Sitar developed an idiom of its own, inspired initially by Rudra Veena (Been), but responding progressively to changing aesthetic values. The earlier compositional style specifically for Sitar was evolved in mid-

²⁹ Hindustani Music Today, p. 51, Deepak S. Raja

eighteenth century by Firoz Khan. Probably because of the difficulty of executing them on the long-necked Sitar, Firoz Khani Compositions found greater favour with performers on the Rabab. Firoz Khani Compositions are no longer heard on the Sitar but remain a part of the Sarod Music. In the early 19th century, Firoz Khan's son, Maseet Khan, composed stroke-formats for the Sitar in all major Talas, but his stroke pattern for TriTala turned out to be most popular. The Masit Khani pattern in TriTala is, till today, the standard slow-tempo format for Sitar as well as Sarod compositions. In the early 19th century Ghulam Raza Khan of Lucknow created another most significant stroke pattern for Sitar compositions. Ghulam Raza's inspiration for his medium-to-fast tempo compositions in TriTala came from the lively Bandish-ki-Thumri genre of vocal Music, performed as accompaniment to Kathak dance. In the early years, the Masit Khani and Raza Khani stroke-based formats were dominant because the Sitar was still an unrefined acoustic machine, requiring high-frequency plucking.

The re-engineering gathered force in the early part of the 20th century, encouraged greatly by the emerging acoustic environment. The arrival of the new sound technology, the microphone and recording technologies enabled faithful delivery of the finest nuances in Musical expression, thus encouraging Sitarists to seek a wider variety of stylistic options. As a result, the Sitar today is more able to render various melodic and rhythmic compositions.

Earlier the primary Tala for Sitar playing was TriTala or Teen Tala which was of 16 beats. With the diversification Sitar Music it can be seen that the recitals are also performed in other Talas- e.g. JhapaTala (10 beats), Rupak (7 beats), EkTala (12 beats), Deepchandi, Ada ChauTala, and Dhamar (14 beat). Another instrument, is the Surbahar. It was designed by Ghulam Mohammed (a prominent Sitarist) around the 18th century. As Sitar was not able to deliver the Been style alap, Ghulam Mohammad felt the need to invent a new instrument with some experimentation which combined the handling convenience of the

Sitar with the melodic potential and acoustic richness of the Rudra Veena. Ghulam Mohammad (the originator), Imdad Khan (disciple of famous Beenkar Bande Ali Khan) and Tagore family were the main Surbahar players in the very beginning. Up to middle of the 20th century Allaudin Khan (founder of Maiher Gharana), his daughter Annapurna Devi, Mushtaq Ali Khan, Zia Mohiuddin Dagar, father of Imdad Khan- Sahebdad Khan, sons of Imdad Khan – Enayat Khan (father of Vilayat Khan) and Waheed Khan, Vilayat Khan, Debu Chaudhuri have also preserved the art of Surbahar. Surbahar-Sitar duets began soon after the Surbahar developed. In the mid-1960s, the first attempt were made by Annapurna Devi and Ravi Shankar who briefly performed duets. The second duet for the same Surbahar and Sitar came with the recording of a duet (A Night at the Taj: EMI: EALP:1323) by Vilayat Khan on Sitar and Imrat Khan on Surbahar. Another duet was done by Vilayat Khan not merely with his brother Imrat Khan (EMI:ASD:4980), but also his son Shujaat Khan on the Surbahar (Navras:NRCC:0533). Like Been, the Surbahar is not easily portable instrument because of its wide body structure. The Rudra Veena had a similar problem, which its craftsmen solved rather cleverly by introducing detachable gourds. Surbahar does not lend itself to a similar solution because of its construction.

The idea of Sarod has come from the arrival of Persian instrument Rabab in India. Rabab was an unstable instrument because of its wooden body, skin clad chamber, and catgut strings. Sarod adopted the present day metallic fingerboard and metal strings probably from Surshingar. The earliest significant Sarodist in history is Ghulam Ali Khan Bangash in 19th century. Considerable re-engineering of the Sarod took place by legendary Guru Allaudin Khan, and his brother Ayet Ali Khan, who was a Surbahar exponent and also an expert craftsman. Firoz Khani compositional style was adopted first by Rabab players and onwards by the Sarod players in medium tempo. Like Sitar, the Sarod also adopted the Masit Khani and Raza Khani patterns for slow-tempo and fast-tempo TriTala compositions respectively. Sarod Music is still the subject of considerable

experimentation and innovation amongst younger Musicians. For instance Ali Akbar Khan performed in Talas of six and half, nine and half, eleven and half created by him. Amjad Ali Khan has also experimented with various Talas in various tempos and also with various Western musicians.

In the mid- 1960s, the Hawaiian guitar exploded upon the Hindustani Music scene through the pioneering Musicianship of Brij Bhushan Kabra. In 1968, Kabra, Kabra recorded the album “Call of the Valley” with Shivkumar Sharma (Santoor) and Hari Prasad Chaurasia (Flute), which won a Platinum Disc.. In 1994, another guitarist, Vishwa Mohan Bhatt won a Grammy award for his collaborative ventures with Ryland Cooder, the American guitarist. Kabra’s disciple Debashish Bhattacharya is trotting the globe, stunning the Music world with Indian wizardry. The speed with which the Hawaiian slide-Guitar has transformed itself into the Indian Classical guitar is phenomenal. The Indian Classical Music Guitar is an adaptation of the Hawaiian Guitar. Being a new entrant to Hindustani Music, the Hawaiian slide-Guitar is still the subject of considerable experimentation and divergence in terms of acoustic design, technique and indeed, Musical idiom and style.

The most unique instrument in Hindustani Music is Santoor. Its main feature which distinguishes it from all other string instrument is its sound which is neither plucked nor blown like other string instruments. Its sound gives impact as a percussive hammering. Shiv Kumar Sharma is renowned Santoor player. In the Kashmir Valley, The Santoor is commonly used as an accompanist for vocal rendition of Sufiana Mausiqui (chants of the Sufi Sects), and is accompanied by Tabla. The name Santoor, is, in all likelihood, of Sanskrit, or Persian origin. The original Sanskrit name for the instrument is “Shatatantri, (which contains 100 tantri) while the Persian name now popular is Santoor (which contain 100 strings). It was really a difficult task to deliver contemporary Raga-based Music from Santoor with struggle. It has got its limits in handling of melodic nuances.

Shiv Kumar Sharma re-engineered the instrument in all important aspects, modified the placement, posture and tuning, and also developed a new stroke-craft system for the Music he wanted to play on it. With these innovations, the instrument acquired a satisfactory output for the contemporary acoustic environment, while also defining a distinctive Musical experience. As a result of Sharma's experiments, now Santoor is an independent instrument. Now a day's Bhajan Sopori is also giving his contribution to promote the Santoor Music. He has done some experiments also in playing Alap with a different technique of deep meend, which is really very hard to develop from the instrument.

The present day Tanpura represents a maturation of two streams of evolution. One is folk stream like Ektara and second is Tambura that came from Persia. By the early 17th century, two types of Tambour, similar in structure, were being used- a fretted one on which melody could be played and a fretless one which played no melody. The fretted one took the structure of Sitar etc while the fretless remained as Tanpura. Sir C.V.Raman has long been intrigued by the Tanpura's acoustic qualities, and has invested a great deal of experimental effort into it. With the growing travel needs of Musicians, the search began for portable and convenient alternatives. As a result, smaller tanpuras so called Tanpuries came in vogue. Now with technological developments electronic Tanpuras have taken place.

In recent years Sarangi has also attempted to create a solo status for itself though in addition, Sarangi has been the most favoured accompaniment to Vocal Music. Sarangi is related to the Pinaki Veena and Ravanahastha, two ancient instruments. Its emergence is traced to folk traditions, but it became accompanying instrument to Classical Music most probably from 17th century. The credit for the emergence of the Sarangi as a solo instrument goes to Bundu Khan (1920) who also has recordings of 78rpm discs of his solo performances. In the later years, many other Sarangi players also brought out solo recordings.

Ramnarain, Sultan Khan, Dhruva Ghosh amongst others became well known soloists for playing Sarangi.

The Violin came to India with European colonists - the French in Pondicherry, the Portuguese in Goa and the British in Bengal. It was introduced to Indian Classical Music by Baluswamy Dikshitar (1786-1858) in Carnatic. The instrument entered in Hindustani Music in 1930s through the initiatives of Allaudin Khan (Baba), Vishnu Digambar Paluskar, S.N. Ratanjankar, and Gajananrao Joshi. N.Rajam is credited with bringing the Hindustani Violin idiom. Although she has taken training for Violin in Carnatic, yet she no longer performs the Carnatic style as of now. D.L Subhramaniam is another reputed artist who is at equal ease playing both Hindustani and Carnatic styles on his Violin. The overview suggests that the Violin started in Hindustani Music as an exponent of the vocal idiom (Gajananrao Joshi and Parsekar), was tempted –like the Flute and the Sarangi- to venture into the Tantrakar idiom (D.K.Datar and N.Rajam). Pt.V.G Jog was also another reputed Violin player. N.Rajam's daughter, Sangeeta Shankar and her niece, Kala Ramnath both are good violinists. Kala Ramnath became disciple of Pt. Jasraj later. Still, the Hindustani tradition has not adopted Violin as standard accompaniment to Vocal Music. As concert quality Violin is more expensive as compared to other most popular and easier available instruments like Sarod, Sitar etc. which discourages Violinists to stay in Violin culture sometimes.

The development of Bansuri (the Bamboo Flute) was credited to Pannalal Ghosh (1911-60). During Akbar's period, the Bansuri received a huge impetus from Bhakti movements and folk traditions. It was really a challenge for Pannalal Ghosh to tackle and experiment with a folk instrument with limited melodic capability to re-engineer it. He experimented with a variety of materials – steel, brass, chrome, wood, bamboo and even polymers. He finally settled a bamboo from India's north-east for its acoustic properties. He then enhanced the length

of the Flute substantially, with corresponding enlargement of the diameter. He also increased the total number of holes on the tube five to eight. This gave him range of two-and-a-half octaves. For deep lower octave melody, he designed a bass Flute, larger and wider than the regular instrument. To manage these innovations, he also had to devise a new fingering technique. The pair of flutes he designed is now virtually the industry standard.

He made Flute very much comfortable for Hindustani Music. He introduced alap-jod-jhala like Sitar in Flute and explored other forms of Hindustani Music like Khayal, Thumri and Folk Music. His disciples Murdeshwar and Vijay Shankar Rao (disciple of Ravi Shankar) were the leading flautists of the country. This trend continued with Raguhnath Seth and Hariprasad Chaurasia. Hariprasad Chaurasia got the training from Annapurna Devi and established Flute Music throughout the world wide giving it is a global concert platform.

Shehnai Music was on peak in northern India, two hundred years back. It has been an integral part of tribal, folk, religious and ceremony Music. Shehnai Music is drawn from the vocal genres of Music. In 20th century, Bismillah Khan (1919-2006) is credited to groom Shehnai Music world-wide. Bismillah Khan gave unforgettable contribution to explore shehnai Music in the traditional Khayal format. The semi-Classical style of the Purab (Eastern UP) region such as Bol-banao Thumri and Kajri, Chaiti, Hori, Jhoola, Phagun, Sawan, Lawni etc. also were in trend in recent years but the scope of music has changed dramatically in last quarter of the 20th century. Contemporary audiences may not relate to the Khayal format on Shehnai as comfortably as they did earlier. Today, the taste of audience is demanding with flavored instrumental Music. As a result Shehnai and Sarangi both have drifted towards non-Khayal styles in recent times. The Shehnai was designed as an outdoor instrument. Its sound was so shrill and pierced. It had been used for collecting people at the commencement of

ceremonies thus the sound was so loud. With the advancement of technologies experts made various experiments to make its voice sweet and pleasant. Thus it has been acoustically modified for a microphone-friendly delivery of Music.

Up to 18th century, the Pakhawaj (originally known as Mridang) was the dominant rhythmic accompaniment for Classical Music. But, today, its presence is largely limited to Dhrupad genre. Tabla came into prominence during the last 15th century when the Khayal format came in trend. With the change in audience taste Khayal, Thumri, Tappa came in prominence, also the Rudra Veena left the ground for Sitar. Thus, Hindustani Music required adapting a percussion partner of great agility, delicate playing technique and softer output. As a result, Tabla replaced the role of Pakhawaj in 18th century and modern genre of Hindustani Music started preferring Tabla. In present times, many Tabla players are doing experimentations in performing instrumental Music with cross-culture genre like fusion, Orchestra etc. Zakir Hussain and Bickram Ghosh are giving their contribution for experimental Music in Tabla in India and abroad.

The Harmonium began replacing the Sarangi and Violin towards the end of 19th century. The role of Harmonium is controversial in Hindustani Music. AIR banned it for several years. It has to face rejection by Carnatic Musicians and also the ignorance of Dhrupad and rigid Khayal vocalists. Still the instrument holds its place in not only Hindustani Music but in all forms of northern Indian Music. Harmonium belongs to the Keyboard family. The instrument came to India with Christian missionaries and was probably heard in the churches. It entered in Indian Music in the 1880s through the regional Marathi theatre, where it became sensation. The design of the Harmonium was patented by a Frenchman, Alexander Dubain in 1840. His design, as it came to India, has the Keyboard and reed-panel mounted on a pedestal, primed by foot-pedals for activating the bellows. The instrument was originally played much like a piano with all ten fingers, and with the player sitting on a chair. The concert platform of Indian

Music was not willing to accept the way of sitting- a level above to vocalist as a disregarded. The problem was solved around 1890 in consultation with the patent-holders and Indian Musicians. With few experiments the instrument got compact and portable structure with its bellows mounted at the rear. The experiment made Harmonium player to be seated on floor as in Indian style. With this change, Harmonium took special place in northern Indian Music. By 1910, the Harmonium had reached the remotest corner of India and entered all segments of north Indian Music – folk, devotional, semi-Classical and popular. Harmonium came in use in Hindustani Classical Music genre with the contribution of Bhaiyya Ganpatrao (1852-1923) who was a versatile artist of Dhrupad, Khayal and the Rudra Veena but special expertise of Thumri genre. He was an expert for accompanying with Harmonium and helped in grooming of various artists. Later on, Govindrao Tembe (1881-1955), IN 20th century Gyan Prakash Ghosh (in BANGAL), and P.L.Deshpande (in Maharashtra) gave their contribution to the art. Recently Mehmood Dhaulpuri gave his contribution to explore the instrument with vocal genres of Hindustani Classical Music. Now-a-days, Harmonium is used for almost all students to take training of pitch perfection in the beginning of Classical Music training until the adoption of Tanpura. Thus, Harmonium is really a very good instrument for making base in Hindustani Music.

According to Pt. Debu Chaudhuri, the playing technique of instrumentalists is diverse today as compared to the medieval times. Medieval scholars were used to give importance to the Bandish. They were used to emphasis on Raga in the Bandish through Alap, but today, an artist wants to give neither much time to improvise nor the audience wants to listen any artist for hours. Also the stroke pattern has been changed as compared to past. Artists were very much rigid about their stroke patterns in earlier times. But today, many artists have changed or modified introducing new stroke patterns according to their convenience and taste of composition. In Senia's, while playing the Maseetkhani Gat, the playing of Tihais was not in trend , but now-a-days, due to the fact that the audience likes

the Tihai patterns, the artist is bound to play it for the tastes of listeners. This is also a change in the traditional form but this change does maintain the purity of Raga so it is relevant³⁰.

b) Changes in Tala System

The trade-off Raga-Tala-Prabandha is the matrix of Indian Music. Tala is a vitally important aspect of Indian Classical instrumental Music and can be considered to be the very basic pulse of Music.

The ancient Tala system as mentioned in ‘Sangeet Ratnakara’ seems to have gone out of vogue long ago. We can find the name of various Talas, such as, Ektali, AddaTala or AdiTala (more popularly known as AthaTala), SamarTala, JhumarTala, KamalmanthaTala, JhapaTala or Jhampa, ChaturTala, triyaTala etc. Out of these Talas, only JhapaTala is used in present times with changed characteristics, others are not in use due to rare availability of compositions and performers.

Modern Hindustani Classical Music has a complete Tala system. Though, names and technical terms have undergone changes but the roots can be referred in the ancient literature. For example, ‘Nishabda’ and ‘Sashabda’ kriyas are now known as ‘Khali’ and ‘Thali’ respectively, the word ‘Patakshara’ has been replaced by ‘Bol’, many of the syllabus not found in the ancient literature are used in the modern ‘Theka’ and ‘Tala’ elaboration and few others as in ancient literature have disappeared altogether.

Usually, we can find compositions in not more than eleven to twelve Talas, such as, ChauTala, EkTala, JhapaTala, SulTala, Dhamar, Tivra, Rupak, Tilwada, Jhoomra, TeenTala etc. AdachauTala and GhajajhampaTala are rarely heard. According to Pt. Debu Chaudhuri, most of traditional compositions in

³⁰ Interview

instrumental Music are available in teen Tala only. However, in modern times, for sake of variety some compositions are performed in other Talas also other than teen Tala viz. EkTala, JhapaTala, Rupak etc.

According to Pt. Debu Chaudhuri, The role of Tabla playing has changed tremendously in last few years. Traditionally, Tabla players have followed the lead of the main artist, let their instrument be a counterpoint to the melody, and then played short solo passages. Recently, solo Tabla concerts have come into vogue, and, even when accompanying the main artist, their instrument is more predominating in many respects including the sound. These changes have fundamentally transformed Indian Music, and it will be left to the reader to decide whether this change is for the good or not.³¹

Also the accompanist Tabla player is getting ambitious; they raise their hand for more sound amplification and as a result sometimes the main artist's performance gets effected The changes are also visible in presentation of Classical Music. In the past, Classical Music concerts were held in a sophisticated environment and gathering was limited approximately 50-60 people but generally the wise audience consisting of mainly the Music scholars would attend the program. The audience expressed its appreciation to the musical nuances by saying Wah! by expression. Nowadays, the sound technology has developed, with the use of loudspeakers, the number of audience has increased, acoustic halls are available for gatherings with the new developments and experiments but the number of Music scholars present in audience has decreased. Music lovers come and nowadays clap to show appreciation. It does not seem decent as Classical Music is not monkey's act for which claps are required. Advancement by experimentation is good but one has to control over the unaesthetic manners. Sound technology is good but Musicians should remember few things regarding this. Each instrument requires different frequency and levels while amplifying the

³¹ Interview : 3rd March , 2012

sound when balancing the sounds. Some instruments sound very loud without using amplification while some not so loud. For instance the voice of Shehnai is audible from far; likewise if the flute is of good quality it can also be heard from a distance and sometimes the requirement of amplification is less. On the other hand, the sound of some specific instruments like Sitar is very delicate and it really needs to have a proper balance for the nuances to be audible properly. An artist should therefore learn to use properly the technology available to use it properly.³²

c) Development in Performing Aspect of Instrumental Music

During the 20th century, Indian Classical Music has achieved new dimensions. The changes which can be seen are quite radical. The element of improvisation has reached its zenith during the present period. Music has achieved highly intellectual and imaginative applications. This is a great departure from the earlier periods, when it was based on fairly rigid and recomposed expressions. The term "improvisation" practically contains the word "improve." According to Padamabhushan Pt. Debu Chaudhuri, Improvisation is a part of Experimentation. Improvisation is an extremely useful skill. In a phrase, "Improvisation is the art of spontaneous composition". It is a performing phenomenon mainly identifiable because of its two functions: one immediate and the other, rather contingently, later. The immediate function is liberation of the performer and the performance from a habitual, rigidly grooved, predictable and perhaps a common or vagarious act of expression. In the final analysis, Improvisation is not a mere last minutes or forced/unforced deviation from a pre-planned actualization of a Musical idea. It is a qualitative, experience-enriching, open-ended, and considerably methodical movement away from the performing action initially conceived or planned. Also, we can say that Improvisation is the practice of making and creating, in the moment and in response to the stimulus of

³² Interview : 3rd March , 2012

one's immediate environment and inner feelings. This invention cycle occurs most effectively when the practitioner has a thorough intuitive and technical understanding of the necessary skills and concerns within the improvised domain. The skills of improvisation can apply to many different abilities or forms of communication, expression and also imaginations across all artistic and manufacturing aspect of Music art. A lot of experiments are based on common sense of imaginations, improvisations, experiences and new ideas, but sometimes common sense is not the best approach and sometimes there are conflicting theories about what the best is or what works in a particular situation. In the case of Instrumental Music every new invention in the form of improvisation, imagination and extension has brought revolutionary changes in the fine art and society. For instance, a recent change according to Pt. Debu Chaudhuri is that the gaps between the Matras or beats are now filled with chikari strokes, which was not the case during the earlier years. Even though the Gats performed today are based almost on the same principles as those of the last century, factors such as Tempo, Tala, and Gat- Vistaar have changed so much that many prominent Musicians prefer to classify Gats according to Laya, Tala or Style of rendition. Another change which can be seen in recent times is that the value of composition has decreased considerably over the years and lesser attention is being paid to it. Some artists just play the Sthai and don't play the Maanjh and Antra sections. Nowadays these compositions are less complicated, which is the practice of the day and this also has been accepted by the lovers of Music. Some of these Gats starts from Khali or off-beat and have a rhythm which is completely individualistic and distinct. Another new trend seen in recent times is the use of Sawal-Jawab. These are Musical question answer sessions with the Tabla. This innovation has been done to add variety to the Music being played and also to attract the audience.

As we all know, the essence of Indian Classical Music is the Raga. Compositions are the basic medium to present a Raga. According to late Ustad

Mushtaq Ali Khan, a composition presents the basic nature or you may say 'shakal' in a compact manner. Good compositions consists of three aspects: (1) Technical, (2) Musical and (3) Aesthetical. Some years ago instrumental Music compositions had a flavor of Dhrupad ang, therefore a special care was taken while presenting any composition. Compositions had a very strong melodic structure. The artists were very particular about the strokes and weightage given to the strokes or 'Bol' in a composition. For the sound modulation, application of the stroke in a particular note was very calculative in stress that it helped in bringing out the ethos of Raga. For instance, in Sitar Music, the artist might replay any stroke again and again on some notes for the strokes like Da dir da, da -r, da, pattern wherein the third da was taken with so much of care and so temperamentally used, that it brought out the color and picture of the particular Raga being played so vividly in front of all. On the other hand, in the music being played nowadays, we see, Vocal Khayals are being played in to the instrumental Music. In addition, Drut gats are played and composed with Tanas woven into their Sthai or Antara portions or even both the portions in some case as is the case in Khayals.

One particular trend of the modern age is the search for the new, the varied, the old, the foreign, the lost, and the off- beat. The new generation artists are singing and playing new compositions in Ragas. To the collection of about 150 Ragas (about 60 common and rest uncommon or less known) more than 100 new Ragas have been added. Here it is necessity to mention some of 'new Ragas' found by eminent scholars while performing due to experimentation, namely, Amrit-Varshini, Arabhi, Ashakali, Ahir-Lalit, Bairagi, Bhuparangjani, Champakali, Chandramaulali, Chandrananadan, Charukeshi, Devarangani, Devakansa, Deva-Mukhari, Gauranjani, Gauri-Manjari, Gavati, Gandhi-Malhar, Gauri Shankar, Girija, Gambhir Vasant, Gaumati, Govardhan, Gaurimanjari, Hansamanjari, Hansant, Hansanarayani, Hem-Behag, Hemant-Bhairav, Hemvati, Janaranjani, Janasammohini, Jayakansa, Kamal Manohari, Kamal Ranjani, Lalit

Kesar, Lagan Gandhar, Lajwanti, Lalit Kali, Latika, Manohari, Madhuranjani, Malarani, Malayamarutam, Modashri, Madhavi, Manjari, Kirwani, Madhuvanti, Shivranjani etc.³³

Only a few amongst these have gained wider acceptance and currency among Musicians of repute; one reason is that the higher grade Musicians of today, vocalists or instrumentalists, were tutored in the Raga and composition of yore, and novelty without creativity is sought in the unfolding or presentation of a Raga or bandish. Some of these Ragas also have lack character expected of a 'Raga' in Hindustani Music, the 'rupa' and 'lavanya' of which are the harvest of the inter play of Vadi, Samvadi, Nyasa, Apanyasa, Melody phrase, internal balance, etc. Listeners, resistance is another reason, which may be due to unfamiliarity as well as aesthetic non-satisfaction. New Ragas will require to be 'settled' in the ears of the listeners and much will depend upon their frequent and aesthetic presentation by the more acknowledged artists of the day. While excellence in Music has never depended on the number of Ragas and compositions known to an artiste, there is always appreciation for a new Raga having distinct character and a new composition with a structure of its own and not just a new garb in the form of a new set of words for an old body of the tune.

³³ Indian Music and Ustad Mushtaq Ali Khan edited by Pt. Debu Chaudhuri, p-160

Glimpse on Famous Musicians and Experiments

A glimpse of some well known Musicians and their innovative works as an example of experimentation in Instrumental Music is covered below:

1. Ustad Baba Allauddin Khan



Ustad Baba Allauddin Khan (1862-1972) is a legendary figure in Indian Music. He developed a thirst for Music and Musical knowledge from a very young age that eventually led to one of the most incredible Musical journeys of this century. He mastered many instruments including Tabla, Violin, Sursringar and Surbahar but finally turned to the Sarod and became a student of the Sarod wizard Ahmed Ali Khan. The great Wazir Khan of Rampur, scion of the Seni Beenkar Gharana taught him for 12 years. He himself remained a student of Music till the age of 70 completely mastering the Dhrupad and instrumental compositions of the Seni Gharana and adding innumerable new compositions and many new Ragas, such as Hemant, Shobhavati and Durgeshwari. His eventual contributions are so outstanding that today this Gharana is known as the Seni Baba Allauddin Gharana. Among his large number of disciples, the most famous are his son the

supreme Sarodist Ustad Ali Akbar Khan and his son-in-law the Sitar Maestro Pandit Ravi Shankar.

2. Pandit Pannalal Ghosh



Amulya Jyoti (nicknamed Pannalal) Ghosh (1911-1960) was a famous flautist, who was in a family of Musicians in Barisal, East Bengal (now in Bangladesh). His grandfather, Hari Kumar Ghosh, was a famous Dhrupad artist and his father, Akshay Kumar Ghosh, was a famous Sitar player. Pannalal Ghosh was a child prodigy, who inherited his love of Music and the bamboo flute (*bansuri*) from his father and grandfather. In 1938 he visited a number of foreign countries with a group named *Sarai-Kala-Nrtya*. After returning from abroad, he became the disciple of Girija Sankar Chakraborty. His final rigorous training came in 1947 under the guidance of Ustad Baba Allaudin Khan. Pannalal Ghosh is credited with the raising the *bansuri*, which was hitherto used only as a folk instrument, to the level of a concert instrument in Classical Music. One of his peculiarities was his use of three kinds of flute alternately for different '*Saptakas*'. He could produce any human sound with his flute. He worked extensively for many Indian films, initially under the well known Music director Anil Biswas. Later he worked as the composer of the national Orchestra for the All India Radio.

3. Ustad Ali Akbar Khan



Ustad Ali Akbar Khan (b.1922), popularly known as the "Indian Johann Sebastian Bach", is considered a "National Living Treasure" in India. He is one of the greatest Sarod players of all times. He is also adept in other instruments like the Pakhawaj and Tabla. He also mastered different forms of Music like dhrupad, *dhhammar* and khayal from his father Ustad Allauddin Khan. Ali Akbar Khan gave his first public performance in Allahabad at age thirteen. In his early twenties, he became the court Musician for the Maharaja of Jodhpur. Since his father's death in 1972, He has continued his father's tradition, that of the Baba Allauddin's Senia Gharana of Maihar in Central India. He has composed Music for the Bengali films *Kshudhito Pashan* and *Devi* and for the Hindi film *Andhiyan*. A devoted Musician, his aim has been to promote better understanding of Indian Music in the Western world. He performed an unprecedented concert at the Museum of Modern Art in New York way back in 1955. Since then, he has continued to tour extensively in Asia, Africa, Europe, The Netherlands, Australia, Canada, and the United States. In order to popularize Indian Classical Music, Ali Akbar founded colleges to teach Indian Music in Japan, Canada and the US. He also established a College of Music in Calcutta in 1956. He is credited with the introduction of five new *Ragas*, *Chandranandan*, *Gauri-Manjari*, *Lajwanti*, *Mishra-Shivaranjani* and *Hem-Hindol*. He is the recipient of several awards which include the President of India award (1963), Padma Bhushan, Padma Vibushan (1988), Sangeet Natak

Akademi Award (1963), Sangeet Natak fellowship (1992) and the Kalidas Samman (1991). He is also conferred with an honorary Doctorate Degree in Arts from the California Institute of the Arts, in Valencia, CA. He has also received the degree of Doctor of Literature, *honoree causa*, from the Rabindra Bharati University in Calcutta. In June of 1991, Ali Akbar Khan became the first Indian Musician to be awarded the most prestigious Macarthur Foundation Fellowship in recognition of his excellent work in the field of creating, cultivating and transmitting the highly complex Musical tradition of Northern India. He has received four Grammy Award nominations: in 1970 for *Shree Rag*, in 1983 for *Misra Piloo*.

4. Pandit Radhika Mohan Maitra



One of the most famous Sarodias in the Shahjahanpur Gharana, Radhika Mohan Maitra was born to a noble family in Rajshahi, which is now in Bangladesh. The year was 1917 and India was still under British rule. His family, referred to as Zamindars or landowners, served under the British Empire and helped collect local taxes from farmers. The Maitra family was also great patrons of Music and art. His grandfather, Lalita Mohan Maitra, had commissioned the legendary Sarodia Ustad Mohammed Ameer Khan of the Shahjahanpur Gharana to come to Rajshahi and become his court Musician. Lalita Mohan's sons took up

learning Sarod from Ustad Ameer Khan. Radhika Mohan's mother played the Sitar and was a disciple of Ustad Enayet Khan, the father of the legendary Sitar maestro, Ustad Vilayet Khan of the Emdadkhani Gharana. Khansahib, as Ameer Khan was referred to, noticed the Radhika Mohan's keen interest in Music at the age of 5 years and started teaching him. Thus began Radhika Mohan's formal training in Music, which continued for another twelve years until the death of the Ustad. Radhika Mohan was affectionately called, flourished academically as well as in Music. He graduated with a Bachelor of Law from the University of Calcutta and a Master's in Philosophy from the University of Dhaka. At the same time he continued his Musical pursuits. After the death of Ustad Ameer Khan, he turned to Ustad Mohammed Dabir Khan of Rampur, an exponent of the Senia Gharana, to receive extensive training in the Dhrupad-Dhamaar style of Indian Classical Music. He developed his own style, blending the Rabab style of the Shahjahanpur Gharana with the Dhrupad vocal style from the Senia Gharana. In the year 1937, he also briefly came in contact with Baba Ustad Alauddin Khan while performing at the Allahabad University Music Conference. Baba asked him to perform with him and he respectfully accepted the offer.

During this course of time Baba also taught a few rare Ragas and Gats played in the Maihar Gharana to Radhika Mohan. Throughout the country, audiences were mesmerized by the wonderfully melodious tone of his Sarod, his perfect pitch and taans and toras executed at lightning speed but with amazing control. He was a purist at heart; one who strongly believed that the true beauty of expression lay in maintaining the purity of the Ragas and of the compositions by famous Ustads. Through his consummate skill in handling the instrument, the fluent and brilliant phrasing and articulation of bol-taans (rhythmic patterns), he took the Sarod baaj or playing style to new frontiers.



- Radhika Mohan performing with legendary Sarod maestro Ustad Alauddin Khan at Allahabad University in 1937



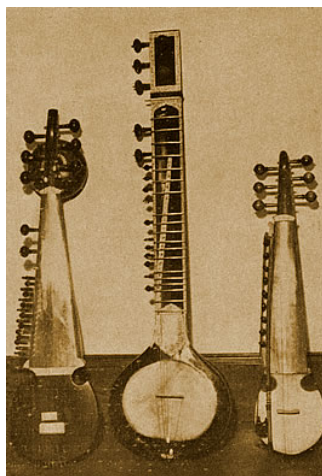
- Radhika Mohan giving a recital on the National Program of Music accompanied by Shyamal Bose.

Along with the Independence of India from British Rule in the year 1947, also came the Partition of Bengal, one of the darkest chapters in modern Indian history, which saw mass riots between Hindus and Muslims and thousands of murders and rapes, as well as widespread plundering on both sides of the divided state. At this time, Radhika Mohan was a professor of philosophy in Rajshahi College. His family decided to leave their ancestral home in Rajshahi and move to Calcutta. In Calcutta, Radhika Mohan was faced with an economic struggle for existence and having to think about earning a living to feed his family. He turned to teaching Music; however, these were difficult times in which few people were interested in learning Classical Music. However, by this time his fame had already spread to other parts of the country and soon he was sharing the stage with other great Musicians of his time such as Ustad Vilayet Khan, Pandit Ravi Shankar,

Ustad Ali Akbar Khan, Ustad Amir Khan (vocalist) and Ustad Bade Ghulam Ali Khan. He also became a regular performer on All India Radio.

His fame soon started to extend beyond the shores of India. He was part of a cultural delegation to the People's Republic of China in 1955, Afghanistan in 1965, and Nepal in 1967. He also extensively toured Australia and New Zealand in 1962, performing in different cities. In 1972 he was awarded the prestigious Sangeet Natak Academy Award by the government of India. As he entered the mid years of his life, he shifted focus from being a performer to a teacher. Ensuring that the legacy of the Shahjahanpur Gharana that had been created by legendary maestros continued, he was determined to pass on his knowledge to the generations to follow. As part of a visiting cultural delegation in 1962, Radhika Mohan is seen talking to the officials of the Elizabethan Theatre Trust in Sydney, Australia. He had many disciples, notable among them being Buddhadev Dasgupta, Anil Roy Chowdhury, Samarendra Sikdar, Rajani Kanta Chaturvedi, Pranab Naha, Dr. Kalyan Mukherjee and others. He had several students from overseas such as John Barlow, Michael Robbins, and James Sadler Hamilton, to name a few. Interestingly, he had picked up a significant amount of the Emdadkhani style of playing the Sitar, first from his mother and later, through his friendship with Ustad Vilayet Khan. He taught a number of Sitar students such as Rajani Kanta Chaturvedi, Himadri Bagchi and Rabi Sen. Sitar maestro Pandit Nikhil Bannerji had also received training from him for a few years before going to learn from Baba Ustad Alauddin Khan.

Radhika Mohan composed some new Ragas, the most notable being Chandra Malhar, Dipa Kalyan and Alakananda. He also invented three new Musical instruments - the Mohan Veena, Dil Bahar and Naba Deepa.



Mohan Veena, Dil Bahar and Naba Deepa

Mohan Veena

In 1943-44, Radhika Mohan Maitra played the Sur-Shringar with Ustad Sadiq Ali Khan on the Veen (north Indian Veena) at a private concert in Lucknow attended by some great Musicians of that era. As a young Sarod player, Radhika Mohan felt the necessity for another instrument which could offer both the deep tonality of the Veen and Sur-Shringar as well as the faster Rabab style that was popular with the Sarodias. After some years of experimentation, he came up with a design and asked Gopal Sharma, the maker of his Sarod to create it. The essence of Sur-Shringar, Veen, Sur-Bahar, Dhrupad Rabab and Sarod was incorporated into the new instrument. Finally, in 1948 Thakur Jaidev Singh, the ace Musician and Musicologist and the then Chief Producer of All India Radio (AIR) named the instrument as Mohan Veena after its creator Radhika Mohan. He also recorded an interview of Pandit Maitra which was broadcast from AIR along with a recital on the Mohan Veena in the same year.

In this instrument the whole aspect of Sur-Rabab was minimized with a wooden top, replacing the skin covering of the Sarod and related instruments. Another version of the Mohan Veena was made by replacing the skin top of the Sarod with a wooden one. The gauge of the strings was also changed accordingly

to cope with the flat bridge. The principle of the smaller flat bridge for the sympathetic strings was taken from the Sur-Bahar, and the numbers 11, 13 and 15 sympathetic strings were used.

Many AIR recordings of national programs played by Radhika Mohan were broadcast from all over India and the recordings of these recitals are the assets of AIR archives. On the eve of the 75th year of AIR, Radhika Mohan's national program recital on the Mohan Veena (Ragas Mian Ki Malhar and Kedar) was broadcasted. He was accompanied on the Tabla by both Ustad Keramatullah Khan and Pandit Prem Ballav.

Dil Bahar

In 1956, Radhika Mohan created this instrument with the inspiration from the Sur-Bahar, Dilruba and Sarod. This instrument has a straight bridge of bigger dimension but a look-alike of a Sarod bridge. The sympathetic strings pass under the main playing strings on the bridge. The main sound box is made out of wood, instead of gourd, as in the case of Sur-Bahar. The resonator on top is made of goatskin like a Sarod. This is a fretted instrument with a straight bridge where the plucked playing style of Sarod and Rabab can be incorporated. The instrument can be played with a Mizraf (Sitar pick) or a wire Jaba (Sarod plectrum). This instrument was also made for the first time by Gopal Sharma and Durga Charan Sharma.

Naba Deepa

In 1963, Radhika Mohan started experimenting eventuating in 1967 with an instrument called the Naba Deepa. The name was inspired by the name of Deepa Mukherjee, one of his favourite students. This instrument is an amalgamation of the Sur-Shringar in its minimized form, and Esraj. Some folk instruments with wooden tops also inspired this creation. The bridge of this instrument is a flat one with a composite extension accommodating the

sympathetic strings. Alongside the steel fingerboard, sympathetic strings similar to that in an Esraj or Sarangi are fitted with an extra piece of wood. This instrument is played mostly like a Sur-Shringar. As a variation the instrument can be bowed where a round-shaped bridge replaces the straight one. Radhika Mohan was uncompromising in his loyalty to the Classical form and nothing could persuade him to pollute the purity of Ragas such as Darbari Kannada, Kaunshi Kanada or Hamveer Bilawal. At a time when other contemporaries dabbled in fusion or modern Music that had more commercial value, he remained true to tradition.

In the mid 1970's, on his 60th birthday, he surprised friends and students by suddenly announcing the decision to retire from actively performing on the big stage and All India Radio (AIR) and Television. In his last National Program of Music broadcast, he performed with his close friend, the legendary Tabla maestro, Pandit Jnan Prakash Ghosh. In spite of being a Tabla maestro, Pandit Ghosh was not a graded Musician for AIR and therefore, had not performed on the National Program before. Radhika Mohan wrote to the authorities saying that it was ridiculous that a great Tabla maestro like Pt. Ghosh would have to give an audition to get a Grade and added that he would only play in this program if Pt. Ghosh was given a grade and was allowed to accompany him. In time Pt. Ghosh's grade arrived from Delhi and he performed with him.



Towards the late 1970's the famous moviemaker Sir David Lean came to Calcutta and wanted to shoot a documentary on Radhika Mohan. Coming from an acclaimed director such as Lean, this was rare recognition for any Indian Musician. The maestro was in his fading years of his life and undertaking this venture would have meant traveling and living outside India for a certain length of time. He

politely refused the movie director's offer, saying that if he left Calcutta, that would severely affect his students who were receiving regular training from him at that time. In 1976 Radhika Mohan founded the Mohammed Ameer Khan School of Instrumental Music, which was dedicated to the development of young talent in Sarod and Sitar to carry the banner of the Shahjahanpur Gharana forward. He started the 'Rising Talents' Music conference in 1977, which focused on providing opportunities to young and talented artists, irrespective of their Gharana or Guru, to perform in front of the Music loving audience of Calcutta. This program became very popular and continued even after his death, till the mid nineties. Some of the most well known names in today's Indian Classical Music scene got an opportunity to perform on the big stage for the first time at the Rising Talents conference.

The maestro passed away after a brief illness in Calcutta in 1981 but his legacy lives on through his countless recordings and disciples.

5. Ustad Bismillah Khan



Born on 21st March, 1916 in Dumraon, Bihar, Ustad Bismillah Khan is the most outstanding and popular Shehnai player of contemporary times. His ancestors were court Musicians in the princely state of Dumraon in Bihar and he was trained under his uncle, the late Ali Bux 'Vilayatu', a Shehnai player attached to Varanasi's Vishwanath Temple. His first major public appearance was in 1930 at the age of 14, when he played in the All India Music Conference in Allahabad. Ustad Bismillah Khan's specialisation lies in his ability to produce intricate sound patterns on the Shehnai which was hitherto, considered impossible on this instrument. For his outstanding services in the field of Music, he has been bestowed with several honours and awards including, the Sangeet Natak Akademi Award (1956), *Shehnai Chakravarti* by the National Cultural Organisation (1955),

Padma Shri (1961), Padma Bhushan, Padma Vibhushan and the Tansen Award. A *jugalbandi* of the Shehnai and Sitar performed by Bismillah Khan and Sitar Nawaz Abdul Halim Jaffar Khan, for the film *Gunj Uthi Shehnai* was an outstanding success. He performed at the Edinburgh Festival along with Ustad Vilayat Khan and the album produced, known as *Thumri Piloo*, is considered as one of the best by the Ustad. He has also been conferred with honorary doctorates from the Benares Hindu University and Shantiniketan.

6. Pandit Ravi Shankar



Pandit Ravi Shankar (b.1920), one of the greatest exponents of the Sitar, is the most popular Indian Musician all over the world. Yehudi Menuhin, the world famous Violinist described him as "a creative genius comparable only to Mozart". Pandit Ravi Shankar has

received widespread acclaim for his creativity and distinct, unorthodox style of playing the Sitar. He is acclaimed around the world for his originality and improvisation. He also has a command on instruments like Surbahar, Been, Rabab and Sursingar. In January 1945, he composed the Music score for the famous patriotic song, *Sare Jahan Se Aacha, Hindustan Hamara*, written by the famous Urdu poet Mohammad Iqbal. Pandit Ravi Shankar has to his credit several Ragas like *Nat Bhairav*, *Pancham Se Gara*, *Kameshwari*, *Parameshwari* and *Ganeshwari*. Raga *Mohankauns* was composed in honour of Mahatma Gandhi. In May 1967, he founded the Kinnara School of Music in Bombay and Los Angeles. He has composed extensively for films and ballets in India, Canada, Europe and the United States, including *Charly*, *Gandhi* and *Apu Trilogy*. He has the honour

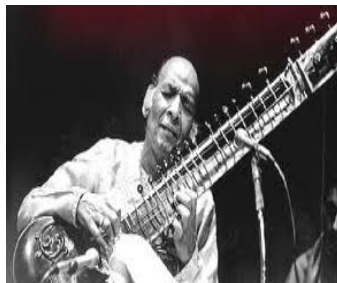
of being the first Indian to write film Music for foreign films. Ravi Shankar has received several honours and awards as a Sitarist, composer and Musician. His Music for the film *Gandhi* won him an Oscar nomination. He is the first Indian to receive the highest award of the Berlin Film Festival, *the Silver Bear*, for his Music in the Indian film *Kabuliwala*. In 1969, he was cited as 'Musician of the Year' by one of the leading magazines of America's Musical industry, *Billboard Magazine*. He is also the first Indian Musician to be commissioned by a major Western Orchestra, the London Philharmonic, to compose a Concerto for Sitar and Orchestra. This Concerto was performed in 1971 and conducted by Andre Previn. His long list of awards and honours include fourteen doctorates, *Padma Bhushan* (1967), the *Padma Vibhushan* (1981), *Desikottam*, the *Ramon Magsaysay Award*, two *Grammys*, the *Fukuoka Grand Prize* from Japan, the *Crystal award* from Davos, with the title 'Global Ambassador', *Kalidas Samman Award*, *Rajiv Gandhi Excellence Award* (1991), *Bharatiya Vidya Bhavan Mahatma Gandhi Award* and *Premium Imperiale Arts Award* from The Japan Art Association, the *Presidential Award* (1962 and 1980), the *International Music Council UNESCO Award*(1975) and the *Sangeet Natak Akademi fellowship* (1976) to name a few. Ravi Shankar is an Honorary Member of the United Nations Rostrum of Composers and Honorary Member of the Academy of Arts and Letters. In 1986 he was nominated as a member of the *Rajya Sabha*. The Highest Civilian award in India, *Bharat Ratna*, was bestowed on Ravi Shankar in 1999. He also received the prestigious *International Prize for Film and Media* for 1999 instituted by the German government's Art and Exhibition Centre. In February 2000, he was honoured with the highest French civilian award *Commandeur de la legion d Honneur*. In early 2001, Ravi Shankar was conferred with Honorary Knight Commander of the Most Excellent Order of the British Empire (KBE).

7. Ustad Alla Rakha



Ustad Alla Rakha (1919-2000) was one of the most celebrated Tabla players in the world. He was hailed not only for his performing finesse but also for the incomparable accompaniment he provided to other Musicians. Alla Rakha got his initial training from Lal Ahmed and later from the renowned Mian Kader Baksh of the Punjab Gharana and Ashiq Ali Khan of the Patiala Gharana. In 1936 he entered the Bombay film world as a Music director under his real name, A.R. Qureshi and scored Music for a number of Hindi and Punjabi films, including superhits like *Sabak*, *Khandan*, *Maa Baap*, *Madari* and *Bewafa*. He founded the Institute of Music in Mumbai in 1986. He earned great recognition abroad as a soloist and accompanist, with a string of awards in San Francisco and California. He was the recipient of Padma Shri (1977), the Sangeet Natak Akademi Award (1982), the Indo-American Achievement Award and the Maharashtra Gaurav Puraskar. He died of heart attack on 4 February 2000 in Mumbai.

8. Ustad Vilayat Ali Khan



Ustad Vilayat Khan (b. 1928), son of late Ustad Inayat Khan, was the scion of the Ittawa gharana whose stalwarts traced their line back to Tansen of Akbar's court. He is one of most renowned Sitar players of India and occupies an important place in the world of Classical instrumental Music. Vilayat Khan's

unique contribution to Indian Classical Music is introducing a new style of Sitar playing now called *Vilayatkhaani baaj*. This is the *gayaki ang* or full-fledged vocal style, which he innovated, perfected and passed on to a school of disciples. He wrought a total change in the dimension and impact of the Music by modifying the base, frets, bridge and strings of the Sitar. His creativity was marked by the spontaneous and automatic formation of *tans*, *kan*, *zamzama* thus evolving the rare and difficult *Gayaki ang*, of which he was an innovator. Vilayat Khan has received numerous awards and honours for his contribution to Indian Music and has toured India, Europe, the Soviet Union, East Africa, China, Afghanistan, Iran and the United States. He had played Festival of India in Britain (1951).

9. Pandit Debu Chaudhuri



Adorned with the Padma Bhushan, one of the highest Civilian Govt. Awards, for his contributions in the field of Music, from the President of India, Pandit Devabrata Chaudhuri, a legendary figure in the domain of Indian Classical Music, popularly known as "DEBU", is one of India's most respected, leading and outstanding Musicians of today.

Panditji received his early training from the late Shri. Panchu Gopal Datta for some time and later for 38 years from the veritable great master and the most traditional exponent of Sitar, **Sangeet Acharya Ustad Mushtaq Ali Khan** of the "**Senia Gharana**", the traditional school of Indian Classical Music named after the great **Mian Tansen**, the father of Indian Music. Debuji is the foremost exponent and torch bearer of this Gharana.

Debuji (respectfully called) is a man of many parts. Akin to the seven swaras (notes) that are the heart and soul of any Musical creation and

composition, howsoever old or new, his personality is seven-fold. India's foremost Sitar maestro, respected Guru and teacher, composer of numerous mellifluous symphonies, creator of eight new Ragas, author of three books and several monographs, eminent Musicologist and academic, and winner of numerous awards and honours, both national and global.

Debuji's is not a mere, or even random, affair with the Sitar, it has been a deep romance with this beautiful instrument to which he was introduced when he was all of 4 years old. He made his public debut at the age of 12 and his first broadcast for All India Radio was in the year 1948. Ever since, the association with the Sitar, and through it the Music, has been increasingly rewarding to him and to those who have been able to savour it.

It needs no overt mention that Panditji's Music has its own charm which is quite unique in character and stylized, as it can easily be identified by any discerning lover of Indian Classical instrumental Music. The year 2002 is witness to Panditji's 54th year of broadcasting on the National network of the All India Radio, and the 40th year of teaching at the University of Delhi, Faculty of Music and Fine Arts. His first National Program was featured in the year 1963 on All India Radio and became the TOP CLASS (graded by the National Network, AIR) artiste in the 1971. This year has brought many more honours and laurels to Panditji, including a special honours and felicitations by the Cultural Centres of Delhi, Mumbai and Kolkatta for his life time achievement in the field.

Debuji's retirement from the Faculty of Music and Fine Arts, where most of the teachers are his students, has not seen any corresponding diminishing for his love of Music or for the propagation of the same to discerning followers. Panditji has recently started a unique project to document rare instrumental compositions, which are being forgotten or overlooked by the present generation;

with the support of traditional compositions of Dhrupad and Khayal on the same Raga. This project is so dear to his heart that his only ambition is to complete this project during his life time, so that the future generation will have a better information and knowledge to perform instrumental compositions with confidence. This is a dream project of Panditji and when completed will be a landmark in the history of instrumental Music.

Panditji's creativity in Music and his academic acumen are widely accepted, recognized and known all over the World. As the creator of 8 new Ragas, authoring three book on Indian Music, presenting several papers in various seminars all over India and abroad, successfully guiding 33 Ph.D. scholars are but a small though substantial quantification of his eminence. Others include having a special project of recording 24 CDs for 24 hours of the day in the USA, delivering 87 lectures in 67 days in Sweden in 1984 for Govt of India and performing all over the World for more than 70 occasions.

His zeal for the propagation of Music to students has led far and wide. He has Lectured at more than 130 Universities on Indian Classical Music and culture around the world: Afghanistan, Australia, Bangkok, Belgium , Bosnia, Brazil, Burma, Canada, Cuba, China, Dubai, France, Fiji, Guyana, Germany, Greece, Hawaii, Hong Kong, Hungary, Iran, Italy, Japan, Korea, Kuwait, Malaysia, Mexico, Mauritius, Morocco, Netherlands, Singapore, Spain, Sweden, Switzerland, Trinidad & Tobago, U.K., U.S.S.R., U.S.A, Venezuela, Yugoslavia etc.

Among his manifold accomplishments, he provided in-flight Music for Indian Airlines and composed Music for Indian TV short film and also for German TV. In the year 1983 he was involved as an advisor to the project for promoting Indian Music in the schools of Leicestershire, England, under the sponsorship of the Government of India and Leicestershire County Council, a

project which, apart from being the first of its kind, was also replicated in Birmingham at a later stage.

He has represented India at various International Seminars, Festivals and has served as Chairman of many symposiums. He has to his credit close to 45 papers that he has presented at various seminars. He was India's official representation in many International Festivals including Montreaux-Vevey Festival, Morocco International Festival, and UNESCO Festival at Perth, Trinidad Festival and Cuba etc.

He also holds the rare privilege of delivering 87 lectures and performing 27 concerts in 67 days at the Govt of India's "Festival of India in Sweden" in the year 1984. Many of his students are now propagating his Guru's style all over the World and many foreign students are coming to learn under his guidance under the Cultural exchange program. All these achievements make his position in the field of Music a special one which, in addition to being in it an achievement, is also, as a matter of record, very hard to match.

Panditji has recorded many albums and cassettes with EMI, HMV, ABK (USA), M.G.V. (24CD's for 24 hour Ragas), TV series, Rhythm House, Archive Music USA, T-Series, Krishna Audios, Washington DC and other companies all over the world.

As the founder Chairperson of the Delhi University Culture council and as the former Dean and Head of the Faculty of Music and Fine Arts, Dr. Debu Chaudhuri contribution to the field of education places him in an exalted pedestal of respect in the domain of Music all over the world. He enjoys wide popularity both a Maestro of Sitar and as a learned teacher of Music; a unique combination and achievement indeed.

Dr. Chaudhuri is the creator of eight new Ragas: Bisweswari, Palas-Sarang, Anuranjani, Ashiqui Lalit, Swanandeswari, Kalyani Bilawal, Shivamanjari and Prabhati Manjari (named after his wife Manju, who passed away recently). He is the author of three books "Sitar and its Techniques", "Music of India" and "On Indian Music"; has read several papers on Music in various Seminars in Indian Universities and abroad; is the Visiting Professor at MUM, Fairfield, IOWA, USA. His books add another dimension to his creativity. Sitar enthusiasts in India and Europe have found his writings extremely useful in understanding the art of playing the Sitar.

10. Ustad Amjad Ali Khan



Ustad Amjad Ali Khan (b.1945) is one of the greatest exponents of Sarod. He learnt the Sarod from his father Hafiz Ali Khan. He has the distinction of being the first north Indian artist to have performed in honour of Thyagaraja at the saint-Musician's Thiruvaiyur shrine. He founded the Hafiz Ali Khan Memorial Society in 1977, which organise Music festivals in different parts of India. He made many changes to the conventional style and structure of the Sarod. He has also been an innovator in introducing the *gayaki ang* in the Sarod, which has added new dimensions to performances on this instrument. He has contributed in

propagating and creating Music for children. He has composed special songs for children all over the country, including a special 'Birthday Song'. He has composed new *Ragas* like *Amiri Todi*, *Haripriya Kannada*, *Jawahar Manjari* and *Shivanjal*, *Kiran Ranjani*, *Shyam Shri*, *Suhag Bhairav*, *Lalit Dhwani* and *Bapukauns* for special occasions.

He has also acquired international acclaim by composing for the Hong Kong Philharmonic Orchestra. It was titled "**Tribute to Hong Kong**". The other musicians involved with this project were guitarist Charley Byrd, Violinist Igor Frolov, Suprano Glenda Simpson, Guitarist Barry Mason and UK Cellist Matthew Barley. He has also given performances in Carnegie Hall, Royal Albert Hall, Royal Festival Hall, Kennedy Center, House of Commons, Singapore, Mozart Hall in Frankfurt, Chicago Symphony Center, St. James Palace and the Opera House in Australia. The talented musician has received Honorary Citizenship to the States of Texas, Massachusetts, Tennessee and the city of Atlanta. He is the recipient of many awards and honours including the Sangeet Natak Akademi Award (1989), Padma Shri (1975), Tansen Award (1989), the Padma Bhushan (1991) and the International Music Forum Award, UNESCO (1970).

11. Pandit Hariprasad Chaurasia

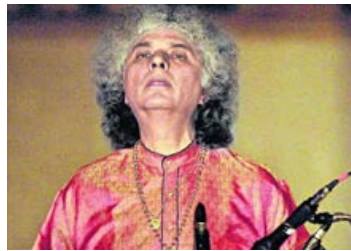


Pandit Hariprasad Chaurasia, born on July 01, 1938 is an Indian Classical Instrumentalist. He is a player of the Bansuri, the North Indian bamboo flute. He is a classicist who has made a conscious effort to reach out and expand the audience for Classical Music. He started learning vocal Music from his neighbour, Pandit Rajaram at the age of 15. Later, he switched to playing the flute under the tutelage of Pandit Bholanath Prasanna of Varanasi. Much later, while working for All India Radio, he received guidance from the reclusive Annapurna Devi, daughter of Baba Allaadin Khan. He is considered a

rare combination of innovator and traditionalist. He has expanded the expressive possibilities of the bansuri through his masterful blowing technique.

Apart from Classical Music, he has made a mark as a Music director for Indian films along with Pt. Shivkumar Sharma, forming a group called Shiv-Hari. He has also collaborated with various world Musicians in experimental cross-cultural performances, including the fusion group Shakti. He serves as the Artistic Director of the World Music Department at the Rotterdam Music Conservatory in the Netherlands. He has collaborated with several Western Musicians, including John McLaughlin and Jan Garbarek, and has also composed Music for a number of Indian films. He has performed throughout the world, winning acclaim from varied audiences and fellow Musicians including Yehudi Menuhin and Jean-Pierre Rampal.³⁴

12. Pandit Shivkumar Sharma



Pandit Shivkumar Sharma is a very famous Classical Musician who has acquired international fame by playing the Classical instrument, Santoor. The santoor is essentially a folk instrument that originated in the Kashmir Valley, which was given the status of a Classical instrument due to the persistent efforts of Pandit Shivkumar Sharma. Reaching at this level in life was not easy for him

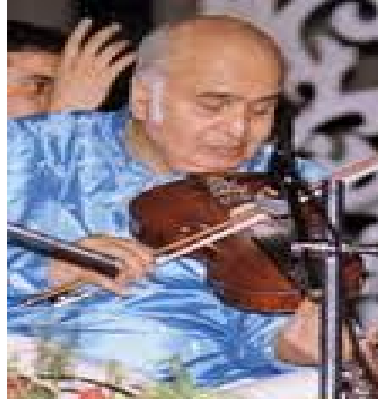
³⁴ www.wikipedia.org/wiki/Hariprasad_Chaurasia

and it is because of the determination of Shivkumar Sharma that the Santoor is a popular Classical instrument. Know his life history in this short biography of Pt. Shiv Kumar Sharma. The Santoor was known as the Shata-Tantri Veena in earlier days. It was used to accompany a particular type of singing known as Sufiana Mausiqi. Pandit Uma Dutt Sharma gave the responsibility of taking the Santoor on the world stage to his son Shivkumar after extensive research on its possibilities.

Today, Shivkumar Sharma and the Santoor are synonymous. Shivkumar Sharma has truly been successful in giving the Santoor the position of a popular Classical instrument. Shivkumar Sharma modified the folk instrument in order to make it more suitable for Classical Music. He increased its range to full three octaves and also created a technique for smoother gliding between Music notes in order to imitate human voice quality. Shivkumar Sharma also created a new way of playing it so that the notes and sound continuity could be maintained for a long time. Shivkumar Sharma has collaborated with many Musicians like Zakir Hussain and Hariprasad Chaurasiya. He also composed Music for Hindi films like "Darr", "Silsila", "Lamhe", etc. Some of his famous albums are Call of the Valley, Sampradaya, and Elements: Water, Music of the Mountains, Megh Malhar, etc. His son Rahul is also a famous Santoor player. Shivkumar Sharma is the recipient of many prestigious awards like Padmashree, Padma Vibhushan, Sangeet Natak Academy Award, Honorary Doctorate from the University of Jammu, Ustad Hafiz Ali Khan Award, Maharashtra Gaurav Puraskar, etc. He also has an honorary citizenship of the city of Baltimore, USA. This flawless Musician truly deserves these honors and more. His Santoor recitals shall keep us mesmerized for many more years to come.³⁵

³⁵ www.culturalindia.net/Indian-Music/Classical-singers/shivkumar-sharma.html

13. Pandit Vishnu Govind Jog



Pandit Vishnu Govind Jog (b.1922) is an established Violinist whose name is synonymous with the Violin genre in Hindustani Classical. His recitals are known for their dignity and crispness of *swara* and *Tala*. He is noted for the purity of his rendition and the ease with which he communicates the idioms of Music. His style owes much to the Gwalior, Agra and *Bakhley* Gharanas. He was professor of Instrumental Music at the Bhatkhande University of Music, Lucknow till 1952. He is a recipient of several honours and awards, which include the Vadya Nipurna from the Bhatkhande University of Music, Lucknow (1944), the Sangeet Natak Akademi Award (1980) and the Padma Bhushan (1983). He was given the title of ‘*Tantri Vilas*’ by Swami Haridas Sangeet Sammelan Mumbai in 1978 and the Lalit Kala Pitra, Bhubaneswar, Orissa conferred on him the title of ‘*Behala Samrat*’ in 1980. In 1973 the Indian Music Circle of Vassar, USA honoured him as ‘*Violin Samrat*’.

14. Ustad Zakir Hussain



Ustad Zakir Hussain (b. 1951) is the reigning king of Tabla players. He is the son of renowned Tabla maestro Ustad Alla Rakha. He played his first formal concert at the age of 12 years with Ustad Ali Akbar Khan. He is internationally acclaimed for his ingenious techniques and dexterity. He has taken Tabla playing to new and greater heights by rediscovering the subtle nuances of this instrument, along with his unique ability to communicate with his audience. He is also well versed with other percussion instruments like the *dholak* and *khol*. He has scored Music for films like *The Little Buddha* of Bernardo Bertolucci, Ismail Merchant's *In Custody* and *Heat and Dust*, Coppola's *Apocalypse Now*, Merchant Ivory's *A Perfect Murder* and for some American television serials. Besides accompanying many Indian Classical Musicians, Ustad Zakir Hussain plays with the Indo-jazz group called *Shakti*. He has played with the rock group called Grateful Dead and many jazz Musicians. In 1973, he took over the Tal Vadya Rhythm Band, which later evolved into the Diga Rhythm Band, and more recently, Zakir Hussain and the Rhythm Experience. Zakir Hussain had teamed up with co-composers Philip Glass and Mickey Hart to write the score for the Atlanta Olympic Games, 1996. In 1987, his first solo release, "Making Music", was acclaimed "one of the most inspired East-West fusion albums ever recorded". He has 145 albums to his credit

and is teaching Tabla at Washington, California, Long Beach, Los Angeles, Port and other Universities. He is the recipient of several honours and awards, which include Padma Shri (1988), Sangeet Natak Akademi Award (1991) and the Indo-American Award (1990).

15. Pandit Prateek Chaudhuri



Pandit Prateek Chaudhuri, a brilliant performer, is acclaimed as one of the most outstanding Sitar players of the country today amongst the present generation. His Sitar sparkles with the rare combination of virtuosity with technical finesse and a deep sense of aesthetics. His Music also reflects the eternal essence of Sitar. Born in New Delhi, he has been groomed in a Musical atmosphere since his birth. He has for his father, the World Renowned Sitar Maestro, Padamabhushan awardee Pandit Debu Chaudhuri. He also had the great fortune to learn from his Dadaguru (father's guru), Ustad Mushtaq Ali Khan Sahab, the great legend of the "Senia" tradition, which has been named after "Mian Tansen", the doyen of Indian Classical Music. Tansen is often called the father of Indian Classical Music and those who belong to his family and follow his tradition are called "Senia". Prateek ji is the automatic successor to this rare

“Senia” tradition of the great Indian Classical Music, having a unique tradition of playing the Sitar not only with the traditional and rare 17 frets (instead of 19,20 or 21 frets, found at present), but also having a unique string arrangement of its own.

His charming stage presence and charisma only serve to enhance the overall grandness of the performance. It must be mentioned that simplicity and clarity are the hallmark of his style. Amongst his numerous achievements, Prateek ji has been ranked as an “A Class” Artist by the National Television and Radio of the Govt. of India. His mastery over the Sitar and "Laya" (rhythm) has been acclaimed and praised by the leading Musicians of the country and he has also been accompanied by almost all the leading Tabla maestros, in his recitals in India and Abroad. In his concerts and concert tours in India and Abroad, Prateek ji has been accompanied by almost all the leading Tabla Maestros of the country including the Late Ustad Shafaat Ahmed Khan, Pandit Kumar Bose, Pandit Anindo Chatterjee, Shri Bickram Ghosh, Ustad Akram Khan, Shri Sandeep Das, Ustad Rafiuddin Sabri and many other reputed players of the country.

Special Awards and Recognitions:

Prateek ji has been awarded the “Pandit Nikhil Bannerjee Award” from Lucknow, “The Best Instrumentalist Award” from Delhi and the “Surmani Award” from Mumbai, amongst many other Awards and recognitions. His name has also been listed amongst the prominent personalities of the World in American Biographies Intl., and Asia’s Who’s Who.

Special Concerts:

Prateek ji received the rare distinction and honour to give a Special Concert for the President of United States of America, Mr. Bill Clinton during his first visit to India. He also had the honour to perform for the President of India, Shri Abdul

Kalam and Shri R. Venkataraman in Rashtrapati Bhawan, New Delhi. He has also performed for the Prime Minister of Norway during his trip to India in 2005. Prateek ji has performed at Major Venues across the world including the prestigious Carnegie Hall and Kennedy Centre, in USA and the famous Queen Elizabeth Hall in London. He also has to his credit many successful concerts in Major Music Festivals in India and Abroad. He has also been the featured artist in almost all the Major Festivals of the country including the famous and prestigious Music Festivals like the Jaipur International Heritage Festival in Jaipur, UNESCO Music Festival on Intl. Day for Tolerance in Delhi, ITC Music Festival in Kolkata and Delhi, Tansen Music Festival in Gwalior and Delhi, Maihar Festival of Music in Maihar, Sawai Gandharva Music Festival in Poona, Saptak Festival in Ahmedabad, Baba Harballabh Festival in Jalandhar, Pandit Vishnu Digambar Jayanti in Delhi, UMAK Music Festival in Delhi, just to name a few, amongst many others. He is the only Indian Musician to have performed with the Renowned “Swarovsky Music Wattens” Orchestra, consisting of 80 Musicians, from Austria in a Special Concert held in Jaipur, India in the year 2005, which was highly appreciated and profusely praised by the audience. Prateek ji is the Creator and the Main Conductor of the “rare”, “unique”, and sought after Grand Musical Orchestral Ensemble of the country India – i.e “Soul of India -The Grand Orchestra” which has got Musical elements of great variety including Indian Classical, Western Classical. Rock Music, Jazz Music, Sufi Music, Music from Rajasthan, Pop Music, a Grand Rhythmic ensemble known as ‘Taal Vadya Kacheri’ and also other elements of World Music presented in a Grand scale. He has invited to give a Special Live Concert for BBC 3 Radio in London. He has been featured in the prestigious National Program of Music in All India Radio May’2000 and the National Television of India (Doordarshan) in 2003. ``Prateek ji has also been featured in the prestigious AIR Sangeet Sammelan (Radio Music Festival) of the Govt. of India, held in Shimla in 2004.

Unique Performances:

Fusion, Cross over Music, World Music and Jugalbandi (Duet) Concerts With his innovative ideas, also being a composer, Prateek ji received rave reviews after he explored and experimented successfully with Fusion Concerts, World and Crossover Music, Carnatic Music and Jugalbandi (Duet) Concerts in India and Abroad. He has given highly successful concerts with many reputed artists, forms of Music and combinations with artists from various parts of the world, which include:

- Immensely popular Concerts: with Louis Banks, the Renowned Jazz Keyboard player and Sivamani, the famous Drummer and Percussionist from India. The name of the above group is “Rhythm Asia” which is very much sought after.
- World Music Fusion Group: Prateek ji has also recently formed a highly successful World Music Fusion Group of his own, which is also now very much sought after, wherein he is joined on the Sitar by his group of reputed Western and Indian Musicians fusing the Sitar with Keyboard, Drums, Tabla and other instruments making it an affair to remember.
- Sitar with Japanese Drum players : Prateek ji performed a scintillating concert with Ryohhei and Kohei of the famous AUN group from Japan.
- Sitar with Saxophone : He has also performed with Dave Pietro, the famous Saxophone player from New York, USA.
- He has also experimented successfully with Carnatic Musicians in India which also show his imagination in another dimension in his Musical career. Another unique and rare concert performed by him was that Prateek ji, on the

Solo Sitar was accompanied by both Tabla and Mridangam, a highly successful and rare combination.

- Prateek ji has also recently given extremely successful and sought after Jugalbandi (Duet) Concerts with his father, Pandit Debu Chaudhuri, i.e. Duet Sitar Concerts and with many reputed artists of the country playing the unique instruments like the Shehnai, Sarangi and the Sarod. These concerts also had an overwhelming response and won the hearts of the audience.

He has toured extensively throughout the world with his father as well as a solo artiste. These include countries like United States of America, Canada, England, France, Greece, Germany, Holland, Austria, Belgium, Japan, China, Italy, Hong Kong, Malaysia, Singapore, Mexico, Morocco, Denmark, Norway, Sweden, Switzerland, Yugoslavia (before partition), , Indonesia, Venezuela , just to name a few. Prateek ji is also the first Sitarist to visit and perform in countries like Bosnia (after partition of Yugoslavia) and even in Latin American countries like Columbia, Guatemala and Panama.

16. Pandit Suresh Talwalkar



Taalyogi Pandit Suresh Talwalkar, an accomplished Tabla artist, an expert Musicologist, a versatile Guru is one of the greatest Tabla exponents of the present times. As an accomplished artist and as a Guru, he has contributed immensely to the glorious tradition of Indian Classical Music.

Pandit Sureshji belongs to the illustrious “Keertankar” family of Shri Dholebuva. “Keertana” being a Classical form of devotional and Musical discourse, a liking for the Classical Music was inculcated in him right in the childhood. Further, at a very young age, his father Shri Dattatray Talwalkar

initiated him into the art of “Tabla”. He then took his lessons from the veteran gurus, Pt. Pandharinath Nageshkar and Pt. Vinayakrao Ghangrekar. He also learnt the intricacies of Carnatic Layashastra (a science of rhythm), from the renowned Mridangam player Pt. Ramnad Ishwaran. This diverse training enabled Sureshji to absorb the subtleties of both, the North and the South Indian Music, transforming him into a “solo performer” with unique expression.

Being privileged with an unparalleled talent, since the early days, Sureshji has accompanied a number of great artists in their concerts. Pt. Gajananbuva Joshi and Pt. Nivruttibuva Sarnaik are amongst those whom he accompanied the most. He gratefully regards them as gurus and attributes to them the deep insight that, he carries today for the Classical Music.

Sureshji introduced for the first time, the novel concept of taking vocal accompaniment and added a new dimension and direction to the solo playing of Tabla. His genius is highlighted by the exquisite renderings of “Taal Mala” and “Joad Taal”, a contribution applauded alike by connoisseurs and masses. His unending quest for creativity and innovation makes him a distinguished composer. His CDs like “Taal Yatra” or “Laya Kalpana” and the group concerts like “Taal Mala” and “Taal Yatra” can be cited best for the same. His compositions have influenced not only the Musicians from India but also from the Western countries and today, many jazz composers seek his guidance in their Musical journey.

Sureshji believes that, “Guru Shishya Parampara” is the soul of Indian Classical Music and he is an ardent follower of the same. As a guru, his teaching abilities and expertise is unmatched. Today, amongst the best Tabla players in the newer generation, majority are his disciples. Under his guidance, they have attained proficiency, equally high, whether in the solo playing or, in the accompaniment for vocal, instrumental Music and Kathak dance.

Sureshji with his wide experience both as a performing artist and as a guru, with his thorough knowledge of Music and Musicology, and, with his abilities of communicating even the complex concepts of Music, is always a prominent speaker in workshops and seminars; Whether on Tabla or, on Musicology. The renowned institutions and universities from world over take pride in inviting him as a speaker. He is also a chief Guru for a project based on Guru Shishya Parampara, initiated by a centurion organization in Kolhapur, India.

Sureshji is conferred upon with a number of awards and honors. The most prestigious of them include, Pt. Vishnu Digambar Paluskar Award, Vasantrya Naik Puraskar, an award from Naad Brahma as well as from Govt. of Andhra Pradesh and, the title of “Taal Yogi” rendered by the Shankaracharya.

Sureshji is also honoured at the hands of the President of India Dr. A.P.J. Abdul Kalam, with the prestigious “Sangeet Natak Academy Award”, a national award for his contribution to the Classical Music.

Sureshji is also recently been honored with the prestigious awards: Giants International Award 2007, Shri Laxmimata Kala Sanskriti Puraskar 2007, Swarasadhana Ratna Puraskar 2008, Manpatra, Abhinav Kala Samaj, Indore. Sureshji has also been honoured by a title of "Sangeet Poornacharya" by Poornawad Vishwavidya Pratisthan; on the auspicious hands of Parampoojya Shri Vishnumaharaj Parnerkar.

He is amongst the top Tabla players of India, who travels regularly for his programs across and outside of his country. He frequently visits Asian and European countries which include Singapore, Thailand, Austria, Switzerland, Germany, UK, USA and Canada. He has also toured to Middle-East, Turkey, Norway, Spain, Iran, Sweden, France, and Holland and to the African Continent.

Pandit Suresh Talwalkar is indeed a name, synonym for the untiring efforts, devotion, and endless passion in pursuit of promoting Indian Classical Music.

17. Anandan Sivamani



As the undercurrent of Music, the drum has always served as the lifeline of any instrumental composition it accompanies. Whether it is world Music, hip-hop, R&B, or rock, drumming is the force that stirs emotion and creates magic. With that said, it is the responsibility of the drummer to produce a Musical sensation that determines the direction. This is a task that world-renown percussionist Sivamani has embraced with all his might.

Born in India, Sivamani is the son of a Musician, Mr. Anandan, who surprisingly enough, did not initially wish for his child to follow in his footsteps. "When I was 7 or 8 years old, my father refused to give me a drum kit," says Sivamani, "that was a big disappointment that eventually became a challenge." "One day my father saw me playing and realized that his son was a Musician," Sivamani speaks of his father's epiphany.

Sivamani's career as a Musician began to grow as he was introduced to established drummers, notably Billy Cobham and Noel Grant. "I picked up a lot from them and improved my style," offers Sivamani. As Sivamani's career flourished, he composed scores for movies in India, a popular way of getting one's

Music heard on a larger level. For 30 years, Sivamani was devoted to the art of adding an instrumental component of the silver screen. All the while, he performed his solo pieces during various concerts and was well received by the people of India. As Sivamani's notoriety grew, he began doing his own concerts all over the world.

Having performed in Singapore, London, South Africa and New York, Sivamani has helped to spread the rhythm of India as well as other countries as he integrates drumming from Africa, Japan and India into his show. "People have been receptive because my Music is like meditation," Sivamani says of his worldwide success. His show, which on any given day is backed by his own band Rhythm Asia or one of the bands he has jammed with, Silk - World Fusion Music, Shrida or Shankar & Ginger (Electric Double Violin), is a cathartic display of upbeat pulsating rhythms. The explosive nature is unique in the way that Sivamani plays more than 100 instruments. An amazing sight to witness, this percussionist has been known to take his audience to Japan, Africa, Latin America, United States, India and back in just one sitting.

An expert in his field, Sivamani now wishes to take his Music to the next level with his new album "Amma" which means Mother. "Basically I talk about life. There is an engine sound and a lot of folk inspired beats to the various songs", says Sivamani, "I also wish to work with rap artists. I want to do something different and new". A loving father of two and all round Musical genius, Sivamani took things one-step further by incorporating the first cry of his daughter upon her birth into a track on this album.

Sivamani's gift for transforming everyday objects into instruments is apparent on his last album "Drums on Fire" as the prodigy put to use a plastic bucket an alternative drum. That same skill has materialized itself on this

forthcoming album as the drummer continues to use unique methods of creating Music.

The fact is - Sivamani is one of India's best-known and most colorful percussionists with an unmatched talent in the entertainment world. It is no wonder that he should have played with the likes of Tabla player Zakir Hussain, Mandolin player U. Srinivas, Flutist Hariprasad Chaurasia, percussionist Elvin Jones and Mamathi and Ghattam Musician Vikku Vinayakaram.

And those around him have flourished as well. He has worked with composer A. R. Rahman the composer of "Bombay Dreams" whose Musical is now being staged by Andrew Lloyd Webber at the Apollo Theater in London and at the Broadway Theater in New York.

Having played with Steven Segal for his world Music album, performed for Nelson Mandela in Cape Town when they converted the prison, Roben Island, into a museum, and accompanied Senegalese superstar Youssou N'Dour in jam and recording sessions, it will be no small feat for Sivamani to fully break into the US market.

"I just want to share my gift," Sivamani states candidly, I want everyone to receive the power and the energy and I want to make them happy through Music and peace."

18. Pandit Dalchand Sharma



The pakhawaj is a rare instrument today, with very few practitioners and few opportunities to perform, for those who still keep it alive, since as an instrument of accompaniment the pakhawaj is tied to the Dhrupad and been traditions which themselves have very few exponents left. It is crucial that the pakhawaj be popularized and its practitioners be given more opportunities to teach and to perform. One of the most renowned pakhawaj exponents of India both in performance and teaching today is Pandit Dalchand Sharma.

Based in Delhi Pandit Dalchand Sharma, one of the finest pakhawaj exponents of India, received training in the guru shishya parampara from Pandit Totaram Shama, Pandit Murlidhar Sharma and Pandit Purshottamdas of the Nathadwara style associated with the Nathadwara temple near Udhampur in Rajasthan. Born in Bharatpur Rajasthan he started learning Haveli Sangeet in Vrindavan as a child and eventually started his training in pakhawaj from Pandit Totaramji. Later in Delhi he had the privilege of learning from the great maestro of Nathadwara Pandit Purshottam Das. He has performed in prestigious Music concerts all over India and abroad, is a top grade artist of All India Radio and Doordarshan, and a staff artist of the Faculty of Music and Fine Arts, Delhi University.

He is a very renowned and dedicated teacher of the Pakhawaj and has taught many young pakhawaj players who are now performing with distinction.

19. Pandit Salil Bhatt



(Pt. Vishwamohan Bhatt and Salil Bhatt)

Creator of the Satvik Veena and heir to a 500-year Musical legacy, Salil Bhatt represents the dynamic face of the new age, Indian Musician. Being hailed as the 'Global Indian Musician', Salil has done it all. From Solo Concerts and International Collaboration to Exotic Jugalbandis and Global Fusions, Salil has not only managed to marvel audiences in India, but also has a big fan base in Canada, Germany, Australia, America, Taiwan, England, Switzerland, Iceland, Ireland, Scotland, Wales, Saudi Arabia, Oman, Kuwait, Singapore, Spain, Austria, and Italy. That too, in just a span of his trailblazing 25-year career!

Having received a Pre-Grammy Award nomination which speaks volumes of his highly successful international collaborations, Salil is the harbinger of rare honors for India as he is the first ever Musician to perform inside the Parliament of Germany. He is also the first ever Indian Musician to perform in Iceland and the first Indian Musician to be invited by the Taiwanese Government for artist residency.

Salil V. Bhatt represents the tenth generation of the famous Bhatt lineage, where Music has been flowing for more than five hundred years. Salil is the son of the legendary slide player and India's Grammy Award winner Padmashree Pt.

Vishwa Mohan Bhatt, the creator of the Mohan Veena, a revolutionary instrument which has been hailed as a discovery in the Indian Classical Music scenario.

Salil reflects the dynamic style of rendering the Classical nuances on the Satvik Veena in his concerts. His style incorporates the authentic and systematic exposition of Classical Indian Ragas and the embellishments of the World Music as well.

Salil's baaz (style) assimilates the 'gayaki' (vocal) and 'tantrakari' (instrumental) representations which makes his playing complete with innumerable variations. Salil specializes in playing high-speed taans demonstrating his great skill on the Satvik Veena. Trained by his mentor Pt. Vishwa Mohan Bhatt, Salil follows the Classical Indian Raga authenticity to its strictest norms and creates the purest picture of every Raga he plays.

20. Bickram Ghosh



Bickram Ghosh (born 20 October 1966) is an Indian Tabla player performing in Hindustani Classical Music as well as fusion Music. Bickram performed with the greatest names in Indian Classical Music such as Ravi Shankar, Ali Akbar Khan, and Amjad Ali Khan from the North Indian tradition and with greats like Balamuralikrishna, Kadri Gopalnath, TN Krishnan, and Karaikudi Mani from the South Indian tradition. For ten years now he has been the regular accompanist for Ravi Shankar with whom he has performed in almost every top venue in the world, among which are The Royal Albert Hall, London; The Kennedy Centre, Washington D.C.; The Palais De Beaux Arts, Brussels; Carnegie Hall, New York and many others.

Bickram has over forty recordings available worldwide. His solo CD's "Talking Tabla" and "A Tabla Odyssey" have met with accolades in international circuits and his many associations with top Western Musicians such as George Harrison (Bickram recently recorded on Harrison's new album "Brainwashed"), Mstislav Rostropovich, Khaled Kouen, Yosi Levi and others has placed him in the top rung of Indian Musicians in the international arena. Bickram played on last year's grammy award winning album "Full Circle" along with Ravi Shankar. Of late Bickram has stepped into the world of Music direction where he has already made a strong impact with his brand of fusion Music. His group "Rhythmscape" has brought a unique dimension to the genre of fusion Music.

Discography

Confluence - Bickram Ghosh, Mezcal Jazz Unit

Amaia Sea of Love - Bickram Ghosh, Mezcal Jazz Unit

Gaia River of Eights - Bickram Ghosh, Mezcal Jazz Unit

Shetug - Bickram Ghosh, Mezcal Jazz Unit

Drum Invasion (www.saregama.com)

Megha Bickram Ghosh

Krishnan - Bickram Ghosh

The Sacrifice - Bickram Ghosh

Acupella - Bickram Ghosh

Some of the Solo albums of Bickram Ghosh are:

- Electro-Classical
- White Note
- Talking Tabla
- A Tabla Odyssey

Experimental Collaborations

- Full Circle (Grammy winning title ^[5] with Pandit Ravi Shankar)
- Brainwashed (with George Harrison)
- Chants of India (with Ravi Shankar, George Harrison)
- Indo-Jazz (with Yosi Levy, Ilan Salem)
- One (with The Mezcal Jazz Unit)
- Interface (with Rahul Sharma)
- Drumscape
- Drum Invasion
- Beyond Rhythmscape
- Pulsating Drums (with Zakir Hussain, Taufiq Quereshi)
- Blazing Drums
- The Afro-Indian Project
- The Kingdom Of RHYTHM (With Pete Lockett)
- Syama Songs of Love and Dreams
- Sitar Recital
- Raga Rasa- That Which Colors The Mind
- Tagore Lounge³⁶

He is drumming a new beat these days and Bickram Ghosh sure knows a thing or two about thumping life into fusion Music. The renowned percussionist has a mouthful of sounds to offer in his latest album *Drum Invasion*. Not only this, Ghosh has 125 reasons to offer. “There are 125 drums in it like a graph. My album starts with techno-trans and ends with a pure Tabla Classical,” he said.

For Ghosh Music runs in the veins. Hailing from a family that was heavily into Music, this talented Tabla player saw a meteoric rise in his career when he started his experiments with fusion Music. The established composer, whose

³⁶ www.allMusic.com/artist/Bickram-ghosh

Music is a heady mix of hip-hop, folk, tribal, Indian and Western Classical influences, is also all set to make his big Bollywood impact.

“I am currently working on two films; one is Suni Tarapurwalla’s *Little Zizou*, which has Boman and John in guest appearance while the second one is *Charu*. It’s not started yet, but it is a modern age take on Satyajit Rai’s *Charulata*,” Ghosh said.

So what if fusion Music's appeal is limited to a niche audience, Ghosh has no complaints as long as he can keep drumming new beats. So here's wishing him all the success this new year.³⁷

21. Abhijit Pohankar



Abhijit Pohankar (born 29 June 1974) is an Indian Classical instrumentalist. He plays Classical Music on the Keyboard. He was born in Mumbai. He was born to Pandit Ajay Pohankar. He is the grandson of Mrs Susheela Pohankar of Kirana Gharana. He learned for some time with Pt Shivkumar Sharma. After playing Classical Music on a Keyboard, he started venturing in to world Music and fusion Music. His biggest album was *Piya Bawari* with his father Pt Ajay Pohankar where he experimented with Classical Music fused with lounge Music. He is one of the youngest artists to be featured in

³⁷ Bickramghosh.com

Buddha bar of France. Abhijit has started his new world Music band Sound of India and is performing all over the world. He is one of the most successful fusion Music producers. Abhijeet has to his credit famous albums Piya Bavari, Sajanawa, Urban Raagas and many more. Abhijit Pohankar plays the Pianica, which he has used with thumris. He is a promising young Musician, who has made a mark for himself in New Age Music.

22. Anoushka Shankar



Anoushka Shankar (born 9 June 1981) is an Indian American Sitar player and composer who live between the United States, the United Kingdom, and India. She is the daughter of Indian Sitar player Ravi Shankar. Anoushka has given soloist performances of her father's 1st Concerto for Sitar and Orchestra worldwide. In January 2009 she was the Sitar soloist alongside the Orpheus Chamber Orchestra for the series of concerts premièring her father's 3rd Concerto for Sitar and Orchestra, and in July 2010 she premiered Ravi Shankar's first Symphony for Sitar and Orchestra with the London Philharmonic Orchestra at London's Barbican Hall. Anoushka is also giving contribution in exploring classical music with experimentation in world through 'Jasmine Band'.

Albums

- Anoushka (1998)
- Anourag (2000)

- Live at Carnegie Hall (2001)
- Rise (2005)
- Rise Remixes (2006)
- Breathing Under Water (2007)
- Traveller (2011)

Programs

2005 brought the release of Anoushka's fourth album *RISE*, earning her another Grammy nomination in the Best Contemporary World Music category. In February 2006 she became the first Indian to play at the Grammy Awards. Ravi Shankar, in collaboration with Karsh Kale, released *Breathing Under Water* on 28 August 2007. It is a mix of Classical Sitar and electronic beats and melodies. Notable guest vocals include Norah Jones, Sting, and Ravi Shankar who performs a Sitar duet with his daughter. Anoushka has made many guest appearances on recordings by other artists, among them Sting, Lenny Kravitz and Thievery Corporation. Duetting with Violinist Joshua Bell, in a Sitar-cello duet with Mstislav Rostropovich, and with flautist Jean-Pierre Rampal, playing both Sitar and piano. Most recently Anoushka has collaborated with Herbie Hancock on his latest record *The Imagine Project*. Anoushka recorded her next album in Madrid, Spain. Released in autumn 2011 "Traveller" is an exploration of the commonalities and differences between Classical Indian Music and Spanish flamenco, and features the talents of Shubha Mudgal, Tanmoy Bose, Pepe Habichuela, Sandra Carrasco and Duquende among others. Some of her benefit concerts are

On 29 November 2002, she performed George Harrison's *The Inner Light* and conducted a new composition written by her father, *Arpan*, which featured Eric Clapton on solo guitar at the Concert for George held at the Royal Albert

Hall in London. It was held in memory of George Harrison and was modeled after Ravi Shankar's benefit concert with Harrison, the 1971 Concert for Bangladesh.

23. Ayaan and Amaan Ali Khan



Ayaan and Amaan Ali Khan, sons and disciple of Sarod Maestro Amjad Ali Khan have released solo albums and collaborations together. They have performed with his father since the late 1980s. In 2002, Khan and his brother wrote a book about their father, *Abba: God's Greatest Gift To Us*. Moksha, a 2005 album made in with Amaan and Amjad Ali Khan and released by Real World Records, was nominated for Grammy Award for Best Traditional World Music Album. The brothers released *Reincarnation*, an album of world fusion Music, in 2006, and a thematic album, *Mystic Dunes*, in 2007, and toured internationally.

Few Innovative Experiments

1. Everything Is Everywhere : Carrie Newcomer Featuring Amjad Ali Khan, Amaan Ali Khan and Ayaan Ali Khan



Everything is Everywhere, a brand new collaborative project between Amjad Ali Khan, Amaan Ali Khan and Ayaan Ali Khan and folk singer-songwriter Carrie Newcomer. A love for haunting melody lines, an attraction to compelling rhythms and a sense of deep

spiritual grounding are the connecting threads in this new collaborative project. Everything is Everywhere is the aural embodiment of East meets West with an elegant and extraordinary bridge between Indian classical tradition and Western songwriting form. Amjad Ali Khan, Carrie Newcomer, Amaan Ali Khan and Ayaan Ali Khan are accompanied by Grammy nominated percussionist Jim Brock and pianist Gary Walters on this album. The album releases in India in **August 2011** and releases in United States in October 2011.

2. Mystic Dunes:

Mystic Dunes is a World music extravaganza on the vast scape of the desert. The thematic album musically brings alive the various elements of the desert from across the world. As the sarod weaves into the World music canvas, the listener travels through the starkness of the desert, its contrasting colors, experiences the empty echoes that fill the vacuum and the overpowering sounds of the cultural heartbeat of this vast land. The album is a musical journey into this mystifying landscape.

3. Passion:

Passion is a unique musical extravaganza that celebrates fashion and the spirit of the youth. Performed by none other than today's musical masters and style icons Amaan Ali Khan and Ayaan Ali Khan, this fantastic World Music album is a high energy mix of Sarods and electronic sounds.

4. Strings Attached DVD: Live at the Royal Festival Hall, London, 2002

Raga Kirwani (Amaan Ali Khan – Sarod, Matthew Barley – Cello and Ayaan Ali Khan – Sarod)

Raga Kalavati (Special appearance by Maestro Amjad Ali Khan, Amaan Ali Khan – Sarod, Matthew Barley – Cello and Ayaan Ali Khan – Sarod)

5. Reincarnation (World Release outside of India)

The first ever electronica album by sarod virtuosos Amaan Ali Khan and Ayaan Ali Khan. The album is a power packed melange of melody and rhythm against the vast canvas of electronica. Reincarnation presents traditional music in a completely new avatar - almost like a reincarnation (a new birth) of tradition. It is an album full of attitude, electronic sound and just fabulous music. As a human being reincarnates, so does music, as music is a living entity in itself. While due respect has been given to tradition and the purity of each raga, every track is like a newborn child with strong characteristics of its own. The sarod is heard here as never in the past.

24. Rahul Sharma



Rahul Sharma (born 25 September 1972) is an Indian Musician of Hindustani Classical Music. He plays santoor and is also a vocalist. He was born in Mumbai to the santoor player Shivkumar Sharma and Manorama, from a family steeped in the tradition of Kashmir. Rahul Sharma continued

the tradition of the instrument. The mountainous region of Kashmir was where Rahul's Musical lineage evolved and in September 2000, Real World Records released "Music of the Himalayas", a live performance in Turin featuring Sharma, percussionist Pandit Bhawani Shankar, and Tabla player Ustad Shafat Ahmed

Khan. A series of hugely successful 'firsts' in the list of his Musical adventures or instance he is the first young Musician (not to mention the only Indian Musician) to collaborate with the world-renowned pianist Richard Clayderman to not just cut an album but give live concerts too. And, he is the youngest Indian Musician to perform at the WOMAD (World of Music, Arts and Dance) festival in UK, as well as the Edinburgh festival, Scotland (2001). And, his performance along with his illustrious father Pandit Shivkumar Sharma was the first ever concert of Indian Music in Egypt.

He quickly became a sought after concert artist, and has released several CDs, some solo and some with his father. He has collaborated with international Musicians like pianist Richard Clayderman and Keyboardist Kersi Lord. *The Confluence* (2002) has mostly Indian titles, six of which were composed by Rahul Sharma himself. His last album *Time Traveler* which has been described as New-Age was released on March 10, 2006. He collaborates with Ustad Zakir Hussain, Pt Bhavani Shankar Kathak and Shafat Ahmed Khan.

Along with all these innovations, experimentations Rahul continue to give his concerts of pure Indian Classical Music across India and beyond her shores. Obviously, his is a vast spectrum where popular Music, collaborations, sublime, new age Music, high-energy trance, folk Music, thematic Music, psychedelic sounds and film Music co-exist very comfortably with his first love – Indian Classical Music.

Albums

- Namaste India - Rahul Sharma & Kenny G (2011)
- Zen
- Samandar (2007)
- Ladakh
- H2O

- Interface
- Time Traveller
- Fusion
- Maya the Illusion
- White
- Parimahal
- Kashmir
- Jannat
- Mountain Trail
- Laddhakh - In Search of Buddha
- Music of Himalayas
- Antariksh
- The confluence (with Richard Clayderman / 2003)
- Confluence II (with Richard Clayderman / 2008)
- A meeting by the Nile (Confluence III with Georges Kazazian / 2009)
- Music of Central Asia: Vol. 9: In the Footsteps of Babur: Musical Encounters from the Lands of the Mughals

25. Pandit Ajay Prasanna



Pandit Ajay Prasanna, a flautist born in 1969 in Allahabad. Ajay Prasanna's guru was his father, renowned flautist Pandit Bholanath Prasanna of the Benaras Gharana. He was also the guru of Pt. Hariprasad Chaurasia. Ajay Prasanna is a superb Musician, blending the modern with the traditional to create Music that is melodious and unique. He is also known for his strength and fluency in both the

gaayaki and tantrakaari styles of playing. His first performance was at the Allahabad Akhil Bhartiya Sangeet Sammelan at the age of six. He has since performed several times including solo concerts in London, Dubai, Singapore, Bangkok, Kenya and Russia. He has had the opportunity to perform alongside renowned Classical Music maestros like Pt. Ravi Shankar, Pt. Shivkumar Sharma, Ustad Amjad Ali Khan, Pt. Hariprasad Chaurasia, Ustad Zakir Hussain, Ustad Sultan Khan and Shubha Mudgal. He has also played in several fusion Music concerts with Anoushka Shankar, Amaan and Ayaan Ali Khan and collaborated with Sting. A worthy Musician like Ajay Prasanna deserves this worthy introduction.

26. Ustad Taufiq Qureshi



Ustad Taufiq Qureshi, an ace percussionist of India is also an acclaimed composer. Being the son and disciple of the legendary Tabla maestro, Ustad Allarakha; Taufiq's performances showcase the traditional flavour and intricacies of Indian rhythm, interwoven with his phenomenal command and sparkle of contemporary world percussions.

Taufiq's stint with live performances began with the creation of his own world Music band, 'Surya' way back in 1986-87. Since then he has collaborated with several, eminent contemporary and renowned senior artistes and maestros on the concert platform; at events such as: International Festivals of Jazz Music, World Music Fusion concerts, Multinational Corporate Product Launches and Indian Classical Music Conferences all over India and Abroad.

Taufiq's own albums like, 'Colours of Rajasthan' (1995), 'Rhydhun' (2000), 'Taalisma' (2002), 'PercJam' (2003), Bombay Fever (2006), Mystic Soundscapes- Forest (2007) are a result of his creative versatility as a producer-composer and percussionist. Taufiq has been featured as a performing artiste on the 2009- Grammy award winning album 'Global Drum Project'

Experimental Music

- Taufiq's album 'Rhydhun' is said to have set new standards for world Music in India. 'Rhydhun' was the first of its kind to be released in India. Some tracks from 'Rhydhun' have been featured in international labels titled, 'Mondo Beat-Master of Percussion' & 'India-The Greatest Songs Ever'. 'Rhydhun' itself has been released in other countries like: Japan, Germany and United Kingdom's.
- Taufiq Qureshi is the worthy torchbearer of a rich legacy of percussion, being the son and disciple of the legendary Ustad Allarakha and brother of the maestro Ustad Zakir Hussain. Taufiq has been greatly influenced by his illustrious brother, Ustad Zakir Hussain and is privileged to receive guidance from Ghatam Vidhwan, Pandit Vikku Vinayakram. By virtue of his amazing versatility as a percussionist and as a composer of sorts he has carved himself a special niche in the field of world Music.
- Rhydhun was the first of its kind to be released in India. It is said to have set new standards for World Music in India. Rhydhun is blessed by greatest of maestros of India, Ustad Allaraka and Ustad Zakir Hussain, (performing in two of the tracks). Stalwarts like Maestro L.Shankar (Violin) and Shankar Mahadevan (vocal) are also featured in Rhydhun.
- Taalisma (2002) An ode to 'Rhydhun', contains remixes of some of the pieces of Rhydhun; in addition to new compositions by Taufiq, featuring members of the then premier rock band of India, Indus Creed.

- Perc Jam (2002) - Release of a Live concert recording of 'Taufiq and Friends' at 'Swarutsav', India Gate, Delhi. (Taufiq performing along with Niladri Kumar-Sitar, Sridhar- Mridangam, Karl Peters- Bass Guitar).
- Maestros In Concert - Taufiq Live at SwarutsavVCD 2003 amazing fusion concerts
- DVD (2004) 'Taufiq and Friends' An audio-video presentation of 'Perc Jam'.
- Bombay Fever (2006) Taufiq's Musical tribute to his city of life-Mumbai; an album that defines Mumbai.
- Forest - Mystic Soundscapes By Music Today- 2007 Taufiq's Musical interpretation of a day's journey in a forest, in any part of the world; the natural, the supernatural and the spiritual realms of a forest explored through sound and Music.

27. Ustad Akram Khan



In recent times, Akram Khan has become one of the most popular Solo and accompanist artist, also having shared the stage with many of the great Musicians of India including Ustad Vilayat Khan. His playing is noted for the beauty and balance of his sound and the marvelously subtle and sophisticated use of the bayan or bass drum.

Akram Khan is the foremost exponent of the Ajrara gharana of Tabla playing in India today. His training started from early childhood at the hands of his great grandfather Ustad Mohamed Shafi Khan who introduced him first to the initial techniques and concepts of Tabla. He then went on to study more intensively with Ustad Niaz Khan who was able to groom young Akram in the subtleties of Tabla playing. His father, Tabla player Ustad Hasmat Ali Khan has been an inspiration throughout his career.

Akram Khan received his initial training in Music from Late Ustad Niazu Khan who was famous for his technical style and guidance. He is also fortunate to have learnt from his great grandfather Ustad Mohd. Shafi Khan. He continues his riyas and training under the able guidance of his father Ustad Hashmat Ali Khan.

He has also undergone formal training at the Prayag Snageet Samiti, Allahabad and passed the Sangeet Praveen (Master of Music) from there, apart from Sangeet Visharad at Chandigarh. He has a bachelor's degree in commerce. He is also a "Top Grade" artist from All India Radio New Delhi. Akram Khan began by performing at a Music conference at a very young age. Since then, he has been participating in prestigious festivals across the globe. In 1987, he performed with Ustad Vilayat Khan in Japan, and in 1992 he accompanied the maestro to the United States. He has performed before enthralled audiences at the Kennedy Centre and the Lincoln Centre in U.S.A. He was part of the celebrations for the 50 years of India's Independence in India, as well as abroad.

28. Kala Ramnath



Kala Ramnath (born 29 May 1967), is an Indian Violinist. She belongs to the Mewati gharana. She was awarded the Jasraj award in 1999. She was born in Chennai, India, into a family of prodigious Musical talent, which has given Indian Music such Violin legends as T.N. Krishnan and N. Rajam. Her Violin playing is

characterized by an immaculate bowing and fingering technique, command over laya, richness and clarity in sur. She has revolutionized the technique of playing the Violin by taking this instrument so close to vocal Music that today her Violin is called *The Singing Violin*.

She has performed worldwide, and in international festivals internationally. She has also been experimenting with several types of genres of Music - both within the traditions of Indian Classical Music and also crossovers to other types of Music. She, along with the Bay area Saxophonist George Brooks, has a band called Global Conversation performing Raga influenced jazz and jazz inflected Raga. She has been involved in the background score of the Hollywood film Blood Diamond working with composers like James Newton Howard and George Acogny.

Discography

- Samaya
- Touching Air
- Divine Wheel
- Nectar
- Kala
- Twilight Strings
- Kala Ramnath
- Young Masters
- Dharohar
- Raga & Rhythm
- Yashila
- Luminous
- Ragamala
- Ekta
- Samvad
- Passage Through Dawn
- Gifted Violinist
- Nishigandha
- Singing Violin

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29. Ustad Murad Ali Khan



Ustad Murad Ali Khan born in a family of Musicians originally from Muradabad, Murad Ali is a sixth generation sarangi player. The intensive training he had under his grandfather Ustad Siddique Ahmad Khan and father Ustad Ghulam Sabir Khan has stood him in good stead, and he is presently regarded as one of the leading sarangi players of the younger generation.

Beginning his performing career at the early age of ten, Murad Ali won the first prize in the All India Radio national Music competition held in 1992. An 'A' grade artiste of the All India Radio, he has also been a frequent performer at several Music festivals in India and abroad. He has received accolades for his accompaniment to many noted vocalists and Tabla players. Unfettered by orthodox Musical beliefs, Murad Ali has on several occasions participated in cross-cultural and experimental Musical endeavours.

Performance in Abroad: World Music Festival in Austria, World Music Festival in Holland, France Music Festival. Murad Ali has also performed in England, Germany, Russia, Singapore, Japan, U.S.A. Tunisia, Morocco, South America, Egypt, Jordan, Iraq, Pakistan, Bangladesh, Sri Lanka, Mauritius, and Reunion Island etc.

In Morad Ali's words, The Sarangi has also been one of the main instruments to provide Music for Kathak as a dance form to grow. 'Initially when I set out to become a solo concert performer, my father also encouraged me to experiment. I was to learn how to play the lehraas with Tabla or pakhajwaj as an accompaniment or how to play it with dance. For that I worked in Bharitiya Kala Kendra in Delhi for about six months to learn this art. The people there wanted me to stay back when I was leaving six months later, but this stay extended for six years and I had to beg myself out of that place to continue my work. But what I learnt there was priceless. The Sarangi is one of the most versatile instruments and can be played with all genres of Music and dance forms if it is mastered the right way', adds Murad.

Murad with his determined efforts has been credited to elevate the status of the instrument with his fusion concert tours and other Musical alliances. 'I have toured with Music groups like Indian Ocean and Shubha Mudgal Ji's group and we have seen how widely sarangi has been appreciated. I have collaborated with pianist Anil Srinivasan from Chennai and done Classical fusion. I love innovation and love experimenting because this instrument easily accommodates such practices. Musical limitations are almost negligible and hence for a player like me it comes as a blessing' says Murad speaking about his Musical collaboration.

Having over a dozen albums of solo and non-solo Music albums to his credit, Murad is the new face of Sarangi amongst the performance and festival circles. The 'Saurangi' festival conceived and created by him and his team of efficient Musicians was a landmark festival in the history of Sarangi as well. It is an annual feature marked on the Musical calendar where a sarangi symphony is performed by a dozen players who play a scripted symphony. For the first time ever in the history of Hindustani Classical Music, the best of hundreds of Sarangi players and Music connoisseurs gathered under one umbrella to enjoy a festival dedicated to this instrument. 'In the past Pandit Ram Narayan did a similar event

with hundred sarangis but that event was on a different level. I have tried to put together an Indian symphony like how Pandit Ravishankar used to do the national Orchestra with different instruments’, says Murad about the Saurangi festival. Murad along with his twin brother Fateh Ali, Sitar player, vocalist Imran Khan and Tabla player Amaan Ali have formed a group called ‘Taseer’. Taseer as a band has collaborated with many more Musicians from across the world according to the needs of performances.

30. Shubhendra Rao and Saskia Rao



The teamwork of Sitarist Shubhendra Rao and cellist Saskia Rao weaves together the seemingly diverse traditions of European and Indian Music. In order to comply with Indian Classical Music's stringent requirements, Rao-de Haas adapted her cello, adding one additional playing string and ten sympathetic strings, creating the Indian Cello, the only such instrument in existence. The duo plays both Classical Indian Music and original compositions that are at once traditional and avant-garde. A concert that's truly titled "East Marries West" showcases the world-acclaimed duo of Shubhendra Rao and his cellist wife, Saskia Rao-de Haas. An Indian protege of Ravi Shankar, Shubhendra's crisscrossed the globe often, enthralling festival crowds. Saskia hails from The Netherlands, has piled up the frequent flier miles and hit festival appearances herself, and is breaking new ground by modifying and adopting the cello for

Indian Classical Music. The pair performed in the Twin Cities with Ragamala Dance at The O'Shaughnessy. These shows follow the premiere of Shubhendra's original composition for Ragamala at the Kennedy Center's maximum India Festival, a three-week celebration featuring India's greatest living masters of Classical and contemporary dance, theater, film and art.

Shubhendra Rao

Shubhendra Rao is ranked amongst the key soloists as a Sitarist of India. Distinguished as a Musical bridge to many cultures, he creates an experience for his audience that "is not aimed at titillating the senses, but to seize the soul". A protégé of world-renowned Sitar maestro, Pandit Ravi Shankar, Shubhendra has established himself not only as a master of his instrument but also as a thinking Musician, constantly endeavoring to carry his instrument beyond conventional boundaries. Shubhendra has performed at major Music festivals and concert halls like Broadway and Carnegie Hall in New York, WOMAD festival in Guernsey, UK, Sydney Opera House in Australia, National Arts Festival in South Africa, Theatre de le Ville in Paris, Edinburgh festival and Doverlane Music Conference in India. In November 2007, he was awarded the "Youth Icon for Classical Music" by the popular Zee Television Network.

Saskia Rao

Saskia Rao-de Haas is a Dutch cellist based in Delhi, India. She performs North Indian Classical Music on the cello and uses a specially constructed cello, the Indian Cello made by Violinbuilder Eduard van Tongeren for this purpose, with five playing strings and ten sympathetic strings. She has studied Indian Music with Koustav Ray, Hariprasad Chaurasia, Sumati Mutatkar, D. K. Datar, and Deepak Chowdhury.

Saskia Rao was playing a German cello when she started learning North Indian Classical Music. She adjusted the standard tuning of A D G' C' to G# C# G# C# , SA became C#. The sound was deep and sonorous but even for a Western cello it was quite heavy and big to play. The instrument was wonderful for the Romantic German Music and folk Music. She was mostly involved in at that time, and in the Indian context still suitable for a Dhrupad Alap, but for more intricate embellishments and faster movements it was not the right instrument. At this point another idea of Saskia Rao was to create a distinct Indian sound on the cello. Even while playing an open string. She started envisaging the possibilities that resonating strings, as many indigenous instruments of India have, could give me. She approached Eduard van Tongeren and discussed her ideas and the journey began. She selected a 100 year old North-German instrument for which Eduard van Tongeren designed a new neck which would hold 5 playing strings and 10 resonating strings going through the neck. These strings were attached by pins on the bottom and top of the soundboard. Tuning was done with a special key. The resonating strings had a special bridge as is common in many Indian string-instruments with Javari, a kind of extra tinkle and resonance of the string as is common in Sitar and tanpura. This bridge and the right thickness of strings were made, as with all my other instruments, by Sanjay Sharma of Rikhi Ram Musicals in Delhi. By this time, her technique had greatly developed and even while practicing for a minimum of 8 hours a day, the full size cello was not suitable for playing the extremely fast gliding techniques which she invented for playing characteristic gamakas. Saskia's next instrument was a half sized cello with 8 resonating strings, with the same design as its predecessor. With this instrument two requirements were fulfilled; to create an Indian sound even when playing open strings by the use of resonating strings and to be technically able to play the very fast gamakas. Saskia had to develop her own techniques for playing Indian Music since it is a new instrument to the Music. The cello strings are ten to fifteen times as thick as the strings of a Violin, so are a lot heavier to play. The

distances are also much larger. In the sarangi, an instrument that also has thick strings, the friction of the fingers on the string is dissolved by playing the strings with the cuticles without pressing them down. On the cello it took a lot of practice and strength to develop gamakas. She invented a technique in which she use two fingers so close to each other that move together as one. Other left hand techniques are the slow andolan and the faster embellishments like murki and zamzama. In alap she follows the Dhrupad alap, as in the Maihar gharana style of playing. In Saskia Rao's words "I remember Pt. Hariprasad Chaurasia telling me that I would have to find my own distinct style for the cello and not to play like anyone else, because I had to find what was best for my instrument. The cello is very close to the human voice, yet it has so many other possibilities too".

A Glimpse on Emerging Bands

1. Shakti (band) and Remember Shakti Band

Shakti is a group which played a novel acoustic fusion Music which combined Indian Music with elements of jazz; it was perhaps the earliest practitioner of the Musical genre world fusion. Group's leading member was the English guitar player John McLaughlin, but it also featured the Indian Violin player L. Shankar. It also included Zakir Hussain (on Tabla), and Ramnad Raghavan (on the Mridangam) and T. H. "Vikku" Vinayakram (on Ghatam).

In addition to fusing Western and Indian Music, Shakti also represented a fusion of the Hindustani and Carnatic Music traditions, since Hussain is from the North while the other Indian members are from the South. It came together in 1975, after the dissolution of the second incarnation of the Mahavishnu Orchestra, and toured fairly extensively during the period 1975-1977; it made only sporadic appearances (with personnel changes) thereafter.

After 1977 the albums which L. Shankar recorded with Z. Hussain and T. H. "Vikku" Vinayakram stayed close to the Music made popular by Shakti. Some twenty years later McLaughlin and Hussain put together another band with the same concept, called Remember Shakti, including V. Selvaganesh (son of T. H. "Vikku" Vinayakram), mandolin player U. Shrinivas and eventually Shankar Mahadevan. Two concerts at the Montreux Jazz Festival (July 6, 1976 and July 8, 1977) are included among the 17 CDs of the box Montreux Concerts by John McLaughlin

Discography

- 1976 Shakti (Columbia)- LIVE ALBUM
- 1976 A Handful of Beauty (Columbia)
- 1977 Natural Elements (CBS)

2. Mumbai Stamp – Band

‘Mumbai Stamp’ is an innovative band conceived and formed by taufiq Qureshi, where trash material is put to use creatively to explore new rhythmic horizons. ‘Mumbai Stamp’, led by Taufiq; consists of 5 to 6 young drummers who play on all sorts of waste materials like bins, cans, tin boxes, buckets etc. Vibrant patterns of rhythm originating from these non conventional instruments take the audience to another level of energy. The power emanating from these spirited trash boxes, the superb co-ordination of the band and the phenomenal ability of Taufiq to stroke a rhythmic cadence out of any surface make Mumbai Stamp a unique band. It has entertained many audiences, all over India. The amazing rhythmic motifs Taufiq weaves along with his band members leaves the listener wanting for more, the band enjoys the appreciation of all types of audience-be it Music lovers, corporate world or the novice. This band catches the pulse of the audience and in fact is a spectacle to watch as well.

3. Parikrama Band



Parikrama is a Rock and Roll band from Delhi, India. They have several live performances and original numbers to their name. The band was officially formed on June 17, 1991 in Delhi. The word Parikrama means 'orbital revolutions' in Sanskrit.

The band consists of Nitin Malik (lead vocals), Sonam Sherpa (lead guitar), Saurabh Choudhary (guitar), Subir Malik (Keyboard, synthesizers), Gaurav Balani (bass guitar), Srijan Mahajan (drums), Ashwin 'neal' Mani (drums) and Sheel Patel (tambourine) accompanied by Dilip Ramachandran (drums, percussion), Shambu Nath (Tabla, mridangam, percussion), Imran Khan (Violins) and Rajat Kakkar (percussion). The band often fuses Indian Classical Music instruments like mridangam, Tabla and flute with conventional instruments like guitar, drums and Keyboards. They have been inspired and influenced by the likes of Pink Floyd, Jimi Hendrix and The Doors.

4. The Brown Indian Band

The Brown Indian Band led by bass player Colin D'Cruz, features accomplished Indian Classical Musicians in concert with jazz virtuosos. Indian Classical Music can be compared to jazz as both are forms of improvised Music. Indian Classical Music is linear and uses just one scale (Raga) to improvise within a composition whereas jazz has a much broader palette for improvisation where multiple scales can be used to improvise through harmonic changes. Indian Classical Music however, has some of the world's most complex rhythm structures and subtle quarter tones that add an exciting new dimension to jazz.

The Brown Indian Band uses the best of both forms of improvisation to create India's contribution to world Music.

From the time the band was formed in 1994, the lineup has included various combinations of north and south Indian Classical Musicians jamming with local as well as international jazz Musicians. The Brown Indian Band has been performing for high profile weddings around the country besides regular corporate events and Music festivals around the world. The band consists of Shubhangi Joshi (vocals), Sunita Bhuyan (Violin), Dhiraj Kapadia (flute), Prashant Salil (santoor), ayesh Dhargalkar (Tabla), Tony Dias (Keyboards), Colin D'Cruz (fretless bass).

Albums:

Lounge Fusion/Ambient Music

Yaman Yatra mp3

Bhagya Express mp3

5. Mrigya Band (www.mrigya.com)



Mrigya has blossomed into a fascinating contemporary group venturing to stretch the boundaries of Music becoming the harbinger of a unique fusion band offering a rich blend of blues, funk, folk, latino, Indian Classical, and jazz. The objective of Mrigya is to expand in all directions and to play Music without boundaries. It perhaps best represents the coming together of various strains of Music.

Band Members

Sharat Chandra Srivastava: Violin, Vocals: Sharat is one of the founding members and the driving force behind the band and over the years, has been instrumental in leading the direction of the Music of Mrigya. He is considered to be one of the best young Violinists in the country. Owing allegiance to the Senia Gharana, he has been extremely active on the performing circuit for over 2 decades. His promising talent nurtured since age 7 by the renowned Violinist Late Pandit Joi Srivastava, his Guru and grandfather, has lent him rare understanding of the 'Dhrupad-Ang', a style unique to this Gharana under the Guru-Shishya parampara. This and such grooming has put him on stage with the likes of Ustad Amjad Ali Khan, Pt. Hari Prasad Chaurasia, and Pt. Birju Maharaj. As an acclaimed soloist, he was selected for the Sahitya Kala Parishad's coveted 'Yuva Mahotsava'. He has also performed with a certain Mr. Gordon Sumner aka 'Sting' apart from playing with the acclaimed Indian rock band Parikrama for over a decade.

Gyan Singh: Tablas, Dholak and Mridangam: The quietest member of the band who lets his Tabla do the talking most of the time. Gyan's Tabla playing reflects years of hard work and dedication to his instrument under the tutelage of Pandit Suresh Talwalker. His contribution to the band goes beyond the technical abilities by taking his Tabla playing to a different level of versatility. Be it flamenco or jazz, Gyan fits the Tabla as if it was meant for that genre of Music. By the way, he also played with Parikrama for a decade before he helped start Mrigya.

Indraneel Hariharan: Bass, Vocals: The man with the groove! A huge fan of funk, jazz and hip hops who has the tendency to jam with the tabalchi at the slightest excuse. Neel was exposed to Indian Classical and Carnatic Music at a very early age which helped him play odd time signatures with relative ease.

Sacchin Kapoor: Keyboards, Vocals: He is a man with the magic fingers. One look at him and you could pass him off as a clean cut South Delhi boy taking care

of family business. Give him some keys and you will be surprised. Sacchin, very interestingly comes from a pop-rock background, who has over the years evolved as a serious piano player. He has this huge Musical ability to add some magic into any form of Music, be it jazz, Indian Classical, funk or rock. His lush chordal work and tripping solos are something you should look out for.

Karan Sharma: Guitars: The rock star of the band... whose guitar playing is even better than his looks. He is a newest member of the band who joined us over 2 years ago. A huge fan of rock, who effortlessly merges his playing style to suit any genre.

Rajat Kakkar: Drums: Rajat can put any speed metal drummer to shame with his sheer power and speed. Incidentally, Rajat comes from a school of jazz rock fusion playing imbibed from his guru, Ranjit Barot. He is one of the driving forces of the band and has worked his socks off to reach his current level of drumming and percussion. He is also a part time stock analyst, although no one seems to have benefitted from his predictions (just kidding, who knows!!!!) and is the life of the band. The joker in the pack - without whom there would be no humour in the band.

Guest Artists:

Ghulam Qadir Niyazi: Sufi Vocals: Qadir Bhai, as he is affectionately known is the qawwal of the band has a qawwali group of his own but he enjoys Sufi fusion equally. He is known to bring the house down with his extraordinarily passionate vocal delivery.

Sukriti Sen: Hindustani Vocals: Sukriti is an Indian Classical vocalist who has over the years lent her voice to countless jingles and Classical performances. Sukriti adds her own interpretations of vocal techniques which add magic to any composition. She has performed across the world and is now a seasoned vocalist

to boot. She also toured with Pete Lockett (the renowned percussionist) in India along with Selvaganesh (Shakti & McLaughlin).

6. Advaita Band (www.advaitaonline.net)



‘A’ - non, ‘dvaita’ - dual, Advaita means experiencing all as "One". To the uninitiated, Advaita is an eclectic fusion band based in New Delhi, India. It is the expression of eight distinct Musical sensibilities that dissolve into

each other to bring forth a truly unique and ingenious sound.

Indian Classical traditions are given new dimension, as they are reinvented within a contemporary soundscape in harmony with Rock and Electronica. The “Advaita Experience” is defined by the pursuit of that incredible moment during performance when the Musician becomes the Music and forgets his own identity, resulting in thoroughly electrifying stage performances. Since their inception in 2004, Advaita has been established as one of the most thrilling, innovative and original acts on the Indian Music scene, with the unique reputation of entrancing audiences in any kind of setting – from corporate events and Music festivals to pub gigs and college shows. Hailed by Music lovers and media alike, the band is now a well respected entity on the cultural map of both Delhi and India. Advaita is one of only four bands from India selected by famous producer John Leckie (who has worked with the likes of Pink Floyd, George Harrison and Radiohead) to record two songs with him for a compilation released by the British council. As part of this project, called the India Soundpad Project, the band toured the UK playing 6 shows in 5 cities, including the famous Great Escape Festival in Brighton. In March 2009 Advaita launched its first album on EMI records titled Grounded in Space which further catapulted the status of the band. Recorded at

the famed Yash Raj Studios, Mumbai, the album spent 4 weeks at number one on the International charts at the Music World stores for all of Delhi. The year 2010 saw Advaita being featured on the Indian leg of the popular MTV shows 'MTV Coke Studio' and 'MTV Unplugged'. Their track 'Goakh' was nominated for GIMA awards 2011 in the category of 'Best Pop Song'. The band have recently (Feb2012) launched their much awaited second album 'The Silent Sea' on EMI records. The second album too was recorded at Yash Raj studios in Mumbai and mixed by Shantanu Hudlikar.

Band Members:

Abhishek Mathur – Guitars / Electronics / Vocals

Anindo Bose – Keyboards / Electronics / Vocals

Chayan Adhikari – Western Vocals / Acoustic Guitars

Gaurav Chintamani – Bass Guitar

Aman Singh (Kumar) – Drums

Suhail Yusuf Khan – Sarangi / Hindustani Vocals

Ujwal Nagar – Hindustani Vocals

Mohit Lal – Tabla / Percussions

THE DARK SIDE OF DESPAIR

In the preceding chapter we studied Nirode and Nanda Kaul in the light of their typical neurotic solutions, on the basis of their illustrative roles and concluded that their inner dynamics and interpersonal relations are damaged. Both fail to compromise with life, and in the process lose their real self. We now examine some protagonists who overcome their alienation and try to come to grips with life as it is: Sita in Where Shall We Go This Summer? Sarah in Bye-Bye, Blackbird, and Amla in Voices in the City.

Sita, Sarah and Amla, though high-strung, introverts and highly complex, tend to reconcile with life and its problems. This naturally saves them from psychic disaster faced by earlier characters. Sita rises out of her frustration, dejection and despair by reclaiming her power to "connect," in the Forsterian sense. Sarah's withdrawal, at social and psychological levels, breeds conflicts. However, she overcomes all tension when she successfully relates herself to her husband. Amla reaches an awareness of her growth-potential through the intensity of life's experiences. There is, indeed, a specific push in these characters, to seek answers to the pain of existence. Nevertheless, their reconciliation does

not mean self-actualization, nor does it indicate inner liberation. Yet, their changed perspective is a clear shift from compulsive constrictive drives to healthy and satisfactory existence.

I

Where Shall We Go This Summer? describes Sita's predicament: she stands up to say "No" to the dull tedium of a meaningless existence and ends up by realizing that "yes" is the sensible word to accept, face and live life. The novel, structurally divided in three parts, narrates the story of Sita, its middle-aged heroine. She resents her fifth pregnancy. In order not to give birth to her child by revoking the magic, she goes to Manori, her maiden home. Her stay on the island awakens her to life's reality, and she chooses to accept the routine of her existence. Sita's mental, moral and emotional issues oscillate between the two polarities of yes and No. As a critic observes, the novel "dramatises two kinds of courage: a struggle between the positive No and a potent Yes."¹ Sita, at a later stage, tells her husband, Raman, that she did not desert them. "'No, no--desertion, that's cowardly. I wasn't doing anything cowardly.' . . . 'I was saying No--but positively, positively saying No. There must be some who say No, kaman!'" (W S G S, pp. 148-49). Albeit, afflicted by a torpor brought on by the fifth pregnancy, she acts neurotically. Her wish--to

hold back the birth by magic--is an outcome of a sick mind. In this she seems to be nearer Maya and Monisha. With her paranoiac rage, enigmatic demands and querulous behaviour she makes her family miserable. The insane obstinacy of her wish to hold back the child, and the overwhelming despair put her in the category of the earlier Desai characters, heading for a neurosis, psychosis or sudden end. But, her final resolution to reconcile with life, saves her from a melodramatically drastic end. The "quiet note" with which the novel ends, speaks of the maturity of perception achieved by both Sita and her creator. Anita Desai, in her interview observes that in order to survive in the world, one has to compromise with life:

Of course if one is alive, in this world, one cannot survive without compromise--drawing the line means certain death, and in the end, Sita opts for life--with compromise--consoling herself with Lawrence's verse, with the thought that she is compelled to make this tragic choice because she is a part of the earth, of life, and can no more reject it than the slumbrous egg can or the heifer or the grain.²

However, this compromise with life is gained after a prolonged period of intra-psychic conflicts. Sita shifts from compliance to rebellion and then to withdrawal, again coming back to compliance. Since she vacillates between her changing strategies, her behaviour is inconsistent and leaves much scope for disparity between her thinking and

actions. In the first part of the novel, entitled 'Monsoon 67,' she rebels against her family and decides to go to Manori, "What I'm doing is trying to escape from the madness here, escape to a place where it might be possible to be sane again" (W S G S, p. 35). In the vehemence and spite of her bellicosity there appears no redemption for her from madness. The second part 'Winter 47,' depicts Sita's life twenty years back, her life with her father. Here we can see her development as a compliant person. This part enables us to understand her later conflicts. Alternately, her resigned and aggressive trends dominate the third section 'Monsoon 67.' This is a continuation of Part I. Raman visits the island to fetch his children. Sita, too, decides to accompany him. Personally, she reconciles with her situation. Socially, she is dubbed "mad" by Moses and his friends. It is to be seen if Sita really achieves a workable solution to her problems or just returns to the same end from where she started.

Sita by nature is compliant and her solution to her problems is self-effacement. A motherless child, neglected by all in favour of a more talented Rekha, she remains almost a non-entity in Jiban-Ashram. While the islanders remember the reverend father, they forget the youngest daughter. This is shown in the first few pages of the novel where Moses and his companions remember her after much effort--"Yes, yes, there was a younger daughter too" (W S G S, p. 10). Obviously,

she is receded to insignificance and oblivion. Childhood fears of insecurity, seeped deep down her consciousness, lead to the adoption of some psychological prop: she desperately needs someone to belong to. Deedar's son, Kaman, is the first and, of course, the only person to take her out of the shocking isolation after her father's death. Raman gives her the desired security--social as well as psychological. Naturally, Sita leans on him, unconsciously looking up to him as her messiah. She leaves the island with some relief, "worn out by the drama" of life. Kaman appears to her as

. . . a tired manager drawing the curtains together, locking up the empty theatre. . . . It was as though he had been expressly sent by providence to close the theatrical era of her life, her strange career and lead her out of the ruined theatre into the thin sunlight of the ordinary, the everyday, the empty and the meaningless. (W S G S, p. 100)

Sita has been playing a role to guard herself from the crushing circumstances. The need for affection, suppressed so far, raises its head. She is a helpless, lonely young woman, in need of support, and Kaman can fulfil the need.

With this unconscious desire in the background, Sita makes a "bargain with fate"--if she is helpless, good and humble, she will be lovable; Kaman will love her. As a self-effacing person she poses to be good, without pride, and

hopes that she will be treated well by fate and by others. We have the first inkling of Sita's bargain when she submits to the marriage proposal of Raman, who marries her "out of pity, out of lust, out of a sudden will for adventure, and because it was inevitable" (W S G S, p. 99). She admits that she bore four children "with pride, with pleasure—sensual, emotional, Freudian, every kind of pleasure . . ." (W S G S, p. 31). Sita builds up a relationship in her mind with her husband, based on the "deal"—she will be an obliging wife; and Raman will honour her self-image for her lovable qualities. For her, love is an engulfing passion, like the vision of the muslim couple she sees in the Hanging Garden:

They were like a work of art—so apart from the rest of us. They were not like us—they were inhuman, divine. So strange—that love, that sadness, not like anything I've seen or known. They were so white, so radiant, they made me see my own life like a shadow, absolutely flat, uncoloured. (W S G S, pp. 146-47).

Such a love transcends the limits of the self and human finitude. Suno, in Anita Desai's short story 'Studies in the Park,' sees the same vision of divine love. The muslim couple are real human beings belonging to this world but the intensity of their tenderness is beyond human limitations. Suno affirms, "no one else in my life had been real and alive" (G A T, p. 31). After these moments of empathy both Sita and Suno find ordinary life unbearably dull and drab. To Suno everything appears purposeless and lifeless compared to this scene. Sita

tells Raman that it was the happiest moment of her life. This confession enrages him, though Sita means no offense. As we evaluate her defence-mechanism we discover the workings of her glorified self-image. She is like the helpless Muslim woman, needing all attention and tenderness. She expects Raman to be like the lover, making her realise how valuable she is to him. Raman, however, does not honour the claims of her bargain, and the dream is never realised.

Raman has his own compulsions to deal with. He marries Sita out of pity, as we have already discussed earlier. When this initial stage of lust and pity wears off (like Shelley and Harriet Westbrook wedlock), Raman finds his mundane activities more fascinating and fulfilling. He is an expansive person who wants mastery over life. Individuals like him resent those who depend too much because conversely they are scared that such persons may exercise control over them. Raman shifts his energies towards his business so as to escape his intra-psychic and inter-personal conflicts. By nature he is not aggressive but a "perfectionist." He has set his standards and must strictly adhere to them. He is meticulous and punctilious in fulfilling his obligations,--"everything was so clear to him, and simple: life must be continued, and all its business-- Menaka's admission to medical college gained, wife led to hospital, new child safely brought forth, the children reared, the factory seen to, a salary earned, a salary spent"

(W S G S, pp. 138-39). Sita secretly admires him for his courage and endurance. According to Horney, a perfectionist achieves "behavioristic perfection" and he insists upon others "living up to his standards of perfection and dispises them for failing to do so" (N H G, p. 196). Raman, therefore, cannot tolerate lack of control shown by Sita. He is fair, just and dutiful, so Sita should also be fair to him. He cannot understand her rebelliousness. Their contradictory drives drag them apart, making it difficult for each to comprehend the motives of the other.

Raman's failure to recognise Sita's self-effacing drives and honour her capacity for surrender and love, injures her self-image. Her hopes of getting love are frustrated. She tells him once: "I thought I could live with you and travel alone--mentally, emotionally. But, after that day, that wasn't enough. I had to stay whole, I had to" (W S G S, p. 148). The concept of staying "whole" requires a little elaboration. Sita, here, does not refer to the idea of individuation or self-actualization. She does not bother about self-realization. All she wants is to feel her glorified self. Raman's inability to honour her claims of love, impinges upon her psuedo-self. Her neurotic pride is hurt and she turns vindictive. She resorts to two methods to restore her damaged self-esteem: first, she tries to attract attention by being plaintive, and complaining of her unhappiness; second, she openly rebels against all social and familial norms in order to feel

triumphant.

Sita's admiration of the stranger is an outrageous act of revolt, meant to shock Raman. She rebels against the "vegetable existence" lived by the women of Raman's family--first she resorts to verbal assault only and then she shows a flagrant disregard for their way of life. She smokes and enjoys a feeling of superiority. Raman is startled when she describes his business associates as animals: "They are nothing--nothing but appetite and sex. Only food, sex and money matter. Animals" (W S G S, p. 47). This outburst vexes Raman who is "not an introvert, nor an extrovert--a middling kind of man, . . . dedicated unconsciously to the middle way" (W S G S, p. 47). One immediately recalls a more or less similar reaction of Maya in Cry, the Peacock. Maya shows her disgust at the people and the entire atmosphere at the Lal's party. Gautama feels irritated and exhorts her to learn to bear everyday mediocrity. Bina, in the short story 'The Farewell Party' is uneasy with the revelling crowd and Pat in 'Scholar and Gypsy' is not meant for cocktail parties. But whereas Bina and Pat have self-actualizing tendencies, Sita and Maya's violent rages indicate their self-alienation. Sita feels triumphant when she so annoys and baffles Raman by her behaviour.

Again, Sita enjoys her victory when she often broaches the subject of the hitch-hiker. "She not only thought again and again of that wanderer's mirage-like appearance and disappearance but spoke too often and too much of him"

(W S G S, p. 52). Raman is amused, astonished and then annoyed. His perfectionist moral standards receive a jolt; his male-ego is hurt. Tension mounts because "he regarded her admiration for, and interest in, the hitch-hiker practically as an act of infidelity" (W S G S, p. 53). Sita has no physical attraction for the stranger, but mentally she feels a kinship with him. For some readers this episode contains Sita's quest-urge personified in the wanderer. From psycho-analytical point of view, this shows her hostile--aggressive drive, not only for a vindictive triumph over Raman but also to restore her neurotic pride. This is an attempt at self-preservation. Sita externalizes her glorified self-image by identifying it with the foreigner.

Sita shows "psychic fragmentation" or compartmentalization which is described in psychiatric literature as a disintegrating process. In it a neurotic fails to see himself as a whole entity and experiences himself in piecemeal, which saves him from conflicts and tensions created by his inner contradictions. The function of compartmentalization is to "preserve the status quo, to protect neurotic equilibrium from collapsing" (N H G, p. 180). Sita's self-effacing and expansive trends create intra-psychic conflicts. Quite unawares, she experiences herself in fragments. For example, on one hand she cherishes her image of a helpless, suffering woman seeking almost divine love from Raman, like the muslim couple. On the other hand,

she is a rebel feeling one with the aimless wanderer. This inability to view herself in wholeness brings out the contradictions latent in her personality. In E. M. Forster's Howard's End, Margaret exhorts Henry Wilcox, "live in fragments no longer." The final reconciliation is achieved in the act of harmonious living and establishing contact with the earth. Sita moves towards "wholeness" only when she discovers the essential cosmic kinship. Her personality regains integration when she recovers the ability to "connect." Forster's words "only connect" remain in her subconscious without making deeper penetration, till then.

Sita gets a semblance of organic unity with the help of her automatic control system. The function of this system is to put check on feelings because for a personality on the verge of disintegration, emotions are "a source of dangers . . . the untamed elementary forces within us" (N H G, p. 181). Sita denies to herself joy, enthusiasm, anger and fear--the whole range of sentiments that make us human. Kollo May describes feelings, both good and bad, constructive and destructive, in term of the "daimonic," which is any natural function, such as sex and eros, anger and rage, overpowering a personality. He defines it as "the urge in every being to affirm itself, assert itself, perpetuate and increase itself."³ It is evil when it usurps the total self, it acquires creative power when it becomes the guiding principle. Contemporary

man tries to bypass the daimonic and is, consequently, subjected to apathy, "return to the inanimate" as Freud terms it. Devoid of her natural feelings, Sita becomes a melancholy, depressed woman, bored with life; nothing can instil zeal in her. She presents a gloomy picture to her children and a quizzical one to her husband--sitting on the balcony, smoking endlessly, staring blankly at the sea, as if she were waiting for something. Her entire life acquires the colour of waiting:

It was not a pure colour--it was tinged at times with anxiety, at others with resignation. Or with frenzy, patience, grimness, fear. But whatever its tint, its tone, it had seeped through her, flowed along every smallest capillary till she herself was turned to the colour of waiting, was turned a living monument of waiting. (W S G S, pp. 54-55)

Her despair is almost like that of the protagonist of The Waste Land with "lidless eyes . . . waiting for a knock upon the door" (II: 138). On a deeper level, waiting presupposes the beginning of a wish to reach beyond a state of despair and transcend emptiness and apathy into constructive potentialities. In Sita's case, the vacuity exercised by her neurotic control system, blocks the possibility for assertion and spontaneity. The control imposed upon impulses and feelings is let loose; fear disrupts her mental equilibrium. It may be pointed out, here, that automatic control system is a neurotic measure adopted to relieve the tension of self-

alienation; whereas a normal self-control imposed upon unwanted desires and wants is a healthy attribute. The failure of automatic control system produces "fright responses." Sita becomes panicky with her fifth pregnancy.

The terror of the ensuing child-birth that Sita harbours, has several psychological causes. Her confinement will force her to foresake her strenuously guarded strategies of detachment. It will entail getting involved in life once again--physically as well as emotionally. A deeper psychic reason, however, is the fear of her guilt feeling caused by the awareness that she has not exercised self-control in sexual desires. Self-reproach in the form of a gnawing feeling "I should have known," makes her feel small. Her rage indicates an externalization of the inner turmoil. Says the novelist: "It was as though for seven months she had collected inside her all her resentments, her fears, her rages, and now she flung them outward, flung them from her" (W&S G S, p. 33).

Sita thus gives vent to her fury in order to protect herself from the onslaught of her self-hate. At the same time, there are visible signs of "self-tormenting intents" working within her psyche. Her desire to keep the child inside her is a kind of procrastination meant to continue her suffering. Since her primary drive is self-effacement, the urge to magnify her suffering is a part of her mental make-up. Horney calls it

"Schaden fende" i.e. a vindictive satisfaction at the self-inflicted pain. This is confirmed by Anita Desai's observation in an interview with Jasbir Jain that in Sita's wish to perpetuate her pregnancy there is a kind of "rebellion right through to the last moment." She goes to Manori revolting against all norms and advice. This is an act of rebellion. Since Sita has expansive tendencies also, she becomes militantly aggressive towards all--Raman, her children and later towards Moses. This single motif--not to give birth--on which the entire structure of the novel is based, shows the combination of her compounded solutions--withdrawal, expansion and self-effacement. By closing her eyes to the reality and resolutely following her fantasy, Sita manages to make herself immune from the assault of her self-loathing. She wrests a kind of victory by rebelling against her bondage, and overcoming her weakness. In protecting her child from the callous world, Sita is in fact, guarding her self-image.

Sita pursues her self-image to such an extent that she alienates her children from herself. She asserts her will over her family so that her false image is guarded. She almost forces Raman to accede to her wish to go to Manori: "The plan to escape boiled up in her with such suddenness, she was herself taken by surprise, not realizing that it had been simmering inside her so long although she was herself the pot, the water, the fire" (W S G S, p. 57). Actually, aggressiveness brews

within her because her self-effacing solution fails. By her behaviour she creates an atmosphere denuded of love. Menaka is grown-up enough to retaliate her mother's strange moods by her defiance. The girl comprehends that she can rely more on her father than on her moody mother. Sita is never normal with her children as such they are attached to Raman. Whatever solution Sita adopts--self-effacing, aggressive or resigned--she is always heavily charged under her own pride system. She either bores them by her perpetual misery or intimidates them by her arrogant-vindictive drives. Or her detached unconcern keeps them at a distance. Her capacity to give spontaneous love is seriously impaired.

When Sita's compliant and expansive remedies fail, she resorts to withdrawal. In the novel, we see her mostly as disinterested in life. Physically, she escapes from her immediate surroundings and goes to Manori. Psychologically, she strives to keep herself emotionally uninvolved. Sita withdraws into a world of her own. Concomitantly, she neglects her appearance, grows defiant and difficult to approach. She detests Raman's aunts and sisters, her own children mean only "anxiety, concern--pessimism. Not happiness" (W S G S, p. 147). Raman cannot comprehend this attitude. For him a relatively comfortable life is all that a woman can want. A mental and physical inertia pervades Sita's spirit. She grows an onlooker on life, keen only to guard her freedom. Going back to the Mainland

means compromising her freedom. In moments of tension she tells her foetus, "I'll keep you safe inside. We'll go nowhere" (W S G S, p. 127).

Sita does not have a healthy man's concept of freedom. Spontaneity is the pre-condition of positive freedom. It overcomes loneliness and insecurity, and helps in affirmation of life. Sita, on the contrary, resorts to the "mechanisms of escape" as Erich Fromm terms it. She attains only freedom from conflicts. The pathological side of her escape is an effort at forgetting the real self because she is desperate to maintain the identity of her glorified self-image. She succeeds in making her life merely a condition of exile, uprooting herself from her setting. Fromm explains it as the "other course" before a man which is not conducive to integrity and self-realization, rather it is an escape from an unbearable situation and is characterized by its compulsive character.

The other course open to him is to fall back, to give up his freedom, and to try to overcome his aloneness by eliminating the gap that has arisen between his individual self and the world. . . . It assuages an unbearable anxiety and makes life possible by avoiding panic; yet it does not solve the underlying problem and is paid for by a kind of life that often consists only of automatic and compulsive activities.⁴

The compulsive nature of Sita's attitudes discloses itself in her neurotic fear of violence. She becomes panicky at the

"small incidents" of life--the boys fighting, Menaka tearing her painting or crushing unawares the tender buds of a potted plant, Ayah's brawling. Her strong reactions disturb and astound Raman: "If you are an adult you know how to cope with them--they are only small incidents" (W S G S, p. 37). A normal individual takes such things as trifles, one comes across in daily life. As we probe deeper we discover that violence terrifies Sita because it is within her. It sounds unbelievable that a person like Sita, who spends long hours in guarding a wounded eaglet, should breed violence. But, it is true. Destructiveness, Fromm believes is the result of an unlived life. Man has an inner dynamism in him with tendency to grow. If this is thwarted, the dynamic energy decomposes and is directed towards destructiveness.

As discussed earlier, Sita's primary solution is self-effacement; and as such salvation for her lies in love. When her demand for love is frustrated, she becomes aggressive. A situation of conflict arises between her compliant and expansive trends. Vindictiveness erupts in the form of formidable rages. She is frightened of her revengeful actions. This "fury" has its sure effects: when people are seized with vindictive wrath they "jeopardize their lives, their security, their job, their social position" (N E G, p. 199). Sita is scared of her own violent tendencies. However, being a compliant, self-effacing person, she controls her aggressive

instincts. In case she is unable to restrain these impulses, she will be a prey to a scathing self-condemnation. Indeed, in a bid to preserve herself from spite, she rejects all violence. She feels deeply nervous because of the fear that her automatic control system may break down under the pressure of her expansive trends.

Sita's perception clears only towards the end of the novel. In D. H. Lawrence's verse she finds an answer to her problem. So far she considered giving birth as an act of violence but now she realises that a seed fallen from the tree of life into the cosmic womb, must break open. There can be no life without growth into a full organism. Bursting out of the enclosure of the womb is a violent activity, but in its impetuosity it is creative. In his Fantasia, Lawrence maintains that pure passionate destructive activity and pure passionate constructive activity are the same, religiously. Sita realises that "the strange, new knocking of life at her side," is indicative of a flow of energy, which must be released, to fertilize a new life. With this awareness, her self-questioning consciousness, gets busy in the task of self-improvement. This is her moment of inspiration; in it she establishes a contact with her authentic self. Sita achieves integration of her personality by arriving at a fusion with the world. When the self flows out in a spirit of creativity and spontaneity, she grapples with her real self. On the

island, in the midst of nature, she experiences oneness with her surroundings. She becomes conscious of "presences"--"the presence of the island itself, of the sea around it, and of the palm trees that spoke to each other and sometimes even to her" (W S G S, p. 126). She does not feel lonely. Even when the children are away, she feels one with them "considering how much and how close together they were in that isolated house" (W S G S, p. 126).

Joyce Carol Oates observes, man does not lose his singularity even if he forgoes his isolation. "In surrendering one's isolation, one does not surrender his own uniqueness; only he surrenders his isolation."⁵ This sense of togetherness is synoptic of the growth process. One more experience, small but relatively significant, enables Sita to recognise her sensibilities and prowess as the self in relation to the earth. It occurs when she plays with Karan with an "oblivious joy," all soaked in mud. She loses all self-consciousness and regains childhood innocence. This leads her to a unifying sense of oneness. For Maslow, this denotes freedom from inhibitions, and is one of the paths leading to real self. Sita's move from fragmentation to a cosmic awareness enhances her chance of self-discovery.

Here we see a full fructification of E. M. Forster's phrase "Only connect" which remains buried in her consciousness for long. Forster employs it in three different connotations.

In Howards End it implies the connecting of individuals within themselves to achieve a "wholeness." In A Passage to India, it stands for establishing a connection between individual and individual, as well as on the racial and national levels. The push in Sita's psyche, at this stage, is towards developing a harmony in personal relationships and establishing a contact with the earth. The cosmic and personal synthesis, so gained, help her in seeing beyond despair.

All along, Sita is severely depressed, but the saving grace of her situation lies in her not becoming will-less and wishless like Desai's earlier protagonists--Maya, Monisha, Nirode and Nanda. **Despair** and dejection, the humanistic psychologists tell us, act as warning signals. If we heed them we can check the disintegration of our personality. S. Jourard observes that human system has built-in indicators, like machines, emitting signals when fatigue, frustration or other damaging impulses exceed tolerance. If one hears these cues, he can recover the self:

Doubtless, when a person is behaving in ways that do violence to the integrity of his system, warning signals are emitted. If only man could recognize them himself, and institute corrective action. . . . 'Normal,' self-alienated man, however, often ignores his tilt signals--anxiety, guilt, fatigue, boredom, pain or frustration--and continues action aimed at wealth, power or normality until the machine stops.⁶

In Sita, there is a temporary blockage of consciousness, but she

shows steady signs of a dynamism for constructiveness. There is no breakdown of her power to wish and will. It helps her in self-direction. The latent urge in her is to be creative. She tells Menaka that if she had the talent to paint or sing, she would have nursed it to full growth. Creativity would have lent meaning to her life:

. . . if only I could paint, or sing, or play the Sitar well, really well, I should have grown into a sensible woman. . . . I should have known how to channel my thoughts and feelings, how to put them to use. I should have given my life some shape then, some meaning.

(W S G S, p. 117)

Conflicts and awareness of conflicts are in themselves a sure sign of relative health. Sita has the capacity to reach out for full humanness.

Sita is not a fully self-actualized individual. Only, she has a potential for that. She looks within. The awareness that life is not meant to be shunned but is to be experienced, is a significant step in the direction of evolving a reconciliatory attitude. Participation in the act of living leads to the acceptance of a fuller responsibility of life. Symbolically, when Sita walks back home placing her feet in Raman's foot-marks on the sand, she decides to contribute positively to their lives. Sita's existential angst is displayed in her thoughts, "life had no periods, no stretches.

It simply swirled around, muddling and confusing, leading nowhere" (W S G S, p. 155). Here, her personal problems transcend into existential ones and her neurotic despair and anguish give way to a more philosophic perception of the absurdity of human condition. If human existence, as it is, is so impoverished, it is better to affirm life, here and now. May Sarton believes that private anguish and distress has a universal nature; "private dilemmas are, if deeply examined, universal and so if expressed, have a human value beyond the private."⁷

Sita strives hard for self-discovery. However, the pattern she follows is that of a quest and has some affinity with Saul Bellow's Dangling Man. Bellow's hero, Joseph, feels that the intention behind every quest is to acquire "pure freedom." The search may be for money or for reputation or notoriety, it may lead to "thievery, slaughter, sacrifice, the quest is one and the same. All the striving is for one end. . . . the desire for pure freedom."⁸ Sita is also convinced that she, her father and her mother were all seekers; questers drawn away from the mainstream of life to find some meaning in existence. She wishes to find freedom in sublime love, like that of the Muslim couple:

But you see, that was the only time I've ever seen that life has meaning. I thought my father's did--and then it turned out it didn't. And normally, for all of us, everyone I know, it has none." (W S G S, p. 148)

Sita is trapped in the limitations of her quest. She feels stranded like the jelly-fish. Helplessness gives rise to self-pity. In her eyes she is only an actress playing roles in the theatre of life. This implies a contrast between what she is naturally and what she is socially. Her true nature discovers itself. Self-pity turns into a constructive sympathy for self. This is, indeed, a beginning feeling for her real self. There are two symbolic representations of this inner self: in one image Sita sees herself as the jelly-fish; in another, the jelly-fish and her foetus become one as the "opaque" brain of a gigantic sea-monster. Jelly-fish symbolises the amoeba of life. In recognising the central point of the brain of the sea-monster, she becomes aware of her self. As Jung points out, the central point within the psyche is the core of personality; the source of energy which manifests itself in man's urge to become the "self."

Sita's compromise with life constitutes a sure step forward to recognise reality. She does not achieve the spontaneous affirmation of Camus's Mersault. She does not reach that ideal of positive freedom which Fromm considers the pre-condition for self-discovery. At times one finds her affirmation and reconciliation too unassertive, signifying a defeat of individuality. We cannot tell whether Sita manages to lead a healthy life after her return to Bombay, or she simply strides back into her former neurotic rages and fears.

When asked about the child, Anita Desai affirms in an interview that the child is born and learns to compromise:

It is born. It lives. It adjusts. It compromises. It accepts dullness, mediocrity, either closes its eyes to or else condones destruction, ugliness, rottenness. In other words, it leads an ordinary life of the kind its mother tried so desperately to change only to find she could not. (pp. 22-23)

The above words convey acceptance; life ceases to be an absurdity and becomes a general fact of the human experience. By implication we infer that it is a tangible expression of an inner change in Sita. Acceptance shows growth, ripeness; it implies the process of growth.

All her life Sita has been trying with "frantic impatience to remove imperfections by magic." On the island, the duality of her existence makes her aware of her indecision. She cannot decide "which half of her life was real and which unreal? which of her selves was true and which false" (W S G S, p. 153). She becomes conscious of having led a pseudo-existence. She is able to "connect" the fragments of life and achieve an integration. In personal relationship, as well as in life, this reconciliation will perhaps enable her to realise her place and experience herself as a part of a larger whole.

and psychological alienation. The social factor stems from her marriage to an Indian settled in England; her psychological trouble emanates from her pride system. The novel is, thus, a departure from Desai's other works in its emphasis upon the cultural factors in shaping individual psyche. However, the characters or events do not offer a sociological thesis in her handling of the East-West-encounter theme. Many critics read this novel chiefly as a "depiction of the social isolation of Adit and Sarah,"⁹ or as a presentation of racial and cultural problems. Thematically, it is the story of Dev and Adit. These two male characters dominate the action. Nevertheless, Anita Desai displays her skill of characterization in dealing with the psyche of Sarah. Meenakshi Mukherjee considers Sarah the most successful and a typical Desai character, "complex, hyper-sensitive and intelligent."¹⁰ She can claim kinship with the introverted heroines of Cry, the Peacock and Voices in the City. The parallelism, however, ends here. Sarah does not suffer from inner vacuity, like the earlier two heroines, though she is temporarily alienated. In dealing with the problem of Sarah, stuck with duality and uncertainties, the novelist projects a comprehensive view of the dilemmas of an alienated self. Desai's interpolations of Indian exuberance and British reticence, and her penetrating study of the impact of English literature on Indian intellectuals, forms the whole range of Indo-British experience. Thus, social and psychological realism runs side by side in the narrative.

Fear, insecurity and the resultant withdrawal are the three major motifs of the novel. The novel incorporates the impact of an East-West marriage on the psyche of Sarah. Adit marries Sarah, an English woman, settles in England and feels at home there. Dev reaches England from India for higher studies. He is soon nauseated by the racial prejudices. He is highly critical of everything English. Their attitudes, however, take a sudden turn after a week-end, spent in the suburb of London: Dev starts loving England whereas Adit is nauseated. He decides to leave for India. "For the Sens, the weekend ended in a mottled grey fade-out of regret and apprehension as they drove off . . . but for Dev the adventure had only begun" (B B B, p. 190). Although the novel revolves round the two male characters, the main story concerns Sarah, who lives in a dual world--the two social worlds that do not meet; the two incompatible cultures that split her.

Disharmony prevails in Sarah's familial life and seems to threaten her marriage. We learn of Adit's tastes. He hates English cooking and Sarah has not learnt to cook Bengali food to his satisfaction. Whereas Sarah does not relish Indian music, Adit loves it. She remains an alien in Adit's social circle, she cannot participate in their jokes, conversations and laughter. It would, however, be naive to conclude that these factors create marital dissonance. One feels that Adit and Sarah have adjusted to each other despite these differences.

His romantic love for England is matched by the romanticism of her imagination about India. They maintain their cultural identities, yet experience a close affinity with each other's culture. But, Sarah has a dread of being labelled an Indian wherein lies the crux of her difficulty. Her sense of shame and nervousness are so obvious that some readers tend to agree with her colleague, Julia, "If She's that ashamed of having an Indian husband, why did she go and marry him?" (B B B, p. 42). However, Sarah's irrational fear is not an outcome of her social alienation only. We can analyse her motives in the light of her basic anxiety behind her psychological upheaval.

Sarah's real anxiety springs from the perfectionist atmosphere of her parental home. Perfectionism identifies itself with its standards. Generally, we consider perfectionism in terms of being punctual, careful and meticulous in matters like conversation, dress and behaviour. But, psychologists regard these as superficial aspects. For them a perfectionist is, as a rule, extra-careful in achieving a "flawless excellence of the whole conduct of life" (N H G, p. 196). Horney groups perfectionism as one of the three sub-types under the expansive solution. Sarah is the product of a traditional English home with its set rules and rigid norms. She knows that the atmosphere in British homes in general is of strict regimentation. She tells Dev:

. . . ninety out of every hundred people here live lives exactly alike. Every evening they watch the

same programmes on the telly, every Friday night they go to the local for a pint, every Saturday they have roast beef for lunch, every Witsun and Bank holiday stream down to the sea like lemmings. . . . (B B B, p. 146)

The koscommon-James, Sarah's parents seem no exception. She remembers her father, now turned an old and awkward gardner, as a sophisticated, well-read and respectable physician, living in Winchester "in a house in which oak panels gleamed and porcelain sparkled" (B B B, p. 164). Her mother, though "coarse-grained and clumsy," was a strict mother--rather a Tory matron--who would reprimand Sarah if her skirts were above her knees.

Brought up in this atmosphere of regimentation, Sarah channelises her feelings, to project herself as an obedient girl. It follows, then, that as a loving daughter she should love her parents and accede to their wishes willingly. As long as she is able to identify with her image, there is no conflict. Her only act of non-conformity, of marrying an Indian, divests her of self-righteousness. Her weakness tickles her pride and she becomes rebellious. Its immediate reaction is that of shame which appears in her consciousness in the form of vague uneasiness. As existentialists observe, shame arises out of our awareness of ourselves on introspection. The recognition of her failure to measure up to her expectations produces in Sarah self-reproach.

Sarah's self-accusation does not interfere with their married life, it is only damaging for her mental health.

Although we are not told about her parents' reaction to the wedding, we learn about their resentment by her father's displeasure and mother's unconcealed bitterness towards Indians. Her father changes into a reticent old man from an exuberant physician. The process of his alienation is triggered, not so much by the country-life as by the jolt to his perfectionist standards. Sarah is intelligent enough to understand this change; she also comprehends her mother's hostility. This creates inter-personal and intra-psychic conflicts in her, threatening disintegration of personality. She cannot resolve them, so she must escape them to save her self.

Sarah, therefore, takes recourse to withdrawal. Over the years she has learnt the art of "side-stepping." In her own social circle in the school, she finds it easier to let others talk of themselves rather than discuss her life. This is how she minimizes her conflicts. When this privacy is eroded, or demands are made on her, she recoils--as in the case of Philippa Grodge. Sarah buys a chocolate for the girl but the moment the child queries about Indian postage-stamps, she withholds her gift. Consciously she feels as if the child had let out her secret: "Out it tumbled, rattling, terrible-- a nut, a crab, a grain of sand. There it lay--her secret" (B B B, p. 38). What is so confidential about Indian stamps when they all know that she is married to an Indian? Actually,

she wishes to guard it not so much from others as from herself that she is making "efforts to know India, become Indian. . . . To have anyone pry upon them, break in upon the shadowed intimacy of her relationship with them, was violent, shaking, terrible" (B B B, p. 38).

The strategy of withdrawal is characterized by emotional distance. A detached person recoils from emotional demands made on him. In Sarah's case, it is particularly obvious when she receives her mother's letter advising her to think seriously before leaving for India. Sarah is impatient with the letter. She rejects it callously as if disposing of her mother summarily. Adit finds her cruel. Sarah's reaction is so vehement that she cannot even tolerate being addressed as "Sally" which reminds her of her mother. She snaps at Adit: "Don't call me Sally." She defends herself against all emotional demands by protestations of her individuality:

Don't you treat me the way she always does--as though I'm not an individual with my own life to lead, but just--just some appendage to them, with nothing but duties and responsibilities instead--instead of rights. If I were you, I'd be ashamed to listen to that nonsense for one minute. (B B B, p. 250)

The force of this outburst surprises us until we understand the conflict in her mind. Sarah is not an assertive individual, but by justifying her annoyance she tries to by-pass her self-accusation. This is a face-saving device. Her

assertion that she values her individuality over and above her love for parents, serves to convince her of the exigency of her actions. She, thus, seeks to externalize her self-hate. In other words, she rebels because her mother ignored Sarah's rights and made her lead a life of regimentation.

Intrinsically, Sarah is a demure and reticent young woman. Adit is impressed by her "Shyness and rectitude." He tells her in the early days of their courtship:

You are like a Bengali girl. . . . reserved, quiet, May be you were one in your previous life. But you are improving on it. You are so much prettier.

(B B B, p. 84)

After wedding, her reticence turns into aloofness. Sarah loses her zest to participate in living: apathy pervades her. She feels empty, and ineffectual in directing her life. Sarah is not lonely, socially. At home, there are Adit, Dev and their social circle. In school, she has her colleagues. But amid the crowd Sarah is solitary: she cannot enjoy the company of countrymen, nor can she be at home in Adit's social circle. The former is psychological, the latter cultural alienation. Unconsciously, she refuses to work out any co-ordination. Consciously, she wants to escape socialization by hiding.

Indeed, Sarah's problem is rooted in her cross-cultural marriage. Her bewilderment and frustration is the result of, what Toffler calls "cultural shock." Immersion in a strange

culture "causes a breakdown in communication, a misreading of reality, an inability to cope."¹¹ Sarah is overwhelmed by the change because she cannot fully involve herself in her husband's culture, nor can she adopt herself to her own society. Normally, within our own community, each of us has a unified self. Cultural values give us this specific identity. But under certain pressures, the personality may break up and different selves spring up. Van de Berg prefers to call it "sociosis"¹² rather than "neurosis" when sociohistorical alterations affect the psychology of an individual. Sarah's dual estrangement comes, not from social transformation within her society but from a cross-cultural catalysis of her own choice.

Cross-cultural relations do not always bring in psychologic disaster. In Kamala Markanday's Some Inner Fury, for example, Mira and Richard love each other truly and intensely. Although circumstances force Mira to leave Richard and join the procession of Indian patriots, she continues to love him. She reflects on their love as a source of immortal happiness:

What had been given us had been gifted freely,
abundantly, lit with a splendour which had coloured
and enriched our whole living; it could never be taken
from us. We had known love together, whatever happened
the sweetness of that knowledge would always remain.
We had drunk deeply of the chalice of happiness,
which is not given to many even to hold.¹³

This kind of perfect unison in love is lacking in Sarah-Adit relations. Sarah makes no effort "to connect herself" to

India. It is a culture she willingly adopts, but with it she cannot assimilate. "Accept acceptance,"¹⁴ Paul Tillich advises modern man, because it is essential for an individual to unify his experiences into a single consistent and coherent personality. Problems arise for Sarah as she finds herself inadequate to her own British society, and for her, Indian culture is insufficient. This is her dual estrangement. To mention India and her Indian husband to her English friends "would have forced her to parade like an imposter, to make claims to a life, an identity that she did not herself feel to be her own . . ." (B B B, p. 42).

Sarah vacillates between her two selves--public and private. Her self-image of perfect English vein needs preservation in public. Privately, she does not dislike India or Indians. She feels at ease with Adit and Dev. Once she shuts herself up in the cosy intimacy of her home, she is self-confident, composed and gay. She laughs intimately with Adit and Dev, discusses matters and teases them. She can also be free with Emma, their aged landlady. She says to Adit: "To have Emma Moffit with her was merely like having a mirror in the room" (B B B, p. 45). This observation shocks him because there is apparently no resemblance between the two. Emma's obsession with India, where her English fiance had died long back, has a distinctly eccentric quality of its own than Sarah's

shy concern for India and Indians. She believes that if Adit had not married her or if he were to desert her, she might become an eccentric like Emma. These are not light-hearted passing remarks, meant to tease her husband. In fact, they display her sense of insecurity.

. Adit chides Sarah for imagining such things and calls her an "icicle." She is not altogether an "icicle" though she loses the warmth of her personality in an effort to connect her two selves. Her problems become acute as her relations to herself turn impersonal. Ashamed of herself, she moves away from her real self. This alienation is suggested through dream. During their weekend visit to Sarah's parents, she dreams that she is carried on the back of a gigantic water mammoth "that suddenly rose out of its underwater lair to start burrowing and digging through banks of black mud that flew back into her face no matter how she fought it off, protesting, and very nearly choked her" (B B B, p. 174). This signifies the unconscious terror of the relentless forces of self-pity and self-destructiveness. It is symbolic of her disturbed psyche. The water-mammoth represents her self-hate. She is smeared with black-mud which signifies the fear of her inner process chiding her for not being able to stand up to her "shoulds." This indicates Sarah's wish to hide her identity and not to perceive her genuine self struggling for recognition. Karen Horney describes how one patient "in his associations often used the monsters of the Beowulf legend, who emerged at night

from the lake, to symbolize his self-hate" (N H G, p. 160). This is a move against the real self. Under its impact one loathes the idea of being oneself.

One saving grace for Sarah is that she is quite aware of the duality of her situation. She is given to self-questioning. Who was she--Mrs. Sen, married to an Indian or Mrs. Sen, the efficient secretary? The realization that both these images are frauds, each having "a large, shadowed element of charade about it," reduces the intensity of her alienation. By asking questions one takes his first step towards action. He becomes conscious of his inner life and outward behaviour, and does not remain a passive victim of circumstances. Peter Jones introduces the terms "Actio" and "Passio" to denote these emotional states. Actio, he says is "essential not only for self-respect but ultimately for sanity."¹⁵ Sarah feels trapped between these two selves and wishes to get out of them:

When she briskly dealt with letters and bills in her room under the stairs, she felt an imposter but, equally, she was playing a part when she tapped her fingers to the Sitar music on Aditi's records or ground spices for a curry she did not care to eat. She had so little command over these two charades she played each day, one in the morning at school and one in the evening at home, that she could not even tell with how much sincerity she played one role or the other.

(B B B, p. 39)

Like Sita, Sarah too is aware of her two roles. The freedom necessary for self-identity is not fully recognised because she is only acting her roles. She is nobody when she is not dramatising her parts. She cannot even separate her two selves as they are intermingled, "if only she were allowed to keep her one role apart from the other, one play from the other, she would not feel so cut and slashed into living, bleeding pieces. Apart, apart. The enviable, cool, clear, quiet state of apartness" (B B B, p. 43). The discovery of the falseness of her situation is a positive step towards establishing a contact with the self. Sarah's spontaneity, which was blocked by the impasse created by these two roles. She was acting out, is released. She wishes to discard the masks, and be her true and sincere self. She does not mind which identity she adopts--British or Indian--she wants it to be genuine. She wonders, "if she would ever be allowed to step off the stage, leave the theatre and enter a real world--whether English or Indian, she did not care, she wanted only its sincerity, its truth" (B B B, p. 39).

Will Sarah be able to adopt Indian identity when opportunity comes? Is she ready to throw off the mask of unreality? An opportune time comes when Adit decides to leave for India. Again, Sarah is engulfed in uncertainties. There is suspicion and doubt in her mind if Adit would help her to emerge out of her alienation; if he would be able "to lift her

and to transport her to a land where she would regain warmth and personality" (B B B, p. 255). Here Sarah shows tendency to depend on others. She wants a prop to take her out of the rut into which her life-pattern has fallen. This is a very mild form of dependency, but Adit acquires the character of the "magic helper" discussed earlier in the case of Maya and Sita. There are moments of assurance and faith; there is also the "sharpness of fear" inside her. These contradictory feelings create considerable tension in her mind.

Disintegrating forces trouble her. These thoughts, however, are not constrictive or neurotic. At long last, Sarah realises the imperative demand of her situation: she will have to forego her cultural identity in order to adopt a new culture and undergo a completely new experience. This produces a natural anxiety. Kollo May distinguishes between normal and neurotic anxiety and believes that the former results from the recognition and acceptance of complexities of life. It is constructive and expanding. The latter is destructive. Natural anxiety enables a person to see the real world, to make decisions and to commit to a way of life. Sarah's anxiety helps her to grow out of her frustrating situation. Although it is painful to say good-bye to her "English self," there is a firm hope that she will "come to life" in India; it would be a "new, a different personality" (B B B, p. 255).

These positive thoughts have a therapeutic value for

Sarah. In Sartre's The Flies, Oreste says to Zeus, "Human life begins on the far side of despair."¹⁶ Sarah has undergone the experiences of depression and is ready to reach the other side which brings her a hope to find her real self. Sarah is willing to experience a new life--not only culturally or socially but psychically too. She is poised for two changes simultaneously: the birth of a child and the emergence of a novel identity.

One wonders if Sarah will be successful in recovering her self in an alien atmosphere. One also speculates if Sarah is planning another escape to get rid of certain memories which would identify her to herself. But one thinks that her self-analysis will help her in being normal. Meenakshi Mukherjee thinks that she is displaced in her own country and her crisis of identity will never be resolved even if she goes to India. It is true that Sarah's social or cultural identity will not be regained. However, her crisis is not irreducible. If Sarah is able to maintain the spirit of her constructive thoughts and if they are not followed by any repercussions of self-destructive feelings, she may assume responsibility for self. If she strives towards a clearer and deeper experiencing of her feelings, beliefs and wishes, outgrowing narrow, neurotic egocentricity and if she manages to relate herself to others, she will steadily gain inner certainty which comes by belonging, through active participation in life.

Voices in the City is so much preoccupied with the nausea of Nirode and the despair of Monisha that Amla, the youngest of the Kay family, has drawn but scant attention of scholars and critics. They often limit her function in the novel to her utility in revealing the characters of others by her pungent observations. Amla is assigned a secondary place in criticism, and is seen only as a shadow of her neurotic siblings. Socially, she is caught in the whirl of Calcutta which excites her in the beginning and disgruntles her later. Psychologically, however, Amla is a brilliant portrature of a rebellious young woman, eager to master life and triumph over every obstacle. Her ambitious pursuit drags her through various psychic situations till finally she establishes a contact with her real self and achieves equanimity. B. Ramachandra Rao recognizes Amla's move from revolt to conformity which he terms "surrender." One may, however, establish that Amla's conversion into a spontaneous person signifies her growth-potential. We shall ascertain, in these pages, the cause of her acquiescence and see whether Amla-Dharma relations generated it or the influence of creativity chiselled it. Monisha's suicide reveals to her the tragedy of the lost self which, according to Kierkegaard, is "sickness unto death." Amla resolves that she would not allow herself to get lost like her sister, "she knew that Monisha's death had pointed the way for her and would never allow her to lose herself" (p. 248).

This is, indeed, starting point of her awakening. The wound accelerates the process and gives her a final view of ultimate reality. Prior to this she passes through a period of bewilderment, grappling with self-idealization and self-realization.

The disparity in Amla's idealized image and reality tosses her between two tendencies--regression and progression; and it enables us to see her internal conflicts and the external support she needs in order to grow. Basically a product of not-so-happy a home, she develops narcissistic attitude. She constantly requires reinforcement from others to counterbalance her intrinsic demands with her grandiose self. What she gets in Calcutta does not satisfy her expansive drives, and her anxieties increase. She is agitated till she gets an abundant supply of love from Dharma. The change makes her euphorically happy. She steps out of a nightmare into a dream come true. A combination of art and love, profuse approbation from Dharma and a sense of triumph help her to realise her most cherished fantasies. However, very soon the author erects emotional blocks. Relationship with Dharma becomes simply a part of the fairy-tale atmosphere. In frustration she rebels. Her anguish in this situation is the result partly of hurt pride, and partly of the discovery of her inability to control external reality. Real suffering, felt as a result of Monisha's death; and self-analysis resolve her intrapsychic conflicts. In her reformation

and chastened vision, the author assures us of Amla's continued growth. Mircea Eliade observes that if one is continually dying deaths in order to be reborn to something higher, one can attain self-knowledge and participate in the process of growth:

. . . if one is continually dying countless deaths in order to be reborn to something else--to something that does not belong to the Earth but participates in the sacred--then one is living, we may say, a beginning of immortality, or growing more and more into immortality. It would follow that immortality should not be conceived as a survival post mortem, but rather as a situation one is constantly creating for oneself, for which one is preparing, in which one is even participating for now onward and from this present world.¹⁷

Amla's basic solution is that of mastery of life. She idealizes herself as a superior being, able to fight her way through life without being morbid like Nirode or destructive like Monisha. She is conscious of the "cold, frosty love of power" (V C, p. 109), inherited from her mother, and she secretly embarks upon a search for glory in order to get the satisfaction of experiencing herself as her grandiose self. Indeed, Amla's first exuberance and vivacity strike a contrast to her brother and sister who have lost all faith and are marching towards self-annihilation. Amla comes to Calcutta with a vision; an anticipation to become a commercial artist. She is determined to enjoy the city, her new job and her independence. "Calcutta doesn't oppress me in the least. . . .

It excites me . . ." (p. 142), she tells Aunt Lila with self-conscious buoyancy. Although after reading about Nirode and Monisha's corroded personalities, the third part of the novel, dealing with Amla, brings in freshness, a reader soon detects her disillusion. When Aunt Lila utters in dismay, "you are a morbid lot, you young ones," she includes the entire generation of diseased, defiant youth, deprived of their vitality even before old age.

Critics define Amla's despair in terms of the vitiating effect of the monstrous city on a sensitive soul. Anita Desai points out that she wrote this novel to portray "the powerful impression the city created on me."¹⁸ The pleasant and unpleasant associations are depicted in the novel denoting the beauty and the ugliness of Calcutta. Whereas the novelist agrees that she has tried to represent the duality of human activity, she feels that there is much more in the book than mere analogy of this kind. Amla feels the impact of Calcutta. Often she regrets having come here. Staying in Bombay or going back to Kalimpong would have been a better choice. In bitter moments, she admits that it is a horrible city where one cannot be one's self. Amla has to hide her paintings to guard them as a secret. She tells Nirode:

I have to keep things secret in this horrible city you told me was so wonderful, such a challenge. If I were back in Kalimpong, I wouldn't have minded showing them to you, I should have liked to show them to you. But

here, here . . . here one must hide such things, cover up their weaknesses, protect their fragility, even destroy them if one doesn't want to see them get covered with filth and blood and rot. Nothing delicate can survive this. (V C, p. 182)

It is, nevertheless, a miscalculation to link all her troubles to the city. A liberated and intelligent woman, Amla wants, as Aunt Lila puts it, "something greater than pleasure alone, or the security of marriage alone--something more rare, more responsible . . ." (V C, p. 145). Indeed, Amla's quest is directed towards this aspiration. She strives to master all fears and anxieties of life, so as to give meaning to it.

The self-confidence and spirit with which Amla lands in Calcutta demonstrate her capacity to enjoy life and give it a semblance of a positive approach. Aunt Lila appreciates it, "'That's the spirit in which to start your career, my girl. That's what I like to see in young people--spirit'" (V C, p. 142). This basic attitude gives Amla a resiliency and an abundance of light-heartedness. That is why, perhaps, Jit once remarks that she has a destructive quality in her. "You destroy--you destroy yourselves, and you destroy that part of others that gets so fatally involved in you. There is this--this dreadful attractiveness in your dark ways of thinking and feeling through life towards death" (V C, p. 175). In Nirode, it is his arrogant-vindictiveness; in Monisha, it is her remoteness. In Amla it is her own invincibility and her conviction that there

is nothing she cannot win. She is secretly aware of her charm, her youth and beauty. She can impress others and she does it successfully. It is obvious from the impressions she has created on Jit, Mr. Basu and even on the obstinate and aloof Dharma. Indeed, it satisfies her pride system to be the centre of attraction, because it guarantees her uniqueness. Karen Horney discusses this attitude at some length and points out that this can be termed as "narcissism," and is one of the subdivisions of the expansive solution. Narcissism does not simply mean an egocentric love of oneself. It stands for a broader concept when one is in love with one's idealized image. It is one of the several solutions of the conflict between expansive and self-effacing drives. A narcissist, according to Horney's theory, is gifted beyond average, he wins early distinctions and "sometimes was the favoured and admired child" (N H G, p. 194). Although he shows optimism, buoyancy and self-confidence beyond average, he is basically a pessimist and suffers despondency.

In Amla's personality optimism and pessimism, joy and despair, work side by side. Even at a time when she is moving optimistically outward towards life, apparently happy and carefree there is a "giant exhaustion growing and swelling inside her, of a feeling of sick apprehension and despair" (V C, p. 149). Later at a party, the "atmosphere of underlit reality of incomplete life" (V C, p. 167), overwhelm her. Two contradictory

emotions toss her. On one hand, she is drawn by the pleasures of Calcutta life, on the other, she is nauseated, and feels that pleasure is the "most rotten sensation in this city;" it has lost its beauty, freshness and utility. Symbolically, at the party all the people in that clustered room, appear to her as fishes, enclosed in an aquarium. This suggests, by implication, the reality of the human situation. By thematic design Mrs. Desai heightens the emotional effect. At the same party, Jit remarks that Amla and her siblings involve themselves in tragedies of their own making and reach the dead end to find some solution to life's dilemma:

I think you all involve yourselves in the tragedies of your own making. I think you all drive yourselves deliberately into that dead end where you imagine you will find some divine solution. But there is none, not in a lifetime, all of us discover that, and we force ourselves to turn and take another road. (V C, p. 176)

What Jit refers to as "another road" corresponds to Erich Fromm's concept of the "other course" open to an individual who loses his human possibility. This course, discussed earlier, is devised as an escape from an unbearable situation; it is not an answer to life. In order to overcome his loneliness and insecurity a person surrenders his individuality of the self and minimizes his anxiety. Amla feels lonely and helpless in Calcutta, but she does not seek solution by compulsive activities. She is open to awareness.

Her uneasiness and despair derive from her constant but unconscious quest to protect her inner life from impoverishment. Her search is directed towards creativity.

In turning from commercial art to pure art, Amla displays her aesthetic inclination. Her profession is an amalgum of commerce and art, and defeats the very sense of creativity and beauty. In it the aesthetic and the materialistic are juxtaposed in a simultaneity which forbids communication at the deeper planes of consciousness. Amla turns to painting again and again, trying to transmute her conflicts into art. This can well be substantiated by Maslow's discussion on the creative attitude. He makes a clear distinction between abstractions and aesthetic perceptions, and observes that abstracting is an active process. It involves "selecting-rejecting." Its end-product is mathematical equation, a formula, a map or a model which is removed from the "raw reality." The end-product of an aesthetic perceiving is the full richness of reality. It gives

the total inventory of the precept, in which everything in it is apt to be equally savoured, and in which evaluations of more important and less important tend to be given up. Here greater richness of the precept is sought for rather than greater simplifying and skeletonizing. (F R H N, p. 172)

Amla's profession is the routine, normal, pedestrian activity. It does not afford her the enthusiasm and the

insight of the glorious moments of creativity. Nauseated by it, she turns to painting trees, insects, birds, flowers; scribbling some "nonsense rhyme" in Bengali on them. She enjoys these moments of serenity. This can be termed a brief period of "peak experience" when she loses all self-consciousness and becomes totally absorbed in non-self. The novelist describes her state lyrically:

She was frowning in an excess of care, hesitation and mother love over this gracile, patter-footed, whisper-voiced little world that seemed to have shot down the central channel of a smooth green plantain leaf, on a stream of rainwater, to land with a splash on her window-sill, when Nirode came in. (V C, p. 181)

During these moments of self-forgetfulness Amla finds her authentic self, her real identity. In the language of psychodynamics, she comes closer to being an all experiencing ego. Art becomes an exploration. Anita Desai in an interview asserts that she considers art an enquiry, a quest, a discovery, not an escape. Amla plumbs the underlying psychic conflicts by moving away from the relentless pressure of the world around her. It is her refusal to be depersonalized by the dehumanizing effects of contemporary life. Her struggle is to connect her self with nature in order to feel whole. The city's commercial complexes lack balance and perfection available amidst nature. She paints it and searches for an affirmation by putting together the fragments of her world into an artistic creation.

It is, indeed, interesting to note that while nature lends her equilibrium, it uncovers for Dharma a new meaning in perennial man, through her.

Relationship with Dharma is instrumental in giving a renewed vision to Amla. According to Emerson's theory, the inner and the outer worlds meet through the eyes. The outer world is perceived and coloured by the unique nature lying within us, and the inner world is brought to its self-awareness by the influences entering from the world without. After her first meeting with Dharma, Amla reorients herself. Modelling for him makes her "translucent with joy and overflowing with a sense of love and reward" (V C, p. 210). Her real self, eclipsed so far by her grandiose self, tries to emerge. Anita Desai presents it symbolically as the worm crawling out of Amla's ring in dreams. Dharma paints the ring in Amla's finger with the worm creeping out "of her nightmare to push its insidious head out of the painted stone and arouse, in the painted Amla, that very turbulence of disgust, revulsion and fear that so often assailed the dreaming Amla" (V C, p. 213). This indicates fear of the real self. Dharma's love and art influence her. She correlates the self and the world and overcomes her anxiety. The novelist describes Amla's experiences as the peak of her season of love, as a perfection in which "lay all the joy and the sense of being the right person in the right place that love should have

made diffuse and scattered gently through the season" (p. 217).

Dharma-Amla relationship, however, is not well defined for either. It is just a balance between reality and hallucination, creating a precarious situation in which Dharma cannot give her the tangibility or permanence. It is because neither achieves a fusion with the other, in love. Love here does not signify sexual passion, but a kind of union, the force which keeps the human race together. Amla is aware of this deficiency. Her dreams represent her conflicts. The white birds she dreams of stand for reality. For the dreaming Amla reality is fascinating but it chides her. She, the love-lorn maiden, symbolised by the arching palm, is unable to meet her sparkling reflection in the water. This denotes, by implication, the impossibility of being her grandiose self. It indicates that she has to find her real self however horrified she may be of it. Whatever Dharma feels for her, he can only translate it on his canvas. "The understanding between them was an interior volcano, colouring the water of his excellence and splashing on to his canvas the tints of the upheaval within" (p. 212). Amla's intrinsic innocence reveals itself before Dharma, inspires him and gives him a fresh insight. He admits that she made him see "what the subconscious does to an impressionable creature, how much more power it has on them than sun and circumstances put together. And this is the revelation that made me . . . begin on a new era . . ."

(V C, p. 223). Dharma achieves a graceful interaction between humility and the pride of creativeness. As an artist he is able to see the human possibilities and limitations. This imparts depth to his portraits and he feels fulfilled to see the archetypal man. While Amla's transparent inner being has a therapeutic effect on Dharma's growth as an artist, Amla herself does not stay under his power for long, it wanes soon. She journeys again in quest of her idealized self. Amla breaks away from Dharma on learning about his daughter's episode. For some readers, Amla feels hurt by the callousness of this artist towards his only daughter and she leaves disgusted by him. A close study of Amla's character reveals that the reasons for her decision to leave Dharma are not so simplistic. Obviously, she drifts towards him in order to fulfil her need for admiration. In him she finds a responsive appreciating audience. She endows him with mysterious faculties. He becomes the "magic helper" to prop her and guide her through life. In fact, these projections are the externalization of her own imagined qualities. In return, she expects love and edification from him. This is, of course, an unconscious process and neither Dharma nor Amla is aware of it. Their conscious mind accepts it as love. In psychoanalytical terms, what they feel for each other is only "psychic symbiotic union;"¹⁹ a pattern of relationship in which two persons come closer, their bodies remain independent, but psychologically they develop attachment. Flabbergasted by her unbearable

isolation in Calcutta, Amla makes Dharma an integral part of her life. She renounces her integrity and becomes an instrument of a force outside herself. On the other hand, Dharma enjoys his power on her. He escapes his aloneness by feeling inflated and enhanced by her idolatory. Erich Fromm describes these states as "passive" and "active" forms of symbiotic fusion. Dharma enjoys his infallible authority over Amla and Amla also derives pleasure in her submission. Aunt Lila's remarks, though made without knowing the depth of their relations, are significant in this connection, "He uses you, something in you that he needs" (V C, p. 221). Amla is mainly distressed by her own conflicts--pride and irritability. She is proud of being so significant in his life as to influence his dormant talents. She is irritated because he is distracted from her, is lost into his art. Her journey from Calcutta to the suburb is symbolic of her journey towards maturity. The struggle is towards preserving her freedom. On meeting Dharma, the author records that her "smile . . . turned into an independent creature, aching with the effort to remain where it was and conscious of the pain and the rigidity this involved" (V C, p. 226).

As long as Dharma has his sway over Amla, he finds a way to relieve the anxiety springing out of his loneliness. Once she wriggles out of it, he reacts with a feeling of helplessness and impotence. Dharma recollects his irascibility when his daughter had struggled out of his hold to marry her

cousin. Same unsavoury sensation troubles him now, as Amla breaks off. He tells Amla that he did not want his daughter to grow, likewise he does not wish Amla to mature:

I wanted her the same, always the same, beside me. But like her, you too are slipping out of the chrysalis-- what a marvellous, soft, sleepy state of being that is, neither of you realised. I see you also turning into a bright insect, attracting trouble wherever it flies, throughout its brief days. . . . I hate to see that change. (V C, p. 227)

Dharma drowns his troubles by turning from his island to the mainland. His preoccupation with forthcoming exhibition, his old friends, critics, admirers, buyers and agents, serve to gratify his intrinsic need for triumph. As Nirode observes, his "new self-centredness was eclipsing Dharma's once brilliantly clear and detached vision" (V C, p. 224). Unfortunately, Dharma bargains for something mediocre when art opened the doors for self-realization. His creative activity unites him with his material and with the world but it does not give him an interpersonal fusion. It is therefore, only a partial answer to the problem of existence. His compulsive needs for power and expansion remain unchanged, and he pursues them to reaffirm his superiority.

Amla's reaction to her relationship with Dharma is at once strong and instant. His distractions towards his creative work is a sufficient indication that she has outlived her utility for him. What she considered love between them was nothing more than a mutual attraction, given a semblance of

love because of their need to escape from the feeling of isolation. Amla's idolatory gives way before the onslaught of reality. She finds Dharma as an erring mortal who rejected his own daughter once and could shut her out with ease. Amla dreads this truth, as she is not yet ready to accept the suffocating actuality of life. Maslow acknowledges the fact that truth carries with it responsibilities. It is an anxiety-producing state. The easiest course is to evade the consciousness of truth so that a man avoids responsibility and the consequent anxiety. In Amla's case, truth dawns upon her with impunity, that she is treading dangerous grounds; and that Dharma is, after all, committed to his wife and society; that he is a conformist, not possessing the strength to enrich her life by giving her the joy of love. This hurts her pride: "A combination of all these revelations and inspirations filled her, expanded her, made her rise and float, and on its drift she left the house, feeling as emptied out, frangible and exhausted as if a high fever had drained her" (p. 231).

In desperation, Amla leaves Dharma trying once again to plunge into the dull routine of everyday life which she had tried to beautify with love and art. In an attempt at self-torture she tears up the invitation to Dharma's exhibition and goes to the horse-races with Jit. This is her "regression choice," in Maslow's terminology. The movement is backwards; it is on the other side of growth-choice. This suggests not only her quest for distraction and animality, but symbolically,

her sickening view of life as a gamble. Here, she sees the stark reality--death. She also visualises the actuality of life--life is a race, one has to participate in it and strive to win. One who fumbles and falls remains an "outsider," invaded by the forces of self-hate, alienation and self-destruction. In the shadow of death she discovers the value of life. She opts for progression. This is a significant move towards self-actualization. Amla is tossed between the pressures of her neurotic drives and her affirmative will-power. Her journey to and fro indicates her self-doubts. As Nirode observes in the novel, journey entails an expense of energy both of mind and body. Human potential lies in making the journey worth the expense. One only hopes that with Monisha's death, Amla grapples with her authentic self and maintains the poise she displays at the end of the novel. Between Nirode's neurotic outbursts and mother's withdrawal, Amla stands as an emerging self.

Neurosis is a deficiency disease. Once we discover the insufficiency and follow the Delphic Oracles in their dictum "Know Thyself," we can march towards health. Sita and Sarah show that it is possible to see beyond despair. Amla resolves to transgress the surrounding boundaries of "separateness" and realise the "self." However, transformation is only a remote possibility in them. A clearer vision is discernible in Bim and Deven.

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CHAPTER-V

EDUCATION FOR SOCIAL TRANSFORMATION:

KRISHNAMURTI SCHOOL

Psychological Revolution and Transformation of society

The feeling that the existing social order is torn apart by national, religious, economic or intellectual divisions and it needs a transformation is not peculiar to our times. It is already mentioned how from the ancient times to the modern days different approaches are made by the philosophers and by the great men to alter the society and how it remains a dream to men. Technological advancement cannot make man free from their immense psychological sufferings. As much as we are trying to solve the individual as well as social problems and are striving for world peace we are multiplying our problems in new directions. Karl Marx stated in one place,

"The philosophers have only interpreted the world in various ways,

the point is to change it,"¹¹

Krishnamurti challenged the idea that outward change in society, in political or religious systems, can transform humanity. For him altering the existing social system no organization, no great man can transform humanity. By rapid development of technology a society can be great where there is no poverty but it cannot be a good society. As Krishnamurti stated

"A great society is not necessarily a good society. A good society implies order

Order does not mean trains running on time, mail delivered regularly. It means

something else. For a human being, order means order within himself. And such order will inevitably bring about a good society.”²

To transform the society, we must begin with ourselves, and to begin with ourselves what is important is the intention. The intention must be to understand and not to leave it to others to transform or to bring modified change through evolution. If we can transform ourselves, bring about a radically different point of view in our daily existence then perhaps we shall affect the world at large. Real revolution is a revolution from sensate values to the values that are not sensate or created by environmental influences. To find this true value, which will bring about a radical revolution it is essential to understand oneself. Self-knowledge is the beginning of wisdom and so it is regarded as the beginning of the regeneration. It is not to be found through any book nor can it be given to us by another. Krishnamurti felt that nobody on earth or in heaven is going to save one from the present crisis of the world but the self itself. In other words he stated that we need not blame God or our authority or existing social order for this crisis and self imposed bondage. His view is in accord with what *Mahabharata* says, there is no external judge who punishes us, our inner self is the judge.

Nu yamam yamah ity aham atma va yama ucyate

Atma samjyanta yena yamas tasya karoti kim?

In Krishnamurti's writings this revolution is a precursor of a new civilization, a new social order. The notion of this new civilization is not utopian, and it is ever in the process of being born. He has absolutely no idea of the new society. As he expressed,

“I have no idea about the new world. The new world cannot be new if I have an

idea about it. This is not just a clever argument, it is a fact. If I have an idea about it, the idea is born of my study and experience, is it not? It is born of what I have learnt, of what I have read, of what other people have said the new world should be. So the new world can never be new if it is a creation of the mind, because the mind is the old."³

Transformation is not a future event. Seeing the false as false and the true as true is transformation. It can only be now, from moment to moment. Without trying to justify whether it is truth or not, only to see truth as truth and false as false is transformation. Truth is not cumulative. It is from moment to moment. Truth, which is eternal, can never be found in time, because time is continuity and eternity is not continuity. Eternity is now, and now is neither the reflection of the past nor the continuance of the past through the present to the future. So if someone desires for a future transformation he never finds Truth. To discover the new, the eternal, in the present, from moment to moment, one needs an extraordinarily alert mind and this mind never seeks the result. The contentment of the mind comes when it sees the truth in 'what is' and the false in 'what is'. Transformation is not an end or a result. According to Krishnamurti, when one desires to be transformed, he is still thinking in terms of becoming and can never touch the being. Reality can neither be bought or sold or repeated nor can it be caught in books. It has to be found from moment to moment, in the smile, in the tear, under the dead leaf, in the vagrant thoughts, in the fullness of love. Love is transformation from moment to moment. Revolution is only there where there is love. Without love revolution is merely a greater and greater ever-mounting misery.

What is prominent about Krishnamurti is that when he talked about transformation of society he never meant to alter the existing socio-economic order of society. rather he called for the total transformation of human consciousness through the individual comprehension of the significance of subservience to authority. To cease to worship authority is the beginning of intelligence. It requires complete freedom and love. Such a psychological revolution which is needed for the transformation of society can only be brought about by the voluntary and intelligent action of those individuals who are themselves in the state of revolution. Therefore, a true revolutionary must first of all free himself from the self centered authority. Krishnamurti stated the importance of self knowledge for this revolution. Thereby he did not mean that psychological revolution is an isolated activity. Instead he stated that self reveals itself in relationship and action. In his words,

“A fundamental alteration in society can comes about, not through ideas, not through a revolution based on ideas but through the transformation of myself in my relationship with another.”⁴

Throughout his life we see Krishnamurti as a true psychological revolutionary. He completely disassociated himself from the factors of fragmentation i.e nationalism, organized religion, acquisitive society and so on. He exemplifies in his own being what he teaches his listeners as Truth. Through choiceless awareness one can have undistorted perception of what is, and be able to awaken one's intelligence. This psychological revolution in J Krishnamurti's philosophy helps to overcome all types of crisis in present civilization. In this context we can recall what Dr R.K Shrivastya says,

“The effects of such a revolution which signifies the action of intelligence may not be visible in one’s life time, but surely such an individual ignites the fire of a new consciousness which can never be smothered by the ashes of the old order, and which is bound to manifest itself in to a gigantic conflagration in due course of time. Thus psychological transformation is essentially a social phenomenon.”⁵

Unlike different social reformers such as Gandhi, Radhakrishnan, Krishnamurti regarded patriotism as a dangerous disease which is harmful to the world unity. In this context he criticizes the military training as it is a hindrance in establishing world peace. Focusing the point as to how the patriotic feelings and emotions kill our feelings of universal love and feeds a sense of vanity he expressed,

“We are sedulously encouraged to be patriotic through school books, through newspapers and other channels of propaganda, which stimulate racial egotism by praising national heroes and telling us that our own country and way of life are better than others. This patriotic spirit feeds our vanity from childhood to old age.”⁶

If we observe from Krishnamurti’s point of view it will come to light that by belonging to any political or religious group or trying to establish world peace by military training we are just ready to kill or be killed. Krishnamurti reminded us that human beings are more important than national or ideological boundaries. Beliefs, ideologies or organized religions set us against our neighbors. Conflicts are there in this world not only among different societies but also among different groups within the same society. How can there be human unity when belief divides us and when

there is maldistribution of land and when there are dominations among different groups?

Role of Education in Social Transformation

Education is an indispensable factor for the development of various spheres of society, because transformation of society depends on the coming generation and it is possible only if the youth are truly educated. Plato viewed education as a positive means by which the ruler can shape human nature in the right direction to produce a harmonious state. It is held by Ben Morris that education is the fundamental means by which man as a species is able to maintain and develop the achievements which differentiate him from the rest of the animal kingdom.⁷ Krishnamurti stresses the need for imparting right education to children in order to bring about a new social order based on love and the action of intelligence. He felt in a way that children should be brought up in right atmosphere so that they may grow up as quite different human beings. Providing a different atmosphere children should be educated and brought up so that they do not inherit the consciousness of older generation which is infected with the disease of fragmentation in terms of religions, nationalism, patriotism etc. Therefore, transformation of world is an individualistic as well as socialistic approach. The world is where we live with family, friends and neighbours. Our family, our friends and neighbours can be extended and that is the world. So, every individual is the centre of the world and it is the responsibility of the every individual to transform the society through a psychological revolution which depends on the relationship with other human beings, plants, animals and his surroundings and also with his own mental processes.

On the trio-relationship of Teacher, Student and Parents

Krishnamurti made a psychological study on the problem of human relationship. To him all our relationships, whether they are with property, ideas or people, are essentially based on images. Images are fictions and hence in the image forming relationship there is always conflict. Human relationship in present society is based not on love, but on self gratification, self fulfillment, and self satisfaction. As a result relationship among the people of a society is becoming a game of mutual exploitation, conflict and strife. In this way relationship becomes a means of fragmentation of consciousness. The chief concern of education is individual. It flourishes in the intimate relationship between the teacher and the pupil. Krishnamurti visualized that education is not like the admission of a pupil in a school on his payment of the prescribed fee, but it is the personal touch and the living relationship between the pupil and the teacher. When the teacher and the taught are involved in real understanding of the importance of relationship then they can establish a right relationship among them in the school. In so-called educational institutes teachers maintain a sense of superiority knowingly or unknowingly. The Brazilian thinker Paulo Freire's assessment on education comes to our mind in this context. Considering the education system as 'banking' he stated that in this education system of our time knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. Projecting an absolute ignorance onto others, a characteristic of the ideology of oppression, negates education and knowledge as a process of inquiry. Freire perceived lack of true relationship between teacher and student because the teacher presents himself to his students as their necessary opposite, by considering their

ignorance absolute, he justifies his own existence. The students accept their ignorance as justifying the teachers' existence and they never discover that they can also educate the teacher through communion. We see the reflection of same thought in Krishnamurti's education when he felt that the teachers always stand on a pedestal and make the students feel inferior. In such environment there arises fear and a sense of pressure and strain on the part of the students. Thereby they learn from their youth about the quality of superiority. As a result throughout the life they either become aggressor or feel belittled and subservient. A relationship at this level is not relationship at all. Relationship is on the human level of understanding and affection. So Krishnamurti noted that understanding human relationship is part of education which is greater than merely teaching academic subjects. Intelligence of students grows naturally and easily when the whole nature and structure of relationship is seen.

Relationship requires communion without fear and freedom to understand each other. It is a process of self-revelation. Relationship has very little meaning when there is only seeking of mutual gratification and superiority on the part of the teachers and a sense of inferiority on the part of the students. True relationship can remain only when there is love, but love is not the search for gratification. It exists when there is self-forgetfulness and complete communion. Here it is needed to mention a conversation of Krishnamurti with a questioner that reveals the significance of true relationship between teacher and the taught.

"Questioner: Suppose I want to go home and the Principal says 'no'. If I disobey him, I have to face the consequences. If I obey the Principal, it will break my heart. What am I to do?"

Krishnamurti: Do you mean to say that you cannot talk it over with the Principal, that you cannot take him into your confidence and show him your problem? If he is the right kind of Principal you can trust him, talk over your problem with him. If he still says you must not go, it is possible that he is just being obstinate, which means there is something wrong with the principal; but he may have good reasons for saying 'no', and you have to find out. So it requires mutual confidence. You must have confidence in the principal, and the Principal must have confidence in you. Life is not just a one-sided relationship. You are a human being, so is the Principal a human being, and he also may make mistakes. So both of you must be willing to talk it over. You may want very much to go home but that may not be quite enough, your parents may have written to the Principal not to let you come home. It must be a mutual enquiry, must it not? , so that you do not get hurt, so that you do not feel ill-treated or brutality pushed aside, and that can happen only when you have confidence in the teacher and he has confidence in you. In other words, there has to be real love, and such an environment is what a school should provide." ⁴ In Krishnamurti's interpretation when the relationship between the teacher and the student has the element of companionship, of mutual unconditioning and humility, then sensitivity and affection are natural.

In today's society parents have very little time to spend with their children. They always worry about their own problems and are busy with their routine schedule of home and office. They put their children at the risk of the educators who themselves need education. The educators are excellent at academics, they in turn are concerned with the fact that their students should achieve highest academic grade and the school should have best reputation. Moreover, some educators have no financial

satisfaction and some of the educators are overburdened by their family problems and they do not have enough time to deal with the students. In this way the students have rather difficult time with their parents, educators and fellow students. Again some students are overburdened by the ambitions and desires of their parents and teachers that they have to be fulfilled. As the parents have no love in their heart they encourage their children to strive to come first in class or to be an engineer or a politician which prevents a child to find out his true vocation of life. So many examples are there of students committing suicide because of not achieving good result in examination. Students are suffering in mental turmoils because of the lack of true relationship among teachers, parents and students.

Krishnamurti stated that one of the important objectives of education is to let the parents know the aims and characteristics of right kind of education. No other contemporary educator stated this necessity that the parents and educators have to face this fact and not escape into theories, seeking further forms of education and structures. It is the responsibility of the parents and teachers to help the children from their early childhood to observe and understand their own conflicts and trials because only the parents and teachers can recognize the psychological processes of children which build up fear and sorrow. Most children have the spirit of enquiry. But their curiosity is dulled by the pontifical assertion and superior impatience of educator. Instead of encouraging the enquiry of the students the educator becomes apprehensive of what is asked of and do not foster their discontent. Most parents and teachers are afraid of discontent and they encourage their student to overcome it through job, marriage and through the consolation of religious dogmas. Krishnamurti is of the opinion that it is not the duty of parents and teachers to

prevent the young generation to face the truth of life through beliefs and dogmas. Contrary to this they should promote the child to question the book whatever it be, and thereby help to enquire into the validity of the existing social values, traditions, religious beliefs and forms of government.

If a generation is educated in this manner it will be free from acquisitiveness and fear, the psychological inheritance of the tradition and authority. Krishnamurti truly felt that education is the responsibility of the parents as well as of the teachers. We must learn the art of working together which is possible only when each one of us perceives what is true. Therefore, it can be considered that Krishnamurti's educational approach is a religious activity. It is already discussed that his understanding of religions could not be contained by or subject to any dogma or authority. Children should be educated to become religious human beings so that they can understand the depth and beauty of relationship and the sacredness of a religious life.

Krishnamurti's Idea of a School

According to Krishnamurti, the intension of educational centers must be the inner transformation of individual as well as society. Education is intended to assist people to become truly religious. These religious intensions are not for some eventual goal, but for life in educational centers from moment to moment. This is the reason why Krishnamurti was so anxious to establish schools where a new generation may be educated without any old beliefs and traditional superstitions. He was very worried for the educational crisis as he noticed that the extraordinary

degree to which the education provided by colleges and universities throughout the world was producing the same sort of people. Therefore, the establishment of Krishnamurti schools in India and abroad is the result of his attempt to redress the failure of education to tackle what he saw as the deeper human issues. His schools were to be informal and friendly with great attention given to the relationship between educator and student

A Krishnamurti school represents an experiment in right living where there is no dictation to anyone of what that means. It explores about right living without accepting any formula, any prescription, any authority that must be followed unquestioningly. It is not just to accept the answer from someone else and try to practice or repeat it, because this process can only prepare what Krishnamurti called 'second hand human being' whose brain becomes the 'storehouse of dead ideas'. By teaching Krishnamurti does not mean pouring knowledge on a child which only dulls his mind. So he stated

"The 'teachings' are not something out there, in a book. What the teaching is or says, 'look at yourself', inquire into what there is, understand it, go beyond it and so on. You are not to understand the teachings, you are to understand yourself. The teachings are only a means of pointing, of explaining not the teaching but the necessity of understanding yourselves."⁹

In different talks and discussions with the students he invited his listeners not to interpret what he says, but to understand what he says acts as a mirror in which they look at themselves.

On Examination and Evaluation

The prevailing examination system of schools and colleges lays more emphasis on memorization of the facts. It is doing much more harm both to the teachers and the students as they have come to regard examination as the end of all educational efforts and not as a means of achieving the objectives of education. Therefore, the examination system is criticised by all as it tests only the memory of students. The system of examination has been given a number of epithets such as 'a bane of educational system', 'a necessary evil', 'an obstacle to learning', 'a growing tyranny', 'a dead head of education' etc. Expressing the dangerous effect of examination which breeds fear Krishnamurti stated in his lecture to the students of the D. J. Sind College in Karachi on 15 February 1933,

"I have never passed a single examination. I have set for three examinations, but you know when you go to the Examination hall, how everything turns back. Probably you have not felt like that, but I did. so I tried three times, and three times I successfully failed!"¹⁰

The students dislike the examination system because of its mental and physical strain. Again the teachers denounce the examination system because of its pernicious influence on school work. It does not help to test the reasoning ability, skills, aptitude of students. The parents are also against the examination system because of its injurious effects on children's mental and physical health. Most of the educators of present century criticise this system of examination because great importance in education is being attached to the success in examination. Again teachers and students concentrate their whole energies on the questions likely to be set in the examination and not on right education.

Considering all the defects of contemporary examination system the term 'evaluation' is used to replace examination in the current educational literature. In all the schools of Krishnamurti Foundation till the age of sixteen, students are exempted from examination. Evaluation is different from examination as it is a systematic and continuous process to assess the students' academic activities and their complete development. While examination tests only the students' academic activities and their complete development by testing the knowledge of subject matter only, the process of evaluation tests not only proficiency on a particular subject but also enables one to assess the knowledge, skill, interest, attitude, expression etc. Evaluation is considered as a continuous process because it goes together with teaching learning process; on the other hand examination cannot be considered as a continuous process as it ends in itself after teaching. Moreover, examination is a system where only the quantitative techniques are involved. But in evaluation system both qualitative as well as quantitative techniques are involved. However, no one can deny the fact that in most of the present educational institutes examination is considered as the ultimate measure of students' progress.

J. Krishnamurti stood uncompromisingly against examination system as it breeds fear and anxiety among students and dulls their mind. He stressed the importance of awakening intelligence of every student so that they can find out their life's vocation. He also repeated that examination can in no way help a child to be intelligent and creative. In the schools established by Krishnamurti Foundation evaluation is considered as a helping factor of finding students' creativity. It helps to measure pupils' strength and weakness in a school and lead to constructive plan to overcome difficulties and to push for further progress. Evaluation also helps to see

the achievements of the students day by day. The present attitude of fear and hatred gets vanished from the minds of the students. Krishnamurti stated about such a process of evaluation by which a teacher can be able to recognize the special abilities and interests of the students.

Development of Different Aspects of Right living in a School

Krishnamurti schools give importance on learning to live rightly, because he perceives the fruitfulness of teaching children to live rightly. Right living demands excellence in four broad aspects of our life i.e. the physical, intellectual, emotional and spiritual. It is only in residential school, in which the teachers and students live and work together covering all the aspects of life and not just the intellectual. It is to be noted that Krishnamurti is not the only educator who talks about these broad aspects of life. In the educational philosophy of M.K. Gandhi also we find the significance of these aspects of child's all-round development. While Krishnamurti put importance on a residential school having a little number of students for this all-round development, Gandhi did not specify about the size of a school or a classroom and number of students in this regard. Right physical development as seen in Krishnamurti School requires care of the body cleanliness, exercise, right kind of food, adequate sleep and occasionally medicine. Krishnamurti recommended yogasana, exercise and other various activities like gardening, cooking etc., in school. Intellectual excellence requires cultivating right reading habits, creating an interest on high language ability, good expression, knowledge of current affairs, love of science, arts and literature etc. It is the responsibility of the educator in an

educational institute to expose children to all types of intellectual, scientific and literary pursuits and help him to find out where their own interest and talent lie. Regarding emotional development it is said that the children must live in an atmosphere of care and affection so that they can be free from fear and can feel secure. The atmosphere of a school should be homely where children can feel free to tell their teachers about their problems and anxieties of being scolded or punished. It is needed on the part of the teacher to know and understand the causes of emotions. Krishnamurti schools give importance also on spiritual and cultural development of a child which includes love of nature, love of music, arts, dance and drama. It is an integral part of Krishnamurti School to let the students feel the sensitivity to the beauty of nature, beauty of mountain, river, the sky, sunset are as essential as sensitivity to fellow human being. In our everyday life the physical, intellectual, emotional and spiritual aspects are so interconnected that they constitute one integrated inseparable whole. It is not possible to live rightly in one aspect without living rightly in all the other aspects. Therefore, students who are the achievers of great degree from present so-called educational institutes are baffled by the turmoil of personal and social life after leaving schools and colleges. If students are helped from the very beginning to look at life as a whole with all its psychological, intellectual and emotional problems they will not be frightened by it.

From the foregoing discussion it is more than evident that Krishnamurti does not repose his faith on a large and flourishing educational institute in which hundreds of children are educated together. He states,

“It is far more important to have schools with a limited number of boys and girls and the right kind of educators, than to practice the latest and best methods in large institutions ”¹⁴

Krishnamurti truly felt that the large school can produce a sort of technically efficient people such as bank clerks, super-salesmen and industrialists etc . but not the integrated individual. Only in a small school having limited number of students in a class one can be educated rightly and can be helped to find out true vocation of life and can be an integrated individual. If one student wants to be an artist and because of the lack of right relationship he becomes a clerk in some office, he will spend his life in grumbling and pinning way. So, it is important for each one to find out what he wants to do which is possible only in a small classroom. In a small classroom educator can give his full attention to each one. When the group is too large the teacher cannot pay attention to every student and use punishment and reward as a suitable way to enforce discipline. Large institutes by their very nature cannot be responsive to the needs of children. Krishnamurti has often pointed that school is a sacred place where all are learning about the complexity as well as simplicity of life. There has been recognition of the fact by some educational reformers that in small schools, students participate more in the life of the school. Krishnamurti argued that teachers should be enthusiastic in their work and care about the students and the whole school staff should work together which is easier to do only in a small school. Here it will be pertinent to analyse the function of a teacher and the place of authority in a school on which Krishnamurti threw considerable light.

On Teacher and his Functions

Central to the vision of right education that Krishnamurti thought of is the role of a teacher. If the schools are to achieve the aim that was outlined by Krishnamurti as mentioned above the teachers need to be integrated. Considering teachers performance as the most crucial part in the field of education he noted,

“To bring about the right kind of education requires a great deal of intelligence, insight, and that is why it is so important for the educator himself to be educated to understand the whole process of life not merely to teach you according to some formula, old or new”¹²

Teaching is not a specialists’ profession. It requires love, sensitivity, freedom, fearlessness and an inquiring mind. Most of the teachers of present time are already settled in their habit, i.e. giving information to students about subjects without having love in their heart. But habit is a dead thing, it is an action which has become automatic and the more one fights it the more strength one gives to it. If the teacher really loves to teach their students then the students would love not only studies and games but would love the beauty of nature and their mind would not be mediocre. If one loves games or mathematics or history or painting then he will find that intellectually he is alert and vital and he is very good in that subject. Love is essential to the process of integration. Without love the acquisition of knowledge increases confusion and it leads to self destruction. No technique, no system can help one to be an integrated individual. Contrary to this the integrated human being can come to technique through experiencing. The creative impulse of a man makes its own technique which Krishnamurti considered as the greatest art. For example, if

a child has the creative impulse to paint he does not bother about technique Krishnamurti states.

"People who are experiencing, and therefore teaching, are the only real teachers, and they too will create their own technique."¹³

If a teacher himself really is experiencing his temperament whatever it may be, then his teaching will not be a habitual act. It is one of the important points that Krishnamurti stated and invited the educators to keep in mind.

To make the child free to 'learn' in true sense of the term is another important function of right kind of educator. If a child becomes free to learn then he never be psychologically wounded not only while he is part of the school but throughout his life. But when a student comes to school, he has already been wounded psychologically at home though he is unaware of it. Most of the parents try to make their child the kind of person they want. By trying to make their child as they like in temperament and character they prepare their child for that achievement. As a result they become success in making their child a very imperfect duplication. Therefore, it is the duty of the teacher to discover the child's psychological wound by observing the student's reactions, his fear and aggressiveness. The purpose of bringing up and of educating the child is to help the child to be himself. Giving importance to educate the educator Krishnamurti stated that the teacher himself must first begin to see. It is urgent for him to be constantly alert and intensely aware of his own thoughts and feelings and must be aware of the ways in which he is conditioned and must be aware of his activities and responses. Out of such watchfulness intelligence comes.

Krishnamurti repeatedly asserted that domination and compulsion of any kind is an obstacle to freedom and intelligence. To give freedom to students, the educator himself must be aware of the implications and the significance of freedom. If the educator is to help the student to be free from the hindrance created by himself and by environment then all compulsions and dominations must be understood and put aside. But it cannot be done if the educator is not freeing himself from all crippling authority. Perhaps it is only J. Krishnamurti who stated that teacher should be free from the prejudices, belief, ideology and he should not belong to any organized religion. A teacher who is conditioned by certain beliefs or ideologies of organized religion can never free the mind of the students from this rotten society full of thousand beliefs and religions. Krishnamurti mentions,

"In a child everything is registered consciously or unconsciously, until gradually he becomes a Hindu, Muslim, Catholic or non-believer. He then makes divisions as my belief, your belief, my God, your God, my country."¹⁴

Apart from Krishnamurti we do not get any such idea in the educational philosophy of other contemporary educators. Though the thinkers like Gandhi, Radhakrishnan did not put stress on any organized religion or religious belief in the field of education, they were of the opinion that in students' curricula a study of the life of great religious teachers like Nanak, Tulsidas etc., should be included. For Gandhi religion is connected with education. The Western thinker John Dewey was against inclusion of religion in curricula. In this context Dewey's contention was that schools had to bring together individuals speaking different languages, belonging to different nationalities, creeds and traditions. But thinkers like Gandhi believed in

increasing the understanding of different creeds through study of them. But considering self knowledge as the only means of achieving truth of life Krishnamurti denied the role of any religious teacher. He also did not believe in the role of an educator who is only technically skillful but cannot help a child to be an integrated individual. Therefore, he felt the urgency to educate the educator. As he says,

"The right kind of education begins with the educator, who must understand himself, and be free from established patterns of thought, for what he is, that is imparted. If he has not been rightly educated, what can he teach except the same mechanical knowledge on which he himself has been brought up? The problem, therefore, is not the child but the parents and the teacher. The problem is to educate the educator."¹⁵

Without having a right kind of education the educator cannot create right atmosphere and they will inevitably teach nothing else but the creatures of desire, greed, envy and ambition and will teach what they themselves are. Educators must be concerned from the very beginning with the quality of love, compassion, humility, gentleness, patience, courtesy, consideration etc.

The educator in whom the total development of the human being is of primary importance must understand the implication of passion and sexual urges as it plays an important part of our life. To Krishnamurti it is the hindrance and escape of the mind that constitute the problem but not sex or any other specific issue. Therefore, it is important to understand the mental process, its attractions and repulsions, its responses to beauty or to ugliness. It helps to observe ourselves, how to regard

people, how to look at man and woman. He further stated that children should be able from the very beginning to meet their natural curiosity without arousing a morbid interest. In his words,

“To impart biological information at the adolescent age may lead to experimental lust if the quality of love is not felt. Without love and understanding on the part of the educator, merely to separate the boys from the girls, whether by barbed wire or by edicts, only strengthens their curiosity and stimulates that passion which is bound to degenerate into mere satisfaction.”¹⁶

It is clear from his words that he gave importance on the point that boys and girls should be educated together rightly. Therefore, in his educational philosophy we do not find any views separately about women's education and any distinction between caste, colour, creed or gender.

Krishnamurti perceived that teaching should be the vocation of a teacher and not a profession for him. A person who can dedicate himself to educate children and help them to be self aware and intelligent instead of inspiring them to be imitative, repetitive machines can be the real teacher. Such a teacher is by himself a free man with no position of authority and power in society. Considering all form of authority as hindrance of a child's development Krishnamurti asserted that it is essential that the educators should not become an authority for the students. Rather an educator must help his student to be free not only from his authority but from the narrowing and crippling effects which prevent in learning and awakening self knowledge.

Place of Authority in a School

Unlike the most contemporary educators Krishnamurti stated that a school can run without a central authority. He further stated that one may doubt about it and it is because it has never been tried. It is possible in an educational centre which is purposive and alert. School cannot be made up of a headmaster alone. The spirit of freedom and co-operation cannot exist among the staff in a school where the headmaster is dominating. As Krishnamurti cited in one place

"The staff should not be under the domination of the headmaster, and the headmaster should not assume all the responsibility. on the contrary, each teacher should feel responsible for the whole,"¹⁷

There must be unstinted co-operation among all the teachers in a school of the right kind. If all the staff members are endeavoring to be free and intelligent, co-operation with one another is possible at any level. But those who have not given themselves over deeply to the task of right education they feel the lack of central authority. Teachers who are intelligent are pliable in the exercise of their capacities and they abide by the regulations and do what is necessary for the benefit of the whole school. Krishnamurti makes the educator aware of the fact that without having an understanding of the psychological implications of obedience and merely deciding not to follow authority will only lead to confusion. It is a confusion which arises due to the lack of deep interest of right education but not due to the absence of authority. The constant and thoughtful adjustment on the part of every teacher depends on real interest which leads them to feel the necessities of running a school.

Krishnamurti was very unique when he stated that the whole staff should meet often to talk over the various problems of the school and after agreeing upon a certain course of action, there should not be any difficulty in carrying out what is decided. Further Krishnamurti advised that if some decision taken by the majority does not meet with the approval of a particular teacher it can be discussed at the next meeting. Difficulties and misunderstandings should be always talked over by those who are working together with common interest. Out of such common interest there arises a feeling of absolute equality among all. It is essential that this feeling of equality prevails in the right kind of school which leads to real co-operation without the sense of superiority or inferiority among teachers, headmaster and other staff. As Krishnamurti experimented his educational thought in his schools he perceived another factor that may cause friction among the members of the staff. It is the factor regarding the equal distribution of works among the members of the staff. Sometimes it may happen that some teachers may have personal or family worries, and perhaps still others do not feel deep interest in what they are doing. Again another may be overworked. Krishnamurti felt in a way that all these problems should be thrashed out at the teachers' meeting held from time to time. A teacher who is overburdened with physical and mental activities never gets time for leisure which makes him dull and inactive. As he himself noticed,

"An overworked teacher becomes a problem to himself and to others. If one is under too great strain, one is apt to become lethargic, indolent, and especially so if one is doing something which is not to one's liking. Recuperation is not possible if there is constant activity, physical or mental, but this question of

leisure can be settled in a friendly manner acceptable to all. ...¹⁸

There is no need to mention repeatedly that leisure differs with each individual as visualized by Krishnamurti. To some who are greatly interested in their study it itself is a leisure and a form of relaxation for them.

Krishnamurti distraught about the contemporary educational crisis considered the educators mostly responsible for this rotten education system. He did not forget to assert that to create a new social order, each one of us has to be a true educator, which means that we have to be both the pupil and the master by educating ourselves.

"The true teacher is not he who has built up an impressive educational organization, nor he who is an instrument of the politicians, nor he who is bound to an ideal, a belief or a country. The true teacher is inwardly rich and therefore asks nothing for himself; he is not ambitious and seeks no power in any form. He does not use teaching as a means of acquiring position or authority, and therefore he is free from the compulsion of society and the control of governments. ...¹⁹

However, it is beyond doubt that the sort of educators that he speaks of are merely not available or very rare to make a visible impact. Perhaps, therefore, he is deeply concentrating himself upon educating the educators. Krishnamurti expects to create a homely atmosphere in educational institutes.

Krishnamurti felt that action was to be on the periphery and the insight born of silence was to be at the centre. It is here needed to give a peep in to the different

schools run by Krishnamurti Foundation which would help to understand Krishnamurti not only as a man of thought but as a man of action.

During the early period of his life and work Krishnamurti founded schools in India and abroad with the aim of bringing about a new kind of education. Thereby his passion for education remained vital throughout his life. All these schools run by Krishnamurti Foundation are situated in India and abroad.

Krishnamurti Foundation India was originally set up in the year 1928 as a Charitable Institution registered under the Societies Registration Act XXI of 1860. At the time of establishment it was known as 'The Rishi Valley Trust'. Later on 1953 the name was changed to the 'Foundation for New Education' and finally on 1970 it is renamed as 'Krishnamurti Foundation India'. In course of time four International foundations were set up in England, America, Canada and India which bear the same name. All these are based on the vision of Krishnamurti and have common aims and activities. Besides all the published talks dialogues in the form of books, video and audio recordings, the vast corpus of Krishnamurti literature in the form of manuscripts, transcripts, letters etc. are preserved in the different centers of Krishnamurti Foundation. These foundations coordinate the work of editing, publishing and also translating Krishnamurti's books in to Indian languages. Moreover, it is to be mentioned that the main feature of the life of different centers run by Krishnamurti Foundation is interaction and dialogue among the people. It is also the result of Krishnamurti's vision that learning about oneself is possible only in the mirror of relationship and not in isolation.

Focusing on the main features of the schools and education centers Krishnamurti himself stated in one place

"These centers of education must help the student and the educator to flower naturally. The flowering is really very important, otherwise education becomes merely a mechanical process oriented to a career, to some kind of profession, as society now exists, are inevitable, but if we lay all our emphasis on that, then the freedom to flower will gradually wither. We have laid far too much emphasis on examinations and getting good degrees. That is not the main purpose for which these schools are founded. This does not mean that the student will be inferior academically. On the contrary, with the flowering of the teacher as well as the student, career and profession will take their right place."²⁰

So it can be stated that the main purpose of these schools is creating a right atmosphere so that a child may develop as an integrated individual who has technical efficiency as well as can function with clarity and efficiency in the existing society

On Different Institutions and Schools run by Krishnamurti Foundation

In India besides the schools, some institutions like after school centre for children, hospital, agricultural school etc., are also running under Krishnamurti Foundation

Rishi Valley Education Centre

Rishi Valley Education Centre is located in a sheltered valley in the interior of rural Andhra Pradesh, about 15km from the nearest town Madanapalle the birth place of Krishnamurti, and about 140 km north-east of Bangalore. Rishi Valley Education Centre is registered under the Foreign Regulation Act under Section 10(23)C, and eligible for receiving grants from abroad. Apart from the 250 acres campus situated 2,400 ft above sea level and is an amusement to nature loves. Krishnamurti selected the site of the school, for its remarkable atmosphere having peace and serenity. It is an undulating landscape of fields, rain-fed streams and scattered villages, surrounded by ancient granite hills with striking rock formations. The hill slopes were once sparse in vegetation and the valley ground dotted with an occasional banyan or tamarind tree. Conservation and enhancement of the natural environment remains one of the core values of the school. In July 1991 Rishi Valley was officially declared a bird-preserve, and was cited by the International Council for bird preservation. The Rishi Valley Education Centre concentrates on the water conservation, reforesting barren hill slopes, soil and moisture conservation and wasteland development, use of alternative energy etc. Besides the Rishi Valley School, Rishi Valley Study Centre, Rishi Valley Community Mathematics Centre (RVCMC), Rishi Valley Institute of Teacher Education (RVITE), Rishi Valley Rural Education Centre (REC), the Rural Health Care Centre (RHC), Rishi Valley Estate, the Rishi Valley Institute of Bird Studies and Natural History, the Herbal Garden etc. are indispensable parts of Rishi valley Education Centre.

Rishi Valley School: Rishi Valley School has 360 boarding students from different states of India and about sixty faculty members. A number of Rishi Valley School teachers have been keen students of Krishnamurti's teachings for many years. Regarded as one of the leading residential schools in India, Rishi Valley School provides a distinctive educational environment that enables young persons to grow not only in intellectual capacities, but also in other dimensions of their life. The junior and middle school with around 190 students from classes IV to VIII, provides a flexible curriculum, free from the pressure of examinations. This creates an atmosphere conducive to innovative teaching and a rich range of learning. The senior school is affiliated to the ICSE and ISC examination boards and has 160 students from class IX to XII. While developing the students' intellectual faculties, there is a conscious effort towards creating a wider awareness of the world and giving space for the development of the aesthetic, moral and emotional dimensions. Rishi Valley School is a member of Indian Public School's Conference (IPSC). The School contributes about Rs. 100,000 to the Rural Education Centre and its activities.

Rishi Valley Rural Education Centre (REC): The Rural Education Centre is located on 14 acres of land on Rishi Valley Education Centre Campus. Its two wings consist of Rishi Valley Institute for Educational Resources with two attached multi-grade model schools, a Back to School Programme and a Middle School that caters to students from Satellite schools, with an emphasis on the girl child. The Rural Education Programme incurs an annual expenditure of around Rs. 2,500,000. The Ministry of Human Resource Development, Government of India, has since 1987 provided support from its Scheme of Assistance under Experimental and Innovative

Programmes Its' main objectives are to promote village-based education; to train teacher trainers in a multi-grade classrooms, to publish instructional material for village schools; to draw working children into the school system, to create a green space around the school campus for the conservation of bio-diversity in general and medicinal plants in particular; to establish adult literacy classes in the school premises, to raise awareness of health, nutrition and sanitation, to actively involve the community in the day-to-day management of the school.

The Rishi valley Education Center has its publications programme which is based on educational materials developed for Rishi Valley School and Rural Valley Institute for Educational Resources by their staff and educational associates. Its' goals are to further advancement of Rishi Valley's distinctive approach to education in a village environment. These publications are designed to provide enrichment material for students from the urban middle class and those from rural areas, and to reach out to other schools and the general public.

Rishi Valley Education Centre (RVEC) of the Krishnamurti Foundation was awarded the first prize for the "The Most Innovative Development Project 2004" at the Sixth Annual Global Development Conference held at Dakar, Senegal on January 26, 2005. The award was given in recognition of the centre's work in its rural schools, its teacher training programs, and the multi grade, multilevel methodology, developed for meeting the needs of children belonging to the underprivileged sections of society. This Global Development Network (GDN) award is sponsored by the Government of Japan, which is open to all development projects in Africa, Asia, the Middle East, Latin America and the Caribbean, and the

transitional economies of Europe and Central Asia. It is remarkable that this was for the first time that the prize was awarded for an educational initiative.

Rajghat Education Centre, Varanasi

The Rajghat Education Centre was founded by J. Krishnamurti in the year 1928. It is located in a beautiful 300 acre campus full of trees, gardens of various kinds and birds of different species overlooking the confluence of the rivers Varuna and Ganga. Depicting the picture of beauty of this place Dr. Ahalya Chan wrote

“The river flows by along the campus. It is long water from that we have to watch the sunrise from out of the waters each morning bringing life to a new day is breath taking. It is the heart of summer now. ‘gulmohars’ are in bloom and the ‘amaltash’ a bright yellow beside the flame. Rajghat is a riot of colours. And there is silence that is there in all our places, alive and palpable.”²¹

The Rajghat Education centre functions in the light of Krishnamurti's teachings and his vision of education. The Centre consists of the following units-

The Rajghat Besant School: This school was founded in 1934. It is mainly residential, co educational, English-medium, senior secondary school affiliated to the Central Board of Secondary Education (CBSE), New Delhi. It has about 350 students ranging from 7 years to 18 years residing in twelve different houses spread over the campus. There are nearly fifty teachers of whom twenty-five also function as House-Parents and live with the students in the hostels. The classes range from

Grade II to Grade XII, with about twenty five students in a class. There is one house parent for every fifteen children. Like all other Krishnamurti Schools this school also offers a range of extra-curricular activities, like games and sports, yoga, gymnastics, art, music, dance, gardening, computers and literary skills, in all of which students can participate according to their aptitude.

Vasant College for Women: this institute was started by Dr. Annie Besant in 1913 as 'Balika Vidyalaya' for women education. From 1954 it is renamed as 'Vasant Mahila College'. It is a day-college with about 1000 girl students pursuing their B.A., B.Com and B. Ed. Among the girls 130 stay on the campus in a hostel called Vasantashram and come from different places of India. The college is affiliated to the Banaras Hindu University and offers the 3 years' B.A. courses in Arts, Humanities and Social Sciences, and a one year B. Ed. Course. The college also offers B. Com course. The Arts course offers Fine Arts and Performing Arts (vocal Hindustani classical music and sitar). It has about 1000 students. Besides the subjects of college curriculum other activities like dance, music, dramas, acting, preparation of stage, the art of make-up, the publication of magazine, oratory and discussion etc., are also prescribed in the college.

The Rajghat Rural Centre: The Rajghat Rural Centre was founded by Mr. Achyut Patwardhan, a close associate of J. Krishnamurti, in the year 1953. It has a campus of 125 acres located on the eastern bank of the Varuna and the northern bank of the Ganga. There are about ten villages to which the Rural Centre has been extending its educational and health care facilities. This Rural Centre runs educational as well as humanitarian institutions such as The Rural Primary School,

the Sanjivan Hospital, The Centre for Vocational Training of Women, The Agricultural Farm, and The livestock Farm etc

There are two Primary schools, located in the Sarai-muhana village, one for boys and the other for girls. It offers highly subsidized holistic education to nearly 400 rural children ranging in age from 3 to 13 years. It has 20 teachers, and the classes range from the pre-kindergarten to VIII.

Sanjivan Hospital is a charitable Primary hospital run under Rajghat Rural Centre. It provides free medicines to patients from twenty adjoining villages to the extent donations are available for it. It has twelve beds for the treatment of patients and caters to the needs of nearly 100 out-patients every day. Different health awareness programmes are also held by the hospital.

Under the Rajghat Educational Centre the Centre for Vocational Training of Women is also running where women are trained to learn tailoring, embroidery and handicrafts to enable them to earn and support their families and become economically independent. It also aims at increasing the literacy among village women. Presently there are 30 students undergoing training at a time.

The Agricultural Farm of Rural Centre has a 110-acre land, of which nearly 85 acres are under cultivation. There are two tube-wells for irrigation. The farm produces seeds of high-yielding cereal and vegetable crops for supply to local farmers and demonstrates their benefits to them. The surplus produced is used by the school and college hostels. It has also a Livestock Farm consists of approximately 50 cross-bred cows and operates as a demonstration unit for the surrounding village farmers and cattle breeders. It provides improved cross-bred bulls for natural

breeding and veterinary aid for the rural masses. The milk is supplied to the school and college hostels for the students. The Rural Centre also has a residential agricultural school which provides two years diploma course in agriculture for the sons of farmers and prepares fifty students every year. The Rural Centre has virtually no income since it offers free services. The whole institutions are running on the donations of well wishers.

The Valley School, Bangalore

The valley school was started in 1978 and is situated about 17 kilometers south west of Bangalore city. It is a co-educational, English medium school affiliated to the ICSE and ISC Boards. It is a day school with 325 students from Class I to XII. The children appear at the I.C.S.E. examination in class X 'Handvavan', a hundred acres of land, situated 10 miles from the centre, of Bangalore. Students commute by school buses that ply to different points in the city. Hostel facility is available for about 30 senior students. Like all other institutions of Krishnamurti foundation the natural beauty of the place of Valley School is also much more impressive. Hills, valleys, groves interspersed with cottages create the undulating landscape. A small lake nestles in the heart of the valley and the water flows throughout the year. This school is closely associated with Rishi valley school.

Recently, the Valley School has implemented an 'Open Classroom' where vertical groups of children from Class I to IV can learn together. The Open Classroom not only allows for a variety of foundational skills to be explored but also provides the opportunity for students to direct their own learning. The Valley school

also has set up 'Art Village' for exploring the fine arts and facilities have been provided to nurture the creative impulse of students as well as adults. In addition to painting, design, craft, weaving, pottery, and wood-work, the curriculum now includes a dance and music (vocal and percussion) programme.

It is to be mentioned that recently a one-year Post-School Programme in Art is offered in Valley School for High School graduate students of all Krishnamurti Schools who are interested in pursuing independent study with focus on self-inquiry. They can spend a year pursuing a programme of study without the pressure of examinations. It provides structure in an ambience of space and leisure to enable students to embark on a journey of self-discovery as Krishnamurti visualized.

The School, KFI

This school was started in 1973 and is located in Adyar, Chennai on a 13 acres campus filled with old trees. It is a day boarding school affiliated to the Indian Council for Secondary Education. The students work with a curriculum designed by the school up-to Class VIII, after which they follow a syllabus prescribed by the Council for the Indian School Certificate Examinations. English is the medium of instruction. Tamil, Hindi and Sanskrit are the other languages the students learn. The close involvement of the many parents in the life and work of the school is one of the special features of this institution.

Like all other Krishnamurti Schools, the students of this school are also free of examination. Students' progress is assessed systematically and continuously by the

process of evaluation. Evaluation is comprehensive, non-comparative and points to possibilities for growth. Parents receive reports of evaluation twice a year. In September parents send a report to school on their children based on the observation made at home. This report facilitates a joint awareness and understanding of the child by the school and home. However, as this school is affiliated by ICSE, students appear for formal examinations from class VIII and they appear the public examinations at the end of tenth and twelfth standard. Besides physical education, academic and non-academic activities, Students are encouraged to accept and share responsibility in various ways through gardening, washing plates and set the dining hall in turn, cleaning classroom and school campus etc., it is remarkable that the teachers and students in the school hold discussions on themes relating to life on subjects of fear, pleasure, hurt, ambition, co-operation and responsibility at various levels of understanding. The everyday experiences of the children in the peer group, in class, at home, and from the media, form contexts for such explorations. These discussions are vital to the growth of the child as pointed by Krishnamurti repeatedly long time ago in his different talks.

Pathashala

On 25th January, 2009 the foundation stone for Pathashala was laid. This is being established on a 100 acres campus in an area between the village of Vallipuram, Aunoor, Elumichampet and Vazhavathoor, in the district of Kanchiipuram about 80 kilometers from the Chennai city. The campus was a dream of the late Mrs Padma Santhanam, a close associate of Krishnamurti. It is envisaged

as a residential wing of The School. KFI in Chennai. Both campuses function together enriching and strengthening each other organically. Pathashaala has commenced its first academic year in 2010-11 with a middle school class of a small group of students – boys and girls – between the ages 9½ to 12½ in a mixed age group. The school will grow in a phased manner to about 120 students between the ages of 9½ to 16½ with a teacher-student ratio of 1:6. The campus is designed to use alternative energy – solar energy, windmills and biogas. It will be sensitive to the use and pollution of water and be committed to ecological sanitation. There is adequate vegetation with carefully planted trees, herbs and grasses.

Bal Anand

Bal Anand is an after-school centre for children of the urban poor located in Dongersey Road, Malabar Hill, Mumbai. Children come for creative respite and to receive help in coping with difficulties in formal schooling. The Centre also runs a regular 'Bal Wadi' i.e. kindergarten and several workshops in painting, sculpture, embroidery, music for children. In the clean and attractive environments of Bal Anand, the children engage in a number of activities covering arts, crafts, and yoga. An occasional excursion into the country, help them to cultivate wider interests and a broader outlook in an atmosphere of freedom and care. There is also provision for coaching children in subjects at which they are weak.

Sahyadri School, Pune

Sahyadri School is a residential, co-educational school with classes from IV to X, which started functioning during the Krishnamurti Birth Centenary Year in 1995. It is situated fifteen miles away from Sahyadri Mountains, in a remote hamlet in Tiwar hill of Pune. The school has 225 students and 35 teachers, and is affiliated to the ICSE. The academic session is from June to April, with a mid-session vacation in October-November. Well-equipped laboratories; computer, and arts and crafts departments, hostels for boys and girls; and medical facilities are the other facilities on the campus.

Krishnamurti Centre in Cuttack

The Krishnamurti Centre in Cuttack is situated on the banks of river Kathajori, and was established in 1979 under the name of Self-Education Trust with the aim of creating an awareness of Krishnamurti's teachings in Orissa. Though later the Self Education Trust was merged with Krishnamurti Foundation India, it is to be noted that the work of translating Krishnamurti's work into Oriya had begun even before the Trust came to existence. However, The Krishnamurti Centre in Cuttack is now a full-fledged unit, active in many areas of propagation. Running free reading room with a lending library, video screening, selling books and DVDs etc., are its regular activities. Besides these a programme of Krishnamurti study is undertaken on the first, third and fifth Sunday of every month. Its outreach activities include screening videos in schools and colleges in remote areas, holding discussions, donating Oriya

books to rural libraries and taking part in nearly twenty five book fairs every year etc. As mentioned in the Vasanta Vihar Newsletter, March-June 2009, issue2 this centre is looking for suitable land for building a retreat centre where serious people can live amidst natural surroundings and can come in contact with to Krishnamurti's teachings

Krishnamurti Foundation abroad

The Oak Grove School, Ojai

This school is located on 150 acres of land surrounded by oak trees, in Ojai, California. It is a day school from kindergarten to secondary classes which was started in 1975. It is affiliated with Board of Secondary Education, California. In the morning students devote themselves to the study of conventional disciplines and in the afternoon various kinds of arts and crafts, outdoor games and exercises including horse riding are taught. For horse riding the school has its own stable. Besides the subjects like English, French, mathematics, Science, Drama, Carpentry, Painting, Vocal music, Guitar etc., are also there in the syllabus. Going outside for looking flower trees in once a week on the part of the teachers and students is an important feature of this school. During such educational trips subjects are taught on children's' demand. Cooking and cleaning is considered as self activity and it is also taught and there is no fear of examination in this school.

The Wolf-Lake School

The Wolf-Lake School is established in 1977. It is situated eighteen miles West of Victoria, British Columbia. The Olympic mountain and a private beach in the streets of Juan De Fuca are seen from the school location. It is a co-educational institute consisting class VII up to XII. Like other Krishnamurti Schools the academic programme includes music, painting, creative drama, arts and crafts. There are extracurricular activities like hiking tennis, skiing, swimming, yoga, skating. Visits from school are organized to different places of cultural interest and natural beauty. Considering physical training and physical care as an important part of life a qualified physician takes care of students at time to time.

Brockwood Park School

Brockwood Park School is an international co-educational boarding school in the southern English country side about sixty miles away from London. The School has thirty six acres of park and garden, surrounded by a farm land. The School offers a diverse and modified programme of study for some students aged fourteen to nineteen, providing an education which encourages not only academic excellence but also self-understanding, creativity and integrity in a safe, non-competitive environment. The main aim is to provide such an education which helps to explore life in the light of J. Krishnamurti's teaching on the transformation of human consciousness. The curriculum of study is based on a conversation with students to discover their individual and particular needs, talents and interests, and to discuss what it is that would like to do with their lives. Students of fourteen and fifteen ages

construct a programme with guidance; which is broad, flexible and challenging and also allowing exposure to activities and learning. At this age students have no need to appear for examinations. From around the age of sixteen, students are given more freedom to determine their own courses. By this time they have usually reached some understanding of their own interests and strengths and have begun to focus on these. Therefore, students need to appear for examinations, or they may prefer a course of independent study with the help of a tutor.

The educational philosophies of Jiddu Krishnamurti are compared with Maria Montessori. Montessori also founded different schools with new aims of education considering the traditional form of education as ineffective for social upliftment. Both condemned the traditional method of education. It is said that Montessori's and Krishnamurti's philosophies have more similarities than differences. Their schools have successfully deinstitutionalized the learning process and made the teacher-pupil relationship a caring and loving one. The major difference between the two types of education is the approach to method. Krishnamurti scorns adopting a particular method while Montessori tried to design a method that was based on her observation of the 'natural' child. However, we rarely see any common approach of Krishnamurti with any other contemporary educators. It is here needed to look at the reflections of Krishnamurti's thought in his different institutions and schools.

Reflections of Krishnamurti's Educational thoughts in his Schools:

Success and Failure

The institutions of Krishnamurti Foundation India and abroad really reflect the feasibility and practicability of his educational thoughts. We see that all these

institutions have more or less succeeded in revealing the educational thoughts of Krishnamurti. These schools are completely autonomous and receive no grants. Krishnamurti himself opined that school should be free from the control of government or any other authority and there should be close, friendly and informal relations between the teachers and students; which really exists in Krishnamurti schools. Students coming from long distances also don't feel strange and lonely, because there is a homely atmosphere in the schools. To make a fatherly relation with teacher different groups of nine or ten students are made and one teacher is responsible for his own group. As Krishnamurti was against any form of authoritative attitude in psychological matters the teachers and students have no feeling of superiority or inferiority. Again in some schools like Brock wood Park and the Valley School teachers are also involved in managing committees and they participate actively in different meets and discussions to draw any decision to be followed in schools.

Remarkably all the schools of Krishnamurti foundations are located in the places full of natural beauty. Krishnamurti is fully aware of the fact that students should be given an opportunity to live in close contact with nature so that they can develop an aesthetic sense and inquiring mind.

In the schools of Krishnamurti Foundation to maintain discipline no coercion or punishment is used. As teachers are personally familiar to each student, the students are quite free to tell their difficulties and so there is no problem of indiscipline. As these schools never encourage any comparison and competition, no rewards are given in sports and no marks are given in tests. Through the training of many arts and crafts and by arranging different cultural, literary and social activities and sports

in all the schools an attempt is made for the development of all the aspects of a child i.e. physical, psychological, intellectual, spiritual etc., as noted by Krishnamurti. Yogasana, dance, sports etc., are integral activities of all the Krishnamurti Schools. In order to bring about an integrated individual the teachers try to enable the students to learn the art of seeing, art of listening, and the art of learning. Through different group discussions and question answer rounds in all the schools attempts are made to cultivate an enquiring mind. One of the passed out students from the Valley School of 1964 batch, named Meka Rao who did doctorate in Nuclear Engineering from United States, said

"The greatest legacy the Valley School gave him was a questioning mind that did not accept authority. In fact, the questioning ability has taken me too far off places in the world ~ 42

It is seen from our forgoing discussion that Krishnamurti was highly agitated by any established method of education. Keeping this point in mind the schools use such methods in which children are in the centre but not the curriculum or the teacher. In order to learn subjects like History, Geography students visit different historical places, take photographs and collect information about them and thereby they learn. This is considered as activity method in the schools. Moreover, the students are engaged in different projects which encourage them in self learning. They are engaged in projects related to different studies like development of plants, various species of birds, life of animal, study of plants and stars etc.

Remarkably, we see a similarity of this project method of Krishnamurti School with the teaching learning methods advocated by John Dewey. In his project method Dewey suggested different steps like, (i) creation of suitable situation which raises a

real life problem, (ii) thinking all possible solutions, (iii) collecting information from all possible sources, (iv) arriving at the possible solution, (v) Application of the solution arrived at

Now it becomes clear that in such methods applied in Krishnamurti Schools as well as in Dewey's Experimental School emphasis is laid on self effort in the place of memorization. This method stresses on pupil's purpose, needs, interests, self activity and participation in the entire process of teaching

However, unlike Dewey, Krishnamurti talks about the evaluation system in his school which is his unique approach. In this system the teachers prepare 'work sheets' of every subject according to curriculum. The students have to complete their work sheets by themselves or with the help of a teacher according to their capacity. Students can work on different subjects that they like and there is no compulsion that all students have to work on the same subject at the same time. The teachers keep a record of every student's work and in each week they inform the students regarding subjects that have not been prepared well. Students who have done better than their classmates in any subject are given the work-sheets of higher classes. Sometimes classes are arranged outside the classroom under the trees as the students' demand. There is no place of worshipping or observing any religious beliefs, customs, ceremonies etc., in school as Krishnamurti's main concern is to set man free from any kind of ideology.

Though the institutions have some important achievements we cannot deny the limitations of these institutions. It is a general doubt of everyone that is it possible for the young students to understand the serious talks of J. Krishnamurti? Can the students grasp the meaning of 'choiceless awareness' which requires extreme energy

even on the part of the teacher to understand? Someone may feel that charging high fees for the tuition, lodging, boarding and taking donation from the parents for child's admission degrades the morals of institutions.

These institutions acknowledge themselves as non-sectarian. Through their food, dress and the style of living they carry Indian tradition. In school assembly Veda mantras are recited and as a cultural heritage the Bhajans of Surdas, Tulsidas, Tukaram and so on are sung. One may raise question that though these institutions acknowledge themselves as non-sectarian by reflecting Krishnamurti's teachings aren't they themselves falling in Krishnamurti's sect? It seems that they do not consider any other authority but of Krishnamurti. Someone may find a contradiction that even though the Krishnamurti Foundation propagates no religion, worship no Messiah and accept no converts; isn't the picture of rapt audience, seated before a tape recorder as it plays back a religious service of the electronic age part of religion? It can be answered that our lives are merely a reflection of our conditions and Krishnamurti invites us to follow his teachings in the effort of instantaneous self observation. The only useful function that he could ever claim for himself was, he puts his teaching as a mirror, in which one can find reflected all the hidden ways of the self, if only one cares to look. Therefore, agreeing or disagreeing with his teaching is irrelevant, but the essence lies in understanding the teachings. So regarding the institutes and schools it can be stated that they are doing a dignified experiment to execute Krishnamurti's educational thoughts and in this attempt they have a few limitations and more achievements.

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1. Introduction

1.1 Preamble

Hindustani Classical Music (HCM) is one of the oldest music cultures still being performed actively in India and in abroad also. Despite of the advancements in the technologies related to music analysis, very little has been tried related to the expressiveness of Hindustani Classical Music. Music information retrieval is the task of extracting higher level information such as genre, artist, chord, scale or instrumentation from music. There has been a great deal of work on speech and speaker recognition research over the past few decades. The analysis of speech waveforms, its perception by humans, and the use of different statistical methods for classification has been worked out by many researchers. Now researchers have started working on music but the fields of instrument classification and identification of *raga* are not yet explored fully.

Here we have tried to address two different problems. The first one is identification of musical instruments using monophonic notes played by various orchestral instruments. The second problem addressed here is recognition of *raga* played by three string instruments.

There exists an enormous variety of musical instruments in the world. Digital music collections are growing ever larger, and even portable devices can store several thousand songs. In practical applications, we naturally train the system with the classes of instruments that are most likely for that particular application. In this work, an attempt has been made to classify a variety of musical instruments with optimum number of features and efficient classifiers. For instrument identification monophonic music data generated by various instruments has been used. The McGill University Master Samples (MUMS) as well as locally generated data is used for instrument identification. In one attempt we used isolated

notes played by six orchestral instruments: piano, flute, trumpet, violin, guitar and xylophone from MUMS database. In another attempt we tried to identify three string instruments: Santoor, Sarod and Sitar with the help of locally generated database.

Ragas are the central structure of Hindustani classical music [1]. *Raga* can be thought of as the sequential arrangement of notes that is capable of invoking the emotion of a song. We have tried to identify eighteen *ragas* played by the three string instruments using signal processing techniques. Here also we have used our own locally generated database.

Like most of the other researchers we have addressed the problem of Instrument Identification and *raga* recognition as two separate tasks.

The literature for the classification of musical instruments is split into two main approaches: monophonic classification, the identification of musical instruments playing solo; and polyphonic classification, where musical instruments are identified while playing in an ensemble; of which we have used the first one.

The basic problem in sound source (musical instrument) recognition is contextual variation. Sound waves produced by a certain source are differently produced at each event. If they were similar, then the recognition could take place simply by comparing the waves into some characteristic templates stored into memory. In the real world, the waves produced at different times are very different. This is due to the fact that the physical process generating the sound is very seldom exactly the same at different times. In addition, the position of a source with respect to a listener, and the acoustic characteristics of the environment affect the sound waves.

Researchers have provided an overview of the instrument classification techniques that had been tried to date, including features and classifiers used with a comprehensive overview of machine learning algorithms suitable for application in this classification problem. Most of the researchers have used a large number of features extracted from the audio files. These include spectral features, temporal features, MPEG-7 descriptors, MFCC coefficients, their derivatives etc. They have used these features for training various classifiers and then used these trained classifiers to test the remaining signals for instrument classification. Classification accuracy was reported as result of classification. In most of the cases the classification accuracy is between 70 to 98%. Because of the wide variation in the size of

the instrument set and specific instruments that are used, it is challenging to draw meaningful conclusions about the merits of any one approach over another. Experiments with a small number of instruments or instruments that have highly diverse timbres show better results than those with larger instrument sets or which use instruments that are very similar. Without applying each of these approaches to the same training and testing data, there is no metric that can be applied to equate their results. This means that the literature can only be treated as a history of popular algorithms and features. In our work, for identification of musical instruments, we have used a few features and classifiers which were used successfully by the researchers. We have reported a maximum accuracy of almost 100% for instrument identification.

Very little work has been done in the area of applying techniques from computational musicology and artificial intelligence to Hindustani classical music. In order to identify *ragas* computationally, *swara* intonation, scale, note progressions and *pakad* / characteristic phrases are used. A detailed survey of computational analysis of Indian classical music related to automatic recognition of *ragas* is presented by Koduri et al [3]. Notable researchers in the field of *raga* recognition include Sahastrabuddhe [4], Pandey [5], Rajeshwari Sridhar [6], Shetty [7], Sinith [8], Parag Chordia [9], P. Rao [10], Koduri [3]. Most of them have used pitch as an important feature for detection of notes or note sequence. In this work we have tried to identify 18 *ragas* played by Santoor, Sarod and Sitar using pitch detection. We have reported a maximum identification accuracy of 85% using Harmonic Product Spectrum (HPS) method of pitch detection.

1.2 Background and Motivation

In this work we have addressed two problems: Musical Instrument Identification and Recognition of *Ragas* in Hindustani Classical Music.

Internet has become quite a common resource in our lifestyle. It allows users to store and share thousands of audiovisual content in their hard disk, portable media player or cell phone. So, digital music collections are growing ever larger, and even recently developed portable devices can store several thousand songs. Hence there is a need of an effective data management technique to face this rapidly growing amount of digital media, which is a challenging job. In this context, we approach the problem of automatically recognizing musical instruments from music audio signals. Humans use the information regarding the

instrumentation as one of the most important semantic concepts to communicate musical meaning. Knowledge regarding the instrumentation eases a meaningful description of a music piece. The problem addressed here may sound elementary or basic, compared to the competence of the human auditory system. However, research in the field of instrument identification over past two decades has proved that the problem of instrument identification itself is highly complex. Till date, no system has been presented that is even getting close to a human-comparable performance. Here we present a general purpose method for the automatic recognition of musical instruments from monophonic music audio signals. We have used spectral features of audio signal along with autocorrelation and MFCC coefficients to identify various sets of orchestral musical instruments.

Hindustani Classical Music is one of the oldest musical traditions in the world. The subject of classical Indian music is rich, with its historical, cultural, aesthetic, theoretical, and performing facets. For the past fifty years, due to the emigration of Indians and the popularity of Indian artists, it has become widely known to international audience. *Ragas* are the building blocks of Hindustani classical music. In its simplest description a *raga* is a collection of notes. Actually, they are a lot more than just a collection of notes. *Ragas* are the melodic modes on which a Hindustani musical performance is based. Each *raga* follows a set of rules which can together be called a melodic framework. Unfortunately despite of the rich historical background and great variety of *ragas*, very little work has been done in the area of applying techniques from computational musicology and artificial intelligence to *raga* recognition. Each *raga* comprises of a fixed combination of notes (*swaras*) out of the 12 basic notes (*Swaras*). As on date in HCM hundreds of *ragas* are available. Hence it is also a complex and challenging job to distinguish between these *ragas*. Here, we have tried to identify 18 *ragas*, recorded using three string instruments: Santoor, Sarod and Sitar, using various pitch detection techniques to get the fundamental frequency of each note played during the *raga* performance and then finding the *raga* using Template matching.

1.3 Scope of Work

As mentioned in the title, there are two major goals of this proposed work. One of the objectives is to identify musical instruments. The task undertaken is construction and evaluation of a musical instrument recognition system that is able to recognize single tones played by instruments like Sitar, Santoor and Sarod. In defining the musical instrument recognition task, several levels of difficulty can be found. Here we worked with isolated

sounds under the assumption that separation and segmentation has been previously performed. This implies the use of a sound sample collection (usually isolated notes) consisting of different instruments. By using this isolated-notes strategy we gain simplicity and tractability. By using statistical pattern recognition techniques together with properly designed, extensive datasets we predict the source from the analyzed monophonic sound.

In general, we are not aiming at explicitly modeling human perception or cognition of musical instrument recognition, but we employ several related techniques in our computational implementation of the method. In this context, we can explain many of the applied algorithmic concepts with perceptual and cognitive mechanisms. The presented methods do not represent a holistic solution towards the problem, however. We rather aim at deriving an optimal solution given the scope, the context, and the methods at hand.

Second objective of this work is identification of *ragas* using their *Aaroha* and *Avaroha*. *Raga* classification has been a central topic in Indian music theory for centuries, inspiring rich debate on the essential characteristics of *ragas* and the features that make two *ragas* similar or dissimilar [9]. In this work we have tried to identify eighteen *ragas* played by three string instruments: Santoor, Sarod and Sitar using signal processing techniques. A database consisting of recorded *Aaroha* and *Avaroha* of these 18 *ragas* played by three performers (one per instrument) is used as input to the system. The notes (*swaras*) present in the audio file are obtained using various methods of pitch detection.

1.4 Innovative Ideas

The work put focus on the role of each feature and classifier on the accuracy of identification of musical instruments. The identification accuracy of these instruments using individual features for all classifiers has been measured. Then using various feature selection techniques the feature set was reduced and the identification accuracy was noted. This gave us an insight regarding the importance of each feature related to the accuracy of musical instrument identification.

In *raga* recognition problem various pitch detection techniques were compared for finding the fundamental frequency of *swaras* present in the *Aaroha* and *Avaroha*.

1.5 Aims and Objectives

The research aims on developing a resource and computationally efficient systems for both musical instrument identification and recognition of *raga* by exploring different computational techniques and statistical pattern recognition approaches to be used to get maximum classification accuracy.

To accomplish these aims, the following objectives have been set

Global Objectives

1. Study various features of music audio signal and classifiers for accurate identification of musical instruments. To implement a musical instrument identification system optimized to give maximum classification accuracy
2. Study various characteristics of *raga* for automatic identification. To implement a time efficient *raga* recognition system

Detailed Objectives

1. To study various properties of music audio signal and various statistical pattern recognition techniques especially suitable for musical instrument identification. To search for and use various tools for analysis of audio data
2. To make available database of isolated solo notes played by various musical instruments for experimentation
3. To develop a system for identification of musical instruments using these features and classifiers. To select proper features to perform efficient data reduction while preserving the appropriate amount of information
4. To assess the performance of the developed system by applying a thorough evaluation methodology using real music signals only, estimating the method's accuracy, generality, robustness, and efficiency
5. To study various characteristics of *raga* for their automatic identification
6. To make available database of *Aaroha-Avaroha* of various *ragas* played by various musical instruments for experimentation

7. To study and develop various pitch detection techniques to find the fundamental frequency of various notes present in the *Aaroha-Avaroha* of a *raga*. To find the *raga* from these notes using Template matching

1.6 Organization of the Thesis

The second chapter of the thesis discusses the previous work of various researchers in the field of musical instrument identification as well as *raga* recognition. With this literature review one gets insight related to the state-of-art in the related topic. This chapter is followed by the information and physics of various instruments used (Chapter 3) in this study and the database used for experimentation (Chapter 4). Chapter 5 contains the theory of various audio features and the statistical classifiers used for instrument identification. The experimentation and related results of musical instrument identification (Chapter 6) and *raga* recognition (Chapter 7) are included in the subsequent chapters. The findings of the research work and future directions are discussed in Chapter 8.

Chapter VI

SUMMARY OBSERVATION AND CONCLUSION

Chapter 6

Summary Observation and Conclusion

1

The Sitar is a seven stringed north Indian classical instrument that emerged as one of the finest instrument to express the emotions of the *raga* music. The term 'Sitar' has been derived from the Persian word *she-taar* meaning three strings. Historically, all the ancient string instruments are known by the term *vina*. In other words, *vina* is the generic name of all ancient string instruments. For this reason some *vinas* like the *tritantri vina* (three stringed lute with wooden sound box) *kacchapi vina* (lute with five to seven strings and gourd sound box), and *chitra vina* (seven stringed lute) can claim their contribution the regarding Sitar's origin. The evidence is also available in favor of this claim in the history of music. The evolution of those *vinas* and their tuning are not clearly known. Structurally, Sitar is comparable to the *cithara* — an instrument of the sixteenth and seventeenth centuries of England. It is believed that the present day Sitar is a corrupt from the '*saptatantri vina*' i.e. *vina* having seven strings. Another musical instrument *kithara*, which came in Greece from Asia Minor also, shares structural similarity with the 'Sitar'. In the absence of any particular evidence, no person like the legendary Amir Khusru (1253 A.D. -- 1325 A.D.) can be held responsible for the origin and invention of Sitar.

At present, various forms of Sitar are found. One the plain Sitar having only seven strings includes a) the *bara* Sitar (standard size sitar) and, b) *chhota* Sitar (small sitar). The other form of Sitar is *tarabdari* Sitar having *tarab* (resonating) strings that varies from 9 to 12 in number according to *gharana* tradition as well as the artist's personal need. Now-a-days, the commercial code is being used for marketing the Sitar in India and abroad. The

manufacturing aspects of the Sitar involve various stages when each and every stage is perfected by the experienced labor of the distinctive technicians. The technicians and the suppliers of the raw materials belong to different communities. Thus they form a network of relatively durable relationships for the production of a finished Sitar.

The other musical instrument *khamak* is completely a folk accompanying instrument usually played by the unlettered *bauls* of the district of Birbhum in west Bengal. Locally, it is known as *khamak*, *gub-gubi*, and *guh-guba-gub* while *ananda lahari* is its Sanskritized name. Folk music is such type of music, which is completely untouched by the musical sciences, as well as devoid of historical records regarding its musical instruments. Creation of folk music is conditioned by *samskara*. As the folk music is devoid of any written history, no document is available regarding the origin of the terms *khamak*, *gub-gubi* and *guh-guba-gub*. Even the meaning of them and of *ananda lahari* remains unknown. According to some *baul* the sound of this instrument is responsible for the origin of its names. May be they are not exaggerating since the instrument produces the sound resembling the name. The *bauls* themselves can manufacture the instrument, as the technology is very simple. About 5 generation's back, the *khamak* used to be made by the *baul*. At present, they purchase it from the local market and in case of any damage the *baul* himself repairs it.

The artists of both the sexes play the Sitar sitting in a posture that renders relaxed concentration. The player starts to develop and unfold the *raga* in his prelude called *aalap*. It has no rhythm of any kind and its purpose is to build up the ambience of the *raga*. Then the sitarist traces the *raga* to its deepest tonal retreats on the lower strings; each of the notes is controlled and shaped by the fingers of the left hand. After having exploited the lower register of the instrument, the sitarist moves to the higher octave with the regularity of the strokes, including those on the *chikari* strings and the pace becomes faster.

The playing techniques unfold the mood of the *raga* and the melodies are ornamented with heavy *gamaks*. Gradually, the artist moves into the *jhala* portion. The *chikari* strings are now struck rhythmically, while the model apparition of the *raga* shines on the melody strings with the brilliant *thok*. The *raga* has now been fully established. Once more the correct pitch of the accompanying *tabla* is checked and after a momentary pause, the player starts the *gat* in *teentaal* – a short composition set to a time cycle of sixteen *matras* divided into four groups of four *matras* each. The sitarist continues to repeat the first part of the *gat* known as the *sthayi*. At the end the last note of a phrase is repeated three times which is called *tehais*. Thus, the *taal* (the time cycle) is established. Next, the sitarist plays the *antara* – the second portion of the *gat*. The sitarist plays smooth long passages known as *tana*. After some time the sitarist begins the fast *gat*, like the slow *gat* it has also a *sthayi* and an *antara* section. But the tempo is faster. The Sitar almost seems to be singing the melodies when the artist approaches the *jhala*. The melody is enriched by the brilliant strokes on the *chikari* strings.

Khamak – the folk musical instrument is a very simple and portable instrument in respect of its structure and its playing technique. Usually the *bauls* of Bengali play this musical instrument in dancing posture. Unlike the Sitar in which the two ends of the strings are tied with the body, it has only one *gut* (string) having the free end fitted with the *hat ghati*. At the time of striking the string with *bajanar kathi* (plectrum), the *baul* controls the melody pitch by lightening or relaxing the *gut* by their fist. This folk instrument is not used as solo performing instrument like Sitar. It is completely an accompaniment instrument and is used in two ways – as a melodic instrument and a beating instrument. The melodic variation is completely spontaneous in opposition to the grammar of classical music. The *baul* ignores the *tatta katha* (theory). To them, the *sangeet bhab* (musical mood) is the only true aspect of music.

To become a Sitarist, a person has to pass through the elaborate process of proper training. In the initial stages, a music-lesson is the skill-lesson, which depends on the musical perception. The learner acquires an appreciable level of skill with regard to the basic *swara* exercise, *alankar*, and *palta*. They are helped to acquire sufficient skill pertaining to the *gats*. The learners get the training of Sitar playing from the different categories of institute. They are the government music schools and colleges the private schools and colleges conducted by the famous artists and the traditional *gurukul* system.

The training in the government music schools and colleges is completely syllabus oriented. The ultimate aim of the learner is to receive the diploma or degree. The *guru* of the private schools and colleges trains their *sishta* according to their personal capabilities of receiving the training. But in the *gurukul* system the trainees get the *gharanadar talim* through gradual steps of *talim* namely, *khush talim*, *khush khush talim*, and also the most developed form of the *talim*. In the *gurukul* system the initiation of training is commenced after the performance of a ritual popularly known as *nara bandha* or *ganda bandha*. By this ritual, *sishta* welcomes his *guru* and the *guru* accepts his *sishta* as a member of his own musical *gharana*. Before *nara bandha*, the *guru* puts some conditions before his *sishta*, such as manners etiquette, dedication, awareness about the society of *hindusthani* music etc. After *nara bandha* ceremony, the ordinary *sishta* gets the status of *khush sishta* and is regarded as a bearer of the *guru's* tradition. A few *guru* of some *gharana* performs this ritual after the completion of some initial phase of the training.

In the basic level training, learners learn the correct playing position of the Sitar, right hand stroke, and some *alankars* with parallel and perpendicular movement of the left fingers on the strings. In the first level the *shishya* learns the larger forms of *bol's*. The second level provides training on the melodic pattern based on ten *thaats* of the *hindusthani* music. After the affective

advancement of the previous stages, the *guru* teaches his *sisya* about the performing techniques of the *ragas*. Finally in the advance level, the *sitar* learns the art of depicting a *raga* before the audience. Henceforth, a lot of practice is required. The sitarist goes through the whole lessons very carefully and cautiously. He prepares himself for each and every minor point with great detail. Sometimes the sitarist depicts the notational combination, makes the phrase with difficult intervals, and also creates the *raga vistar* with various notational permutation and combination. With the development of artistic skill the sitarist also confronts the appropriate use of contemporary microphone system with its effective output for better result of his performance.

If the process of becoming the *khamak* player is considered abreast with the process of making sitarist, differences become apparent. In case of the *baul* all the musical activities start after the initiation or *mantra diksha*. This particular instrument is played by the male *bauls* only. A female *baul* does not and cannot touch it as its *gut* is made of the viscera of goat. In the basic level training the *baul* learns the posture with the instrument. Then he learns to produce sounds from this instrument in hand practice level. Lastly in the training of performing level, the *baul* learns the technique of accompaniment with melody.

The term *gharana* indicates the continuity of kinship through family line as well as the continuity of the musical traditions carried forward through the transference of musical knowledge, learning, and style from the *guru* to *sisya*, over the generations. The *gharana* tradition developed by the specialist musicians is carried over to three to five generations following the lineages of consanguine and affinal male relatives as well as along the line of ardent disciples. The word *gharana* is derived from the word *ghar* meaning home. *Gharana* may therefore be understood as 'musical house', which is very sectarian in their attitude and marked by a very strong family pride.

Gharana as such immediately conveys a tradition, a culture associated with a musical house, a certain musical aristocracy and restraint exercised by the members of that household. Each *gharana* has its own salient features, its own style of presentation, a distinct tonal quality, compositions unique to that *gharana*, its own structure, patterns of *tanas* and its own interpretation of some *ragas*. During the Mughal period many artists (vocalist and instrumentalist) got the shelter, security, and honor from various smaller states. The performing art of music was confined to the courts and to the elite. Due to the lack of communications, occasionally a few musicians with name and fame used to be invited by other states to perform in their courts and prove their superiority. There was no music festivity for the mass. So different *gharanas* flourished at different places. Each musical tradition used to be preserved and passed on from generation to generation while the *gharana* was considered the sacred endowed religious fervor.

Unlike Indian classical music, the *baul* song has no *gharana* system. It has been evolved a particular spatial boundary. The *baul* singers sing their songs following their own tradition of music. Unlike *gharana* system it has no known authorship. This anonymity of authorship of their songs has always been considered to be of prime importance for their style of song. Through the oral symbolic transmission, the *bauls* express their religious rhetoric using the local folk tune. For example, the *bauls* utilize the local folk tune *bhaoliya* of North Bengal and the *bauls* of East Bengal (now in Bangladesh) follow the *bhati-ali*. The *bauls* of Birbhum district have ornamented their song with the *jhumur* tune available in the *raar* part of Bengal.

Music has been described variously as 'sensuous form' or as a symbolic representation of man's sentiment. Indian aestheticians of music have described the music as that which is the embodiment of *nada* – the primordial sound – immanent in all beings. The *raga* is just like the *yoga sadhana*. It helps to release oneself not only from the thrall of earthly-mind but from

all the attachment of this material world. Our ancients identified the association of sound with the God. The direct invocation of the divine has been made through the *nada-upasana* or *nada-sadhana* in the belief that a pointed concentration of musical notes and their vibrations open the window of the soul. Music can lead us to the path of liberation and to liberate oneself in the birth right of every human being. This is done through the control of breathing. This breathing is the servant of music. As the basic notes are situated on the basic plexus of the spinal chord, automatically they resound along with the musical display of the breath. As soon as the artist produces the sound 'Sa', a complete vacancy is immediately created within his mind that helps to forget the existence of nature around him. Thus the man lifts himself beyond the nature.

II

In studying the social-cultural aspects of Indian music particularly the structure and change of the instrumental musical tradition, the concept of great and little traditions have been proved to be fruitful method. In the field of musical instruments, there are great and little traditions in their respective fields of interaction. The great tradition occupies a wider area with perfect scriptural background and field of operation in relation to the culture change and social norms. Along with this, there is recognized little tradition of folk origin, the very canvas of which is local. These two traditions feed two distinct categories of audiences of the country.

The Sitar as an instrument that represents the scriptural tradition of the classical *hindustani* music. It is a highly sophisticated musical instrument, which has evolved through modifications over a long passage of time. The manufacturing of Sitar involves successive complicated stages only known to the expert technicians. Its materials are obtained from the suppliers belonging to different castes and communities while the makers of the city of Calcutta

manufacture the instruments. Only the expert technicians know the art of tuning and *jowary* of Sitar, which is a matter of rare skill. For the quality of the instrument depends on its tuning. The artists use different types of Sitar depending upon their physical development. Moreover, the shape of the instrument also depends on the different *gharanas* or styles of playing.

Structurally, the other musical instrument i.e., the *khamak* (*gab-guba-gub*) is a simple instrument that accompanies the oral folk music. The area of use, the specialist, and the disciples connected with the musical instrument are also based in rural areas. The player of this instrument wears a typical monk like attire. While singing, instrument is played by the artist in a standing posture or along with dancing rhythms. The artists generally build the instrument themselves but parts of the instrument are also collected from local urban market and assembled again by the artists thereafter.

The purity and subtlety of Indian string instruments have secured them important place. Instruments makers, in collaboration with the musicians, developed the string instruments through many centuries till they achieved that refined and expressive tone that enchants us today. As an instrument of Indian classical music, the Sitar is a drawing room instrument (*sabhiya yantra*) or the instrument of chamber music as well as an instrument of the soloist. Due to such causes, less importance has been given to develop the sound volume rather than the colorfulness and refinement of tone. But to develop the sound volume of *khamak*, the *bauls* have brought a little change in it. At present they use the synthetic double strings in place of a single string so that it can produce extra effect of the sound.

On the threshold of learning the Sitar, a ceremony known as *ganda bandha* or *nara bandha* takes place when the *guru* accepts a *sisya* as his own family member and the bearer of his musical *gharana*. *Baul* song has no *gharana* system because it is possible for anybody to sing *baul* songs. However, to be a *baul* one has to pass through an initiation ceremony and the disciple of any

guru. At present many *bauls* organize cultural groups for public performances. All the cultural groups are within the ambit of Birbhum district of West Bengal that is local and confined within a particular spatial boundary.

The earliest *baaj* of the Sitar has developed from the *dhrupad* – the earliest type of classical Indian music – although essentially devotional in nature. Latter, the *khāyāl* has also influenced the *drut gat* portion of the Sitar *baaj* as *khāyāl* is the most well developed type of north Indian classical music on account of its rich musical ornamentation. The Sitar music of India is full of technical skill, which only the specialists can perform properly. It is therefore, individualistic in nature. But folk music is mainly regional in outlook. This music has also a tendency to expand its sphere by gradually including more and more territories and peoples in its fold. Both of the music is learnt mostly through listening. It is, therefore, called *gurumukhi vidya* i. e., learnt directly from the *guru* without the medium of any scriptural help, though the grammar of Indian classical music is preserved through the script.

As a system of cultural communication, music is the chief vehicle through which the values of Indian civilization are propagated to the mass. Indian music has developed and exists with the confluence of *sashtriya* (classic) and *laukik* (folk) features. Each Hindu behavior, grouping, and institution show these two aspects. The values are also communicated in these two ways. For the values of the *sashtriya sangeet* is codified in the Sanskrit literature like Bharata's *Natyashastra* (300 B.C.), Sarangadeva's (middle of the 13th century A.D.) *Sangeet Ratnakara*, Lochana Kavi's *Raga Tarangini* (1414-1525 A.D.), Ahobala's *Sangeet Parijata* (end of 17th century).

Only the literate and the people belonging to the higher status know most of the *sashtriya* values. The folk values are propagated or transmitted to the bulk of the mass not by any literature but by certain verbal expressions. As a propagator of the *sashtriya sangeet*, Sitar is available in all parts of the

country but always remain confined within the said section of the people. The propagation of *laukik* forms and values in terms of *khamak* tradition along with *baul* philosophy differ from one region to another. These are expressed through the local dialects. The communication system of the Sitar music mostly occurs in the urban areas or near the urban areas. It is patronized and financed by the rich people like the *zamindars* and kings and off late by the corporate groups.

The trend of the music mainly fashioned in the music school, colleges, and universities is mainly basic. Here, the teaching of music follows a scheduled course that has a particular syllabus, period of courses, various phases of *ragdari* etc. side by side the research works are also undertaken. In the *gharana* centers, the *guru* advises the disciple in spiritual aspects of the Indian classical music along with the musical technicalities.

The small centers of the *bauls* are not organized developments of any regular learning organizations. The *baul guru* stays in these centers leading a holy life in folkway to transmit the musical realization and the morals verbally in local dialects. These rural centers are the nerve centers of the Indian civilization tuned to the common people. The inner meaning of their song in all cases has links with the central theme or philosophy of the Hindu religion. In *baul* way of thinking, the human body is given the highest value. The human body is conceived as the microcosm of the universe. In *baul sadhana* the human body deserve the ultimate importance because of the fact that it is the seat for all *yogic sadhana* as well as the center of their spiritual performance. They try to draw an analogy between the human body and the universe. They think that the human body is abode of all the senses and truth. It is the sacred seat of the ultimate reality -- *moner manush*^k. The body is inevitable in *sadhana* and it is a rare privilege and fortune to be born in this earth as a man. The gods in the paradise express their desire to come down to the earth to get a human body, as it is the greatest manifestation of the creation of the almighty. The basic

elements of this body are thought to be the sky, earth, water, fire, and air. The *hauks* think that they have got a characteristic *yogic* physiology of the body.

Philosophy of Indian classical music explains that music has been believed to have a spiritual origin form *nada*, which in Indian culture is synonymous to the *nada brahma*. The *nada* while equated with the *brahma* – the ultimate reality – the supreme power, the omnipotent and the prime cause of everything in this creation, music is taken as the manifestation of *nada brahma*. It frees a person from the bonds of life and death and leads him to the ‘supreme spirit’. Here lies the spirituality of the music. It may be mentioned here that *nadayoga* also sometimes known as *layayoga*, which is one of the ancient ways of *yoga*. By regular practicing the *nadayoga* or *laya-yoga*, *sangeet sadhaka* gets the experience of the *anahata nada* i.e., the eternal sound of *param brahma* or *shabda brahma* (*adishabda Om*). The *Shastriya sangeet sadhakas* transmit this philosophy of Indian civilization through their culture of music and act as the cultural communicator of the same *ragas* and *raginis* that constitute the integral part of the Indian classical music. Basically, there are seven *swaras* and five subsidiary ones the permutation and combination of which make the different *ragas* and *raginis*. Again, the rendering and delivery of the same *ragas* and *raginis*, may slightly vary in style from one master musician to the other, which is perpetuated among their followers and which led to the formation of various *gharana* styles. Every upcoming artist always possesses some heritage handed down by the tradition with which he / she makes his / her own additions. If he / she achieves eminence and sets up his own school of followers, he / she becomes a pioneer of a new style. This process is inevitable in the formation of any new *gharana*. The process may take place within the confines of an existing *gharana*. Following this process of new addition to the contemporary tuning styles of Sitar, for example, *gandhar-pancham* by Ustad Vilayet Khan and *kharaj-pancham* by Pandit Ravi Shankar have enriched the style of *ragdari*.

At present, due to the large-scale media influence as well as ever-expanding communication network, the western scholars and musicians are showing interest in the Sitar music. Though the western musical mind is basically harmony oriented the concept and application of *swaras* and *srutis* of the Indian *raga* system are not alien to them. The famous musicians from India and abroad have already experimented with the two apparently alien music systems. For example, HMV, India published a cassette (STC 890344, 4/96) on *raga Nata-bhairav* and *Puriya-dhanashri* played by Pandit Ravi Shankar (Sitar maestro) and Mr. Yehudi Menuhin (violinist). HMV, India published a cassette (STC 890343, 9/95) on *raga khambaj, sindhi, adana* and *manj khambaj* played by Pandit Ravi Shankar and London symphony orchestra conducted by Mr. Andrew Previn. EMI records Ltd., published a cassette (STCS 890345, 3/96) on *raga lalit, bairagi, yaman kalyan* and *mian-ki-malhar*, played by Pandit Ravi Shankar and London philharmonic orchestra conducted by Mr. Zubin Mehta.

In Sitar music, dilution and adulteration have taken place in the name of innovation and popularization. The *raga* and *taal* systems have been interfered with. The real 'forms' is starting with *raga aalap* to the *jor* and *jhala*, have not been kept. The *Masid khani gats* have got actually derailed, entertaining note combination and profuse use of *tehsis* and *sapat tanas* at the top speed as part of the *Masid khani gat*. The *Rezakhani gats* are just an imitation of faster *khayals*. *Merrab* does not speak of *bois* and profuse use of *tanis* like *tarana* and crazy heights of speed in *chikari* dilutes the character of the *raga*.

In folk music formats of the *haul*, tunes are handed down to the singers by oral transmission. They are perpetuated through constant use while the words get changed in course of time to make them meaningful in the contemporary context. Folk music has distinct cultural traits, which are typically local in content. It is not static and therefore, with the advance of mass media the

relationship between *baul* and the urban audience has taken a different turn. It has seen that even today the advent of mass media has failed to segregate them from their culture and language. The modern technology of mass media provides channels through which the cultural traits of the *baul* song are transmitted. Therefore, the judicious use of *baul* song makes the total perspective of mass media an altogether different experience. The use of folk music in mass media leads to a process of interaction between the two sets of media. The electronic media seldom replace the folk media. Each new mode of communication superimposes its qualities on the other. In this process, it takes over certain functions of the existing mode. But the basic functions are retained by the former mode because of its local characteristics and association with social functions. The interaction and act of superimposition make the communication complete. Folk media gear the messages and give them treatment according to the culture and language. Shaping of communication contents in the mass media for different kinds of audience make the *baul* tune more meaningful for a greater number of people they intended.

No mass media can exist in a cultural vacuum. After all, communication is fully realized when it passes through the attitudes and behavioral pattern of the people. The cultural heritage and common ties of mutual existence of the people shape it. The only corrective influence is the culture, discernment, and mental attitude of the people at large. The media of communication tempered by restrained use at the national level and mutual co-operation at the international level will promote the Indian spirituality to human race as a whole.

Due to large-scale media influence as well as ever-expanding communication network such as radio, television, and inter-net operation, both of these instruments are exposed to wider changes. The expanding horizon, particularly for an instrument like a *khamak* thus appears to be limitless. The

Sitar of course has already established itself as an instrument of global nature. *Khamak* therefore, is equally expected to be exposed to international media and communication and may also get the global recognition in course of time.

But it is true that Indian music, folk and classical, is only an expression of the human soul (*atma*). The Indian musical tradition carries that soul. Spiritualism tells us that man is an amalgam of 'spirit' and 'matter'. Spiritual practice is instructed by a *sadguru* and with his grace, the person gradually disengages himself from the matter at the level of *sadhana*. Thus, music wields a great influence on life. It can lead to betterment with good thoughts, aesthetics, depth, and sublimation. It can be useful for the individual and society both: if it is constructive and inspires spiritual feelings and acts as a spiritual medium of Indian civilization.

CHAPTER 5

Efficient Research through E-Resources

- I. Conventional Research and E-research
- II. E-data Relevance and authenticity
- III. Basic Problems of music students in India
- IV. View of distinguished Musicians & Scholars

Conventional Research and E-research

Research is the process of generating knowledge through scientific methods. It could be described as the art and science of exploration, enquiry, experimentation, measurement, data collection, documentation and testing hypothesis.

The main purpose of research is enlightenment of human mind and to find out the hidden truths which have not been discovered as yet. Here there is a comparison between traditional research and E-research methods.

Traditional research can be described here as the research done without the use of internet or the method of research before internet. And by the term E-research we mean to say the research done with the help of internet resources

E-data Relevance and authenticity

A search is the organized pursuit of information. Somewhere in a collection of documents, Web pages, and other sources, there is information that you want to find, but you have no idea where it is. You conduct a search by issuing a query, which is simply a way of asking a question that will find the information you are looking for. Searching is usually an iterative process. You submit a query and if

the results list does not contain the information you are looking for, you refine the query until you locate a page that contains the answer. A lot of results occur on the result page, but the relevant data cannot be identified without the proper knowledge of what is being searched. The person must be present while searching any data over the net. The illustration drawn above shows what actually happens when a search is done.

In case of Indian music, there are controversies in several topics, that may be related to chronology or technical aspects like the formats and presenting style of a raga. But a researcher must have the in-depth knowledge of what exactly he wants the search engine to search for his desired query.

Problems Encountered By Music Researchers

Research Methodology is a study subject in some of the undergraduate courses and most of the Post-graduate courses. Still, there is a lack of awareness of the purpose of research and the purpose of including research methodology in the curriculum. Many students hate this subject and the hatred is increased when they see the numerical in biostatistics when it is clubbed with research methodology. There are several problems encountered by students and novice researchers. Some of them are:

- Lack of scientific training in the methodology of research

There is a paucity of competent researchers. The scenario in most cases is like a blind leading the blind. Most of the people who hold the

position of research guides are themselves not thorough with the various methodologies. They lead the researcher/students to copy methodology of similar studies.

- **Copying of data (Plagiarism)**

Some researchers (as they call themselves), merely copy other international studies or studies which have been done by researchers/students of other universities. This is a crime and should not be promoted. A Researchers can re-evaluate others study by considering and overcoming the limitations of previous study, but at no cost should be copied or repeated. One should learn to respect others hard work. The act itself leads to lack of awareness in research methodology.

- **Manipulation of data.**

Every researcher tries or does one or the other kinds of manipulation of data. May be multiplying the sample size or to make the result in the way they want. The lack of confidence over the result they may get after the completion of study is the reason for manipulation of result. This never reveals the reality, as the intuition of the researcher is guided by mere theoretical knowledge. In reality sometimes theory and practice may be contradictory. Some researchers just finish off their study by simply sitting in their home; they don't even interact with their subject or have any one.

- **Lack of availability or access to literature needed.**

This is a major problem faced during the literature review. The lack of availability of access to Internet, ignorance of the way to search needed

articles from journals and other databases are other problems. Searching books and newspaper articles from conventional libraries consumes a lot of time and effort. These kind of libraries, especially which are situated away from the capital cities lack copies of new acts/rules published by the government. There is also timely unavailability of published data

- **The outlook of the researcher/research student**

All students before being selected by the guide interact with their senior students. They already finding difficulty with research, tells the hardships they suffer or suffered. This changes the outlook of the students. Research is the way you take it. It can be either.

- **Lack of confidence to take up a new study, especially explorative.**

This may be due to any of the above-mentioned reasons, also the fear of the result and fear of not able to answer questions during presentations. One should be dare enough to disseminate the result of the study, as it is the truth he/she has come to know after the research process. Limitations of the study are always considered and no one is going to blame on that, unless until the research is re-done. This leads to undertaking of overlapping studies, as there is a want of information

- **Unavailability of permission to do research in specific centers**

Hospitals and business establishments usually don't allow third party inside to conduct research. This may be due to security reasons or may be due to lack of confidence in keeping the confidentiality of the data or names. No establishments will agree a third person to get in and find

out the problems within and it being gets published. Some organizations charge heavy fee or donation (whatever it may be) from students to allow doing research within.

- **Research: a mere formality to fulfill course requirement**

Yes, of course research is a part of curriculum. But most of the students find it as a mere formality to fulfill their course requirement. They just want to finish off the study. For this they search the shortcuts. But the fact is that once a study is done, it will be referred in future by other researchers. They won't be aware if the study was sincerely done.

- **Publishing may be expensive**

Research study, once it is completed. The further step will be the publishing of the same. Printing and binding may turn to be expensive. Also, it will be very expensive the paper has to be published in any international journals or conferences. These expenses may not be affordable by the student researchers.

- **Lack of availability of sponsors**

This may be due to lot of reasons.

- A. Hesitation to contact sponsors
- B. Not able to convince the sponsors
- C. Lack of confidence of sponsors over the researcher

Views of Distinguished Musicians & Scholars

Various distinguished musicians have their views about digital information and information. I am fortunate to take the views of a few world famous musicians and scholars.

Gaurav Majumdar



One of the most sought-after and versatile musicians today, Gaurav Majumdar hails from a family of well-known musicians of Allahabad (India). His early career in music began with vocal music followed by the violin, under the tutelage of his uncle, J.D.Majumdar, cousins Kamala Bose and Jayashree Roy, father Dulal Majumdar and Guru Pt. Nandkishore Vishwakarma. Pt. Ravi Shankar discovered Gaurav's talent and inspired him to learn the sitar, and under the legend's teaching and guidance, Gaurav has come to be an accomplished artiste and sitarist.

Gaurav's performances and work has been widely acclaimed and appreciated by audiences at various music festivals and venues all across the globe spanning several parts of Asia, Australia, Europe, Africa and America, also performing on occasions with, and for his guru, Pandit Ravi Shankar.

When asked, what is the role of internet and other digital formats in helping researchers, scholars, artists and students in Indian music? He replied :

“Well, the role of internet is both positive & negative. Internet is all about information but one must remember that there is difference between Information & knowledge. And having learnt in the traditional way, I truly believe that internet cannot replace the Guru.”

‘We might have tons of information right at our doorstep with just a click of the mouse, but that can only be useful if the student has a thorough background and knowledge of Indian Music and has gone through the process called Riaz to realize the information & knowledge. And both these can be only shown by a proper Guru.’

“A guru who has himself gone through the taalim under a proper Guru and has also done hours & years of Riaz.”

Gaurav Mazumdar

4th Sep 2012

London

Prateek Chaudhari



Prateek Chaudhuri, a gifted player, is applauded as one of the most prominent Sitar players of the country today. He has been coached in a musical environment since he was born. His father is the celebrated Sitar Maestro, Pandit Debu Chaudhuri, Padmabhushan Awardee. He also had the good luck to study under his Dadaguru (Father's guru), Ustad Mushtaq Ali Khan Sahab, the sensational prodigy of the "Senia" tradition, which has been named after "Mian Tansen", the emperor of Indian Classical Music.

When asked about his views on role of internet and e-sources for research in Indian music, his views are as follows.

“Internet has really been a boom for any researcher and especially in the field of Indian music for its worldwide exposure.

Artists who could not be heard in the corners of the world have reached untouched corners of the world due to internet. We are able to listen great artists from all the ages as well as today whose recordings are not available easily.

For researchers, it helps them analyze valorous musical styles of various gharanas be it vocal or instrumental as audio and video are

easily found over the net. Websites like youtube have contributed a lot in terms of propagation of Indian music across various corners of the world.

Students of music and researchers have benefitted immensely as they can practically listen and also see the art and artist of the yesteryears and the present generation as well.

Applications like Skype has helped in imparting training of Indian music also because now days it can be seen that many artists offers their lessons through this media, so it prove to be a medium of promotion of Indian music across the globe as well as a source of income to those artists”

Prateek Chaudhuri

Delhi

Date 4th March 2012

Sanjay Rikhiram



Shri Sanjay Sharma who is grand son of Late Pt. Rikhi Ram ji and son of Late Pt. Bishan Dass Sharma, has inherited pure form of musical instrument making from his father & guru with his hard work and dedication. His continuous effort to carry the tradition further more passionately and seriously, has brought him even closer to all musicians of Indian Music and took the mantle from him and started the tradition with added Vigor. Armed with the rich values taught by his father and coupled with his intense training on the job he became the most favorite and sought after boy of various musicians for repair/making of musical instruments. He started exporting his work to various parts of the world with lecture; demonstration about the making of musical instruments and maintaining tonal Quality. He has made various innovations in the field which is recognized by the musical World. His views about role of internet in promotion of Indian musical instruments is as follows

***“It is a hub of discussion forums, where all the artists can stay connected to each other and can show their respective specialties to each other. You can find rare and inaccessible recordings over the net with ease and that too with full details.*”**

If a researcher has knowledge about his topic, Internet is help full in research but only on the topics available. Internet reduces the efforts of a researcher up to 50% if used effectively.

Internet is also helpful in spreading awareness about new inventions of music instrument worldwide. Though it has some negatives too. “

Sanjay Rikhiram Sharma

Delhi

Murad Ali



Born in a family of musicians originally from Moradabad, Murad Ali is a sixth generation sarangi player. The intensive training he had under his grandfather Ustad Siddique Ahmad Khan and father Ustad Ghulam Sabir Khan has stood him in good stead, and he is presently regarded as one of the leading sarangi players of the younger generation.

His ancestors, Ustad Sagheer Ahmed Khan Sahab, Ustad Fakir Ahmed Khan Sahib, Ustad Rafique Ahmed Khan Sahab and his grandfather later Ustad Siddique Ahmed

Khan Sahib were all renowned sarangi players, musicologists and gurus of the Moradabad Gharana.

Beginning his performing career at the early age of ten, Murad Ali won the first prize in the All India Radio national music competition held in 1992. An 'A' grade artiste of the All India Radio, he has also been a frequent performer at several music festivals in India and abroad. In his views

“Use of internet has fastened the communication between artists and audience. Most of the artists have their own websites and almost all are connected to social networking. The upcoming artists and musicians keep themselves updated on these social networking sites to promote themselves and mark their presence in the industry. Whereas the motive of senior and eminent musicians is to stay connected to their disciples and other fellow musicians.

other than social networking sites, musicians can upload their performances on websites like youtube and connect them to the social networking websites to make their performances available to those, who are far way and could not attend the concert. Internet is not a medium for learning music as music can only be learnt by a guru.”

“This medium of communication has benefits as well as disadvantages too. Some people project their false image on the net and create misunderstanding among the associated people”

All the musicians of today’s generation must have the knowledge of internet to stay connected and to make their art available to the music lovers all over the globe and that too without wasting time and unnecessary efforts.”

Murad ali

Delhi

10th May, 2012

...

I have tried to put my best efforts to cover the topic of my research work but as like our Indian music, the internet too cannot be bound in a few words and there is a vast scope for research in this dimension that links both Indian music and internet.

CHAPTER IV

THE CONTRIBUTION OF PT. RAVI SHANKAR AND USTAD. VILAYAT KHAN IN SITAR MUSIC AND IT'S GLOBALISATION

THE CONTRIBUTION OF PT. RAVI SHANKAR AND USTD. VILAYAT KHAN IN SITAR MUSIC AND ITS GLOBALISATION :

In the more advanced stage of sitar playing two names are being focused – ‘Ravi Shankar Style’ and ‘Vilayatkhani Style’. These two personae have uplifted the stylistic development of sitar so much that a study of these two great masters can well be the subject of research.

According to Pt. Arvind Parikh, contribution of these two maestros can be explained with two terms – ‘Horizontal Expansion’ and ‘Vertical Expansion’. Pt. Ravi Shankar’s style is horizontally expanded as he has experimented with new new Ragas, in new Taals, playing with world musicians like Yehudi Menuhin, Orchestra compositions, direction, fusion music composition, film music etc. All these elaborate the circumference of the circle. Or it might be called variety of creations.

Ustd. Vilayat Khan’s style of playing is an extension of not the circumference, but in the depth, which can be called the vertical expansion. His gharana is famous for playing selected ragas with variety in the unfoldment. Imdad Khan was famous for playing Yaman or Puriya. The hymn ‘ek sadhe to sab sadhe....’ is very much true for Vilayat Khan. Saahab’s playing also. All India Radio has once organized 4 programmes on 4 consecutive Saturdays for Ustd. He played Raag Pilu in each of these 4 days - but all of them were different in flavour from each other. It can well be called a vertical approach of playing a raga.

Pt. Ravi Shankar’s playing is creative work and is based on Dhrupad style – and Vilayat Khan’s style is substantially based on Khayal. Though both of them are well versed in all the ‘angs’. If one listens to a particular Raga played by both the artists – the point will be clear. From the very beginning the alap is played in dhrupad ang and long meends are used to sustain notes. Also the uses of Kharaj- Pancham strings are part of the traditional Dhrupad style.

Ustad Vilayat Khan on the other hand used to establish the Khayal ang from the very first note. Alap was also played in Gayaki ang – which he considered as the basis of the playing style of his gharana. To cope up with the details of Gayaki ang – Vilayat Khan has re-shaped the string arrangement of his sitar and made it ‘Gandhar-Pancham’. This expresses the ‘sambad’ of a particular raga which creates the mood.

The next point comes on the content [*bahar*] and the expression [style of playing]. Content is the feeling and thinking of an artist and expression is the style in which the content is expressed or produced before the audience. In this point not only as two Gharanas differ – but two artists of the same gharana also differ from each other. This is the quality which gives an artist his individual identity.

Imdadkhani Gharana keeps stress on Riyaz. It is said Imdad Khan used to light one candle and continued his riyaz till it was totally burnt. Vilayat Khan's riyaz timing was 12-14 hours, to make the technical balance of sitar strong. According to Vilayat Khan, one should have the control of expression on the breath – then only he is a good artist. Until then the content does not get its shape or formation. So these content and expression are both inter-dependant.

In this point Pt. Ravi Shankar has enriched his style of playing with content of variety and expressing them in a new and finer form. Along with his *dhruwad* base he has also added *Karnatik* and Western music in his content part and inter-mingled them so aesthetically that his performances are always designed with some new effect.

Not only in their way of playing but also in the context of Globalisation, had these two maestros kept their footage as pioneer. A number of prominent musicians from India created a major impact and recognition in the west, amongst were the sitar players - Pt. Ravi Shankar and Ustad Vilayat Khan. Pt. Ravi Shankar created an immense body of work for an unprecedented international audience for his raga-based repertoire via landmark concerts and collaborations with the likes of violinist Yehudi Menuhin, flautist Jean Pierre Ramphal, minimalist composer Phillip Glass, saxophonist Bud Shank, and conductors Zubin Mehta and Andre Previn. Ustd. Vilayat Khan on the other hand traveled across the world with his treasure of 'Raagdari' in 'Gayaki ang' played in sitar.

In the late fifties and early sixties, Yehudi Menuhin, the world famous violine virtuoso introduced Ustad Ali Akbar Khan and Pt. Ravi Shankar to Western audiences. This was the beginning of a new era for Hindusthani Classical Music. George Harrison's association with Pt. Ravi Shankar, and his efforts to incorporate the sounds of sitar in some of his music, generated much interest with younger Americans. Performences by Pt. Ravi Shankar in

the Monterey Pop Festival [1967], Woodstock Festival[1969], Concert for Bangladesh[1971], U.N.'s Human Rights Day Concert etc. brought wider attention to the Hindustani Classical Music. Thus the Western World gradually became captivated by the sounds of the sitar. Gradually it spread in other parts of the world by other sitarists also like Ustd. Vilayat Khan, Pt. Nikhil Banerjee, Pt. Debu Chowdhury, Ustd. Abdul Halim Jaffar Khan etc.

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Chapter 6

SOME NEWLY CREATED MISHRA RAGA

SOME NEW CREATIONS :

Raga Jogkauns : (A landmark of modern mishra raga) :-

This is an excellent creation of late Pt. Jagannath Buva Purohit "Gunidas". It is a combination of Raga Jog, Chandrakauns (both old and newly created by Prof. Devdhar).

Chalan :

सा नि ध् - सा नि सा, नि सा म ग् म ग्

सा ग ग म म नि ध् नि ध् म, प म ग् सा ग म ग् सा,

सा ग म प म म नी नि ध् प ध् नि ग् म प म ग् म, म ग् म ग् नी सो

ग् म ध नी सो नि ध नी सो ध् नि सो नी ध म,

प ध नि ध् म प प म ग म, सा ग् सा

Here,

(1) Phrase सा ग ग म is used for raga Jog

(2) Phrase सा ग म ग् सा is also used for raga Jog

(3) Phrase सा नि ध् नि सा is used for raga Chandrakauns

(4) Phrase म ग् म ग् नी सा is also used for raga Chandrakauns

(5) Phrase ग म ध् नी सो is also used for raga Chandrakauns

(6) Phrase प ध नि ध् म प is used for od Chandrakauns

While discussing this raga with Prof. N.V.Patwardhan on 18/12/88 he told us that he had a wide discussion with Buva and Buva has told him that while creating the raga Jogkauns the old Chandrakauns having komal Nishad was in his mind. So he had used phrase प ध नी म प... which now an identical phrase of raga Jogkauns (प ध नी ध् म प म ग म)

Also discussing this raga with Pt. Arvind Parikh a sitar mastreo and disciple of Sh. Ustad

VilayatKhan; he also told that he believes only one newly created mishra raga which may be called as a land mark of mishra raga is only raga Jogkauns created by Pt. Jagannath Buva Purohit.

The Purvang contains raga Jog and the Uttarang contains raga Chandrakaus.

(1) Gunjikaus :

It is a creation of Sh. Arvind Parikh sitar mastreo and disciple of Ustad Vilayat Khan.

ग म ग्रे सा नि सा रे ग म सा धू म नि धू नि सा नि सा रे ग म प ग म ग रे सा

ग म धू नि सो म धू नि सो नि ध म प ग म रे सा

ग म नि ध प ग म ग रे सा

ग म ग सा नि सा रे ग म प ग म ग सा

धू नि सा म ग म ग रे सा

Malkaus and Magunji combination, Malkaus is mixed with Malgunji.

ग म ग सा - phrase is used for malkaus.

रे ग म ग रे सा - phrase is used for malgunji

Also सा नि धू नि सा म रे ग म ग्रे सा - phrase is used for malgunji

मू धू नि सो नि धू म - malkaus

प ग म ग्रे सा - malgunji

According to Pt. Arvind Parikh (personal interview with him, 5-1-97) any raga or mishra raga has to contain following points

- (1) It requires minimum 5 swaras.
- (2) Combination : Proper combination of two or more than two ragas at proper place i.e. . purvang and uttarang
 - Proper swar sangtees
 - Identical phrase
 - Chalan
- (3) Emphasis : i.e. Vadi samvadi with two swars are prominent i.e. swar sangatee
- (4) Emotional value : Any newly created mishra raga must have emotional value.
- (5) Universal acceptance : It must have universal acceptance.

(2) Bhupavali :

It is a creation of Pt. Dinker Kaikini. It has raga Bhupali in Purvang and Uttarang is Alahaiya Bilaval respectively.

The chalan :

Here,

सा रे सा ध सा रे ग प ग रे सा ध,

सा रे ग प ध नि ध प ध प ग रे ग रे सा ध

सा रे ग प ध सां रे गं पं गं रें सां, ध नि ध प

ग म ग रे ग प ध नि सो नि ध प ग रे सा

ग म ग रे ग प - ध, नि ध प ग, रे ग - प ध नि सो नि, ध नि ध प ध प ग रे, सा रे ग ड प

सो नि ध नी ध प ग प ध प ग रे सा रे ध सा

Here,

सा रे सा ध, सा रे ग प, ग रे सा ध, ध प ग रे, गे रे सो ध or ग रे सा ध

phrases are used for Bhopali and

ग प ध नि सो नि ध प, ग म ग रे ग प - ध नि ध प ग, ध नि सो नि ध नि ध प

phrases are used for Alhaiya Bilaval.

Vadi swar : Shudhdha Gandhar

Samvadi swar : Shudhdha Dhaivat.

Time to perform : First prahar of the night

(Ref :- Raga Rang, written by Pt. Kaikini, page - 99)

(3) Sagara :

It is a creation of Pt. C.R.Vyas "Gunijan". It is a combination of Bibhas Kalavati and AhirBhairav. Vadi swar Komal Rishabh and Samvadi shudhdha Dhaivat.

Chalan

सा रे ग प ग प ध नि रे सो

सा रे म प ग प ध नि ध प ध नि रे सो

सो नि ध प ग प ध नि ध प ग प रे सा

Here phrase सा रे ग प - Vibhas

ग प ध नि ध प - Kalavati

ध नि रे सो - Ahir Bhairav

सो नि ध प - Both kalavati and Ahir Bhairav

Madhyam (both) is totally omitted.

(4) Desi Bhairavi :

It is a self creation, having a combination of Desi and Bhairavi.

Chalaan :

सा नि सा प प ध नि सा रे सा प ध म प नी ड सा रे सा

सा रे ग रे ग सा रे सा सा प म प नि ड सा रे म प रे ग सा रे नि सा रे सा

ग म प ध म ड रे ग सा रे नि सा रे सा रे म रे म प ध म ध प प रे ग सा रे नि सा रे सा

ग म ध नि सो, रे गे सो रे नि सो - सो नि सो प प ध नि ध नि प ध प

ध म प ग रे ग सा रे नि सा रे सा- रे म प ध म प सो प ध म प, प रे ग सा रे नि सा रे सा

(Using Shudhdha Dhaivat)

Tivra madhyam shudhdha gandhar and Nishad are omitted.

Here,

Phrase सा नि ध प indicates raga Desi

Phrase प ध नि सा रे सा indicates Bhairavi

Phrase सा रे ग रे ग सा रे सा indicates Bhairavi

Phrase सा नि सा प म प नि ड सा indicates raga Desi

Phrase रे म प रे ग सा रे indicates raga desi

नि सा रे सा indicates rag Bhairavi

Phrase ग म ध नि सो indicates raga Bhairavi

नि सा ग म प ध प Bhairavi

प रे ग सा रे नि सा Desi

Phrase रे म प ध म प सो प Desi having

ध म प प रे ग सा रे नि सा Shudhdha Dhaivat

प ध नि सो रे ग सा रे सा - Bhairavi (-Shudhdha Dhaivat)

प ध नि ध नि प ध प - Bhairavi Both Dhaivat

प रे ग सा रे नि सा रे सा - indicates Pakad of Desi Bhairavi

Here on further analysis :

- Raga Desi has Gandhar Nishad and Dhaivat Komal Rishabh and madhyam swaras are shudhdha
- Raga Bhairavi has all twelve swaras but we have used only both Rishabha and Dhaivat along with swaras of raga Desi
- Both in Bhairavi and Desi we may use both Dhaivat whole Bhairavi has two Rishabh i.e. komal and shudhdha (see the raga chalan)
- Thaata (Not at all necessary but for study purpose) - Bhairavi
- Time to perform, morning 7 to 10 A.M.
- Can be performed for Vilambit and Dhruv khayal, Dhruv Dhamar and Masitkhani Rajakhani Gat (Not for thumari)
- Jati Sampurna Sampurna, vadi : madhyam, Samvadi : Shada, Omitted swar : Shudhdha Gandhar, Shudhdha Nishad and Tivraa Madhyam, Rasa : Shringar Viraha.

(4) Khemdhvani : (Created by Pt. Dinker Kaikini)

It is a nice combination of offscourer raga Khem of Agra Gharana and well known raga Hansadhvani of Karnataka Sangeet. According to Pt. Dinker Kaikini

" रचनाकार का इन उक्त दोनों रागों का विस्तारक्षेत्र कुछ सीमित लगनेके कारण इन दोनों रागोंके संमिश्रण की कल्पना सूझी जिसके फल स्वरूप राग क्षेमध्वनि की निर्मिति हुई ।"

(RagaRang, Page 92, written by Pt. Kaikini)

Both the ragas Khem and Hansadhvani have limitations for their elaboration. So the creator had thought to combine them to create a mishra rag Khemdhvani.

Chalan :

सा नि धू नि सा ग रे, ग प , नि ध सो
सो, नि ध प, ग रे, ग प नि ध प ग प ग रे सा

Raga Khem :

धू नि सा ग रे सा धू रे सा धू प सा ग रे,
पू ध सा धू नि ग रे, सा रे (सा) द प

Raga Hansadhwani :

ग रे ग प नि प ग प ग रे सा
नि रे नि (प) ग रे ग प ग रे सा

सा रे नि, प धू प नि सा, नि ध नि ग रे, नि रे नि (प), प नि ध नि सा ।

नि ध नि सा ग रे, प ग रे सा, रे नि पू धू प नि सा ।
सा सा प ग प ग ध प , ग प नि ध प ग रे, नि ध नि -
सा ग रे, ग रे ग प नि ध , ध नि सां गं रे, नि रे नि (प) ग रे, ग प ग रे सा

प ग प सां, सां रें सां, प नि ध नि ध प ग रे ग प सो सां रें सां, नि ध नि सां गं रें, नि रें नि (प)
ध नि सां रें गं रे सा रे नि रें नि प प नि ध प ग रे, ग प नि ध प ग रे, ग ध प ग रे, प ग प ग रे सा

Both madhyam are omitted in this raga. The time to perform for this raga is First prahar at night.

Vadishwar shudhdha Rishabha and Samvadiswar is Pancham.

(5) Chhaya Jayant (or Jayant Nat) :

It is a self creation. It has a combination of Chhayana and jayjayvanti.

Both Chhayana and jayjayvanti have common swars (off course Jayjayvanti does not have Tivra madhyam).

Both raga have प. रे. swara sangate. Both have swar vistar in Mandra madhyam saptak.

Chalan :

सा धू नि रे, रे ग ड म रे रे ग ड म ग रे सा ।
प सा रे सा धू नि रे, रे रे ग ड म ग रे सा ।

प रे रेडगड म ग म रे सा नि सा धू नि रे रेडगड म ग म रे सा ।
प रे रेडगड म ग रे सा ।

पडसोड सो रेगड मे मे मे मे रे ग रे सो
सो रे नि सो ध नि ध प रे ग म नी ध प प रेड गड म प ध प म ग म रे ग रे सा

Here,

Phrase

सा ध नि रे shows Jayjayvanti

रे ग ड म रे सा shows Chhayanat

प रे shows Jayjayvanti

प सा रे सा shows Chhayanat

श ग म नी ध प shows both Jayjayvanti

प रे रेड गड म प ध प म ग Chhayanat

रे ग रे सा shows Jayjayvanti

Time to perform : First Prahar of the night

Vadi : Pancham, Samvadi Rishabha

Jati : Shadav, Sampurna

SOME CREATION BY LATE PT. S.N. RATANJANKAR :

(1) Savanikedar :

It is a Kedar combination with Malhar having a flavour of Miyamalhar. It is a seasonal raga also known as SavaniMalhar. This raga can be performed at any time in rainy season as it is a rainy season raga.

Aroha : सा ,रे सा, म म ग, प नि ध नि सो ।

Avaroha : सो नि प म, ग म प ग म, रे सा ॥

Swarvistar :

- (1) सा ध नि सा, रे सा, सा म ग म ग म प म, ग म, ग सा रे सा
ध नि ध नि सा, सा प म ग रे सा, ध नि ध, सा ।
- (2) सा, सा म ग प प, नि ध नि सो, नि म प ध नि प, म
ग म प , ग म ग रे सा, प प नि सो रे सो, नि (प) म ग रे सा ॥
- (3) सा प ध नि ध नि ध प नि सो, सो रे सो, मे, गे मे रे सो, प प नि सो रे सो नि सो,
सो सो रे गे मे पे गं मे रे सो, प सो (प) म म ग प नि, ध नि प म म प म, ग म प, ग म सा रे सा॥

Phrase :

- (1) सा नि ध नि सा - shows MiyaMalhar
- (2) ग म प ग म, रे सा - shows Savani
- (3) सा सा म ग प प - shows Kedar
- (4) नि म प ध नि प म - shows also Kedar
- (5) प प नि सो रे सो नि सो - Kedar
- (6) म प म shows Kedar
- (7) नि ध नि प म shows Malhar
- (8) सा सा म ग प प ग म प ग म रे सा नि ध नि सो - identical phrase of Savani Kedar

[Ref : Abhinav Geet Manjari, Part III, Page 175, written by Pt. (late) Sh. S.N. Ratanjanker]

(2) Raga Gauri Shanker :

It is a combination of raga Gauri and Shanker, Madhyam is omitted. Time for to perform this raga is evening time. Vadi : Pancham , Samvadi : Shadaja.

Chalan :

प ग, रे सा नि, सा ग , प ग प, नि धू नि (प), नि धू नि (प) ग प, ध प ग, रे सा, रे नि सा ग, प ग प

(१) प, ग रे सा, सा, नि सा ग, प ग प नि (प) सा, रे ग, प सो, नि (प) ग प, ग रे सा

(२) नि सा ग, प ग प सो, नि ध नि, ग प ग, सा ग , प, ध प ग, प ग रे सा, रे सा नि सा ग, प ग प ।

(३) नि सा, प ग रे सा, रे नि सा, ग प ग प ग प ध नि (प) सो, नि (प) ग प ध नि सो, नि (प) रे सो नि ध नि (प), ग प, ग रे सा, रे सा नि, सा ग, प ग प ।

(४) प ग प प सो रे सो, गे रे गे पे गे पे गे रे सो (न) सो नि (प), प सो, नि (प) ग प रे ग प ध प, ग प, ग रे सा नि सा ग प ग प ।

Here phrase

(1) ग रे सा नि shows Gauri

(2) ग प नि प ग shows Shankara

(3) सो नि ध नि प ग प shows Shankara

(4) प ग रे सा नि shows Gauri

(5) प ग प प सो shows Shankara

(6) सा ग प ग प नि ध सो shows also Shankara

Here late Annasaheb has creatively used phrase ग रे सा नि from raga Gauri and combined with Shankara. (Ref : Abhinav Geetmanjari, Part III, page 178)

(3) Raga Pilu Ki Maanz :

It is a combination of raga Pilu and Tilak Kamod. It has all shudhdha swaras but only Gandhar is komal.

In Karnatak music there is a scale सा रे ग म प ध नि सा । known as Gaurimanohari from there it derives this combination.

सा प नि सा रे ग सा रे प म प ध, म (ग) सा नि सा रे ग सा रे म ग (सा)

सा प , म ग (सा) नि नि सा, रे प म ग (सा)

प नि, म प नि, सा म रे प म प ध प म (ग) सा नि,

प नि सा रे ग सा रे ग म, (सा)म प नि, नि सो, सो रे गे (सो), रे मे ग,

(सो), सो प म प ध म ग सा, नि प नि सा रे प म ग

Here phrase

- (1) सा रे ग सा रे ग म indicates raga Pilu
- (2) सो प म ग सा indicates raga Tilakkamod
- (3) प नि सा रे ग indicates raga Pilu
- (4) म प नि नि सो indicates for raga Pilu

Here we should note that Agra Gharana has a bandish i.e., बमना एक सुगुन...in Tilakkamod which has ग .Late Sh. Annasaheb had a training from agra Gharana so he had used for Tilakkamod .Also raga Pilu has also Komal Gandhar. So for this combination he has used ग.

(4) Raga Suranjini :

It is derived from Karnatak Sangeet Mela 19, i.e., Suryakant Mela. It has a combination of Raga Bhairav and Raga Mand. It should be performed in morning (7 to 10 A.M.). It has Vadi swar Madhyam and Samvadi swar is Shadoj.

Chalan :

सा रे ग म प, ग रे सा रे ग म
ग म प ध प म प म रे ग रे सा ।

- सा ग म प ग म रे सा, सा रे ग म, म ग प ध,
प म, ध प म रे, ग म प ग म, रे सा ।
- म, ग म रे ग म सा, सा रे सा ग म ध प म, नि सा ग म, ध प नि ध प म,
सौ रे सो नि द, नि ध प ध म, ग म प, म, ध प म ग रे सा ।
- ध म ध ध नि सो, रे रे स, सो रे ग म म रे सा रे सां ध प म ध नि सो,
नि ध प नि ध म रे, ग म ध प ग म रे म रे सा ।

Here phrase

- (1) सा रे ग म प shows raga Bhairav
- (2) ग रे सा सा ग म shows raga Bhairav

- (3) प म ध प म shows raga Mand
- (4) ध प नि ध प म shows raga mand
- (5) प म म रे ग रे सा shows Bhairav
- (6) सो नि ध, नि ध प ध म, shows raga Mand
- (7) ग म प - may be used in both ragas Bhairav and Mand
- (8) सो रे गे म रे सा shows raga Bhaairav
- (9) म ध नि सो नि ध प नि ध म shows raga Mand
ग म ध प
- (10) प ग म ऋ रे सा shows Bhairav

SOME CREATIONS OF LATE MAHARAJA - Saheb Sh. Jayavantsinhji Ranmalsinhji Thakore ('Sanand Thakore Saheb')

(1) Jayavanti Todi : [Ref: Sangit Saurabha , by Thakore Saheb, Page no. 1]

It is a creation of Thakore Saheb. Basically it is a combination of AhirBhairav and Todi. Sh. ThakoreSaheb has written in this chapter

वास्तवमें राग के स्वरूप देखते हुए राग के नाम "अहीरी तोडी" होना चाहिए, किन्तु इसी नाम का एक राग पहलेसे प्रचलित है और उसका इस रागके स्वर - संयोजन से मेल नहीं है, अतः गुनीजनों की राय से इस राग का नाम रचनाकार के नाम पर "जयवन्ती तोडी" रखा गया है।

In this raga Rishabh, Gandhar, Nishad are used as a flat notes where as madhyam and dhaivat are used as sharp notes.

Aroha : सा रे म प ध नि सो ।

Avaroha : सो नि ध प म ग रे सा ।

Pakad : सा रे म प नि ध प, ध म प ग म रे सा ।

Time : Early morning

Aroha : Gandhar virgit (१६१८)

Purvang : Todi, Uttarang : AahirBhairav, Jati : Shadav Sampurna

Chalan and raga vistar :

(१) सा रे नि सा ध, नि ध प प ध नि रेड ग रे सा ।

(२) सा रे ग रे, नि रे रे ग रे नि सा ।

(३) सा रे म, म ग म ग रे ग रे नि ध नि ग रे सा ।

(४) सा रे म प म ग ग रे ग म रे ग, ग रे नि सा ।

(५) म प ध म प ग म रे म प ग रे नि ध नि रे ग रे रे सा ।

(६) सा रे म प ध नि सो सो रे नि सो ध नि ध नि ध प, म ग रे ग रे सा ।

Here phrase

(1) रे ग रे सा shows raga Todi

(2) ध नि रे सा shows raga AhirBhairav

(3) म प ध नि सो shows raga AhirBhairav

(4) रे नि सा also shows raga AhirBhairav

(5) नि ध नि रे shows raga AhirBhairav

In this combination only रे ग रे सा phrase is used for Todi raga or Todi Anga. Other phrases are used for raga AhirBhairav.

(2) Raga Bagkauns :

This is a combination of Raga Bageshri and Malkauns.

Both the raga Bageshri and Malkauns have common vadi - smvadi swars i.e. madhyam (shudhdha) and shadaj hence raga Bagkauns has also shudhdha madhyam and shadaja are vadi and samvadi respectively. The time to perform for this raga is late night. Other swaras used are Rishabh Pancham and Komal Dhaivat, Shudhdha Dhaivat and Komal Nishad, Komal Gandhar.

Aroha : सा ग, म, ध नि सा ।

Avaroha : सा, नि ध, म प ध नि ध म् ग सा, रे नि सा ।

Pakad : ध नि ध म, प ध नि ध म् ग सा ।

Chalan :

(१) सा, नि ध, म ध नि सा, सा ग् ग् ग् सा ।

(२) सा, सा ग् नि ध, म प ध नि ध म्, म ध नि सा ।

(३) सा, ग् म, म ध, नि ध म, ध नि सा ग् म् ग् सा ।

(४) ध नि ध म म प ध नि ध म, म ग् सा, सा रे, नि ध नि सा ।

(५) म ग् म नि ध, ध नि सो, नि सो नि ध म, म प ध नि ध म म ग् म ग् सा ।

(६) म ध नि सो, गे सो, रे नि ध, द मे गे सो, सो रे नि सो नि ध म्, म प ध नि ध म् ग् सा ।

Following phrases are used for Bageshri and, malkauns :

(1) सा, नि ध, म ध नि सा - Bageshri (2) सा ग् ग् ग् सा - Malkauns

(3) सा, नि सा ग् नि ध - Bageshri (4) ध नि ध म - Malkauns

(5) म ध नि सा Bageshri (6) ध नि ध म म प Bageshri

(7) म ग सा Malkauns (8) म ध नि सो Bageshri

(9) गे सो Malkauns (10) रे नि ध Bageshri

(11) ध मे गं सां Bageshri (12) सौ रे नि सो नि ध म Bageshri (13) ध नि ध म, ग सा

(Malkauns,)

(Ref : Sangit Saurabh, Page 14, By Sanand Thakor Saheb)

(3) Raga Jayavant Sarang :

[Ref : Sangit Saurabh, Page 8, By late Sanand Thakor Saheb]

It is a good combination of raga Jayjayvanti and Brindavani Sarang. From the name of creator late Sh. Thakor Saheb it is named as jayvant Sarang.

Vadi : Rishabh (shudhdha) Samvadi : Pancham

Time ; 10 A.M. to 1 P.M. Omitted : Dhaivat

Other swaras : Shudhdha Rishabha, Shudhdha madhyam, Both Gandhar and Both Nishad

Jati : Shadav Shadav

[Here in raga Jayvant Sarang नि प Swar Sangateer is used for Sarang not for Kanada anga]

Aroha : सा रे, म प नि प, नि सो ।

Avaroha : सो, नि प, म ग रे ग रे सा ।

Pakad : म प, नि प म ग, रे ग रे, नि प रे सा ।

Chalan :

(१) सा नि प प नि, नि सा, सा रे सा ।

(२) सा, रे नि प, प ग रे सा, रे म प म ग, रे ग रे सा ।

(३) म प नि प, म नि म प, म ग रे, ग रे नि प ग रे सा ।

(४) सा रे म प नि प, प नि सो, नि सो नि रे नि प म ग रे, ग रे सा ।

(५) नि सो रे मे गे रे, नि सो रे गे रे नि प प म ग रे, रे म प रे, ग रे नि सा, प रे ग सा ।

(६) म प नि सो नि सो, नि रे नि प, प रे गे नि प म रे नि प म ग रे ग रे नि सा नि प ग रे सा ।

Here both Gandhar and Nishad are used because jayjayvanti has both Gandhar and Nishad and Brindavani Sarang has both Nishad.

On further analysis

- (1) सा नि ष indicates raga Sarang
- (2) रे म ष, म ग रे ग रे सा indicates raga Jayjayvanti
- (3) म ष नि ष म नि म ष indicates raga Sarang (see the discussion)
- (4) नि सो रे मे गे रे indicates Des (see the discussion)
- (5) म ष नि सो नि सो indicates raga Sarang (see the discussion)

We have analysed the different phrases of raga Jayavant Sarang. Jayjayvanti has two different Angas (1) Des (2) bageshri (but to me it is Rageshri)

Late Sh. Thakore Saheb has used Des Anga for raga Jayjayvanti so he has used phrase like नि सो रे म गे रे and रे म ष म ग रे.

Phrase म ष नि सो also used in Des. In raga Jayjayvanti having Des Anga, the uttarang or Antara has phrase like म ष नि सो.

म ष नि सो नि सो may be used for Sarang (Sarang means Brindavani Sarang)

In other words late Sh. Thakore Saheb has created this raga omitted Dhaivat for raga Jayjayvanti. He has created this raga giving a tonal structure of Sarang and Jayjayvanti of Des anga.

In the concluding part of this chapter it can be said that

- (1) To create mishra raga or Raga combination process is an intellectual phenomena. One must have proper and deep study about ragas which are used for combination.
- (2) A scholar like late Annasaheb, Pt. Dinker Kaikini, Pt. C.R.Vyas have created ragas combining Hindustani and Karnataki ragas. We must give credit for these creations to late Ustad Baba Allaudin Khan, Ustad AliAkabarkhan, Pt Ravishankar, Sh. Arvind Parikh, Ustad Amjad Ali Khan (all instrumentalists) who gave us raga like Hembihag, Hem Hindol, GauriManjari, Parmeshwari, Tilakshyam, Gaurikauns, haripriyaKanada etc.
- (3) As we have discussed in previous chapters that to create a mishra raga is an intellectual pleasure. A creator creates mishra raga for an intellectual pleasure. It is not for mass but as time passes it becomes popular rag. i.e., raga Purya kalyan, Shyam Kalyan, NatBhairav etc.

It is a duty of a teacher or guru to encourage such creation and propagate among students and intellectual listeners but side by side it is also to maintain status of original ragas which should not be forgotten to perform.

5th *chapter*

*Brief description of Musical
Instruments of Northern
India*

(a) Tat Vadya

(b) Sushira Vadya

© Avanadha Vadya

(d) Ghana Vadya

We have already discuss in Third Chapter that instruments have been divided into four classes viz. Tata, Sushira, Avanadha and Ghana. The first two are said to prouduce songs through srutis, the third to impart pleasantness and the fourth is said to make songs worth while. Tata instruments are made of strings and sushira has hoes in it. Those which are covered with leather is called avanadda. That which is played by striking is called Ghana.

(a) Tat Vadya

Sitar

Khushru^{kh} (18th century), was responsible for the invention of this instrument which has become extremely popular today in India and in fact, all over the world. It is said that the Indian Instrument called 'Been' was the source of inspiration. Khushru^{kh} was not only one of the great musicians, but was also one of the great poets and historians of his age. As for instrumental music, he is credited to have invented the following instruments; the Shehanai and the Tabla. He had also effected considerable improvement in the 'Sarangi' which was then known as 'Sazrang.'

Sitar in its original form was called 'she-Tar.' 'seh' in persian means 'three'. Sitar had then three strings and hence was names 'seh-Tar.' We may note the manner in which these three strings were tuned. The first string of iron was tuned in 'Sa' (Tonic). The next string was tuned in 'Pancham' (5th note) and the last one was tuned in the 'Sa' (Tonic) an octave higher than the First string.

We find evidence in books written by old masters that origmally, owing to perhaps the persian influence, the sitar was made entirely of wood unlike the 'Been' and other indian stringed instruments, where gourds of pumpkin were used. It had 8 frets and as mentioned above, three strings.

Imratsen and Nihalsen these two musicians, often referred to as brothers, descendants of the great Tansen, contributed greatly to the further growth of

the sitar. To the three strings used originally, two more were added by them, making a total of 5 strings. These were tuned in the order Ma(4th note)-Sa(Tonic)- Pa (5th note) (Kharaj) Sa (Tonic).Sa (Tonic) (one octave higher). This was to remain the basis of the tuning of the strings and even to this day, we find the same pattern of tuning being followed. The Sitar now had 15 frets. A pumpkin gourd was already substituted for the wooden box. These two brothers added a second gourd to the sitar which was fixed immediately above the first one. The second gourd was very small in size and was added with a view to enhance the volume and the resonance and improve the tonal quality of the instrument. : It is from this period that the use of sitar as a solo instrument dates. (Previous to this, it was mainly used as an accompanying instrument.

Razakhan and Masit Khan these two respected musicians, made a great contribution in making the sitar popular and developed it further as a solo instrument. Their, Razakhani and Masit Khani 'gats' are well known and we shall return to this aspect a little later. As such their contribution to sitar was of merely technical, but as composers they lent to the instrument an unforgettable dignity. They removed the second gourd and introduced further frets. Now the sitar had "Achal That" with 23 frets. 7 strings were used which were tuned up in the order Ma (uth) -Sa(Tonic) - Sa (Tonic)- Pa(5th)-Pa(5th) (Kharaj)- Sa (Tonic) - Sa (Tonic) (one octave higher.)

Ustad Imdad Khan a great instrumentalist reaffirmed the value and the significance of the meend or glided notes in the rendering of a raga. In the days of Razakhan Masitkhan the use of the Achal - That of 23 frets, had reduced the scope and use of the meend or glided notes. By reducing the number of frets to 19, Imdad Khan took the first step in restoring the balance. He demonstrated the four note meend on the sitar. However, the most important contribution of Imdad Khan was the addition of sympathetic strings or tarab. This increased substantially the resonance of the instrument and helped to maintain the note over a longer period of time. The sitar obtained a new richness. The sympathetic strings numbered 11 and were tuned to the notes used in a particular 'raag' :

Imdad Khan's son Inayatkhan carried forward the inventive tradition of the family by firstly rounding out the main gourd and adding another gourd once again but this time at the upper end of the instrument. He was, therefore, responsible for evolving the shape of the present day instrument. The final touch was given by him in improving the 'Jawari' or the level of the

bridge on which the strings rest and which is principally responsible for the tonal beauty of the instrument. He also developed the use of the tarab or the sympathetic strings.

His son Ustad Vilayat Khan again reduced the seven strings to five and after reconsideration added a new string making in all six. The instrument as envisaged by him does not contain any string to be tuned in the Kharaj (lower octave). He reduced one jod-string (SA) and pancham -string tuned in Kharaj. Instead of the latter, he introduced a new steel string which is to be tune in keeping with the Vadi (Principal) and samvadi(semi principal) notes of the raga to be played. Pt. Ravi Shanker has, on the other hand, replaced one Jod string with a Sa of the extreme kharaj. Thereby he has sought to impart a greater depth of feeling and at the same time increased the range of the sitar well nigh to five octaves in the Alap stage.

It was ^{पुनः} ~~Amir~~ Khushro who has been credited with the invention of the main bols of Sitar Do-Ra- originally, It was Do-Ru. 'Do' signified an invocation an invitation to come and 'Ru' signified fulfilment a fulfilment of the desire. It was meant to be an invocation to the Almighty to bless the musician. In ~~the~~ Khushro's days, this instrument did not attract much of attention as it was then unknown and imperfect. It, therefore, entered the field of music, one might say, through the back door.

It begin its career as an accompanying instrument. It was used as a 'pausefilter' to maintain for a little while the 'Nyas' note on which the vocalist had chosen to halt. The natural halts in a song were thus covered by the accompanying sitarist by playing the Bols -Da-Ra- by the right hand and the left hand fingers placed on the Nyas note where the vocalist had paused. Thus the sitar did not follow the vocalist as closely and completely as the 'Sarangi' (demonstration). It did not take the musicians following Amir Khushro long to discover the limitations of sitar as an accompanying instrument and its potentialities as a solo instrument.

In the period of Imratsen -Nihalsen, gats made their first appearance. The gats were as yet not properly set and vaguely followed the pattern initiated by the Pakhwaj or Tabla played with the sitar. The right hand was far more rigorously used than the left. The movement of the left hand was rather restricted. The right hand therefore, was used to formulate the Bol- patterns while the left played a secondary role.

Masitkhan and Razakhan we enter the period in which the form of the gatas were crystalized and the Bols were standardised. Masit Khan gat set in the Trital and in the Vilambit Laya. The sequence of the bols used are

Deer-Da-Deer -Da-Ra -Da-Da- Ra
Deer-Da-Deer-Da-Ra -Da-Da-Ra

This gat had a positive form and was complete in as far as the 'Asthai' and the 'Antra' were fully rendered. The gat was followed by todas in the vilambit laya (slow tempo). The Todas were composed on the basis of the Parans played on the Pakhawaj and or the Tabla. Masit Khan emphasised the importance of bols played with the right hand though at the same time, he brought the left into slightly greater prominence. The left hand was now made to perform a few short 'Murkis' of the khayal Ang and an occasional 'Meend' of two notes.

Razakhani gat is also set in Trital but in the 'Drut Laya.' The bols used
Da - Diri- Diri-Diri- Da, Ra - Da- Ra - Da-- Da

As a result of this style both the right and left hands started moving faster. In addition the left hand began to turn in an occasional Mathi Gamak. These razakhani gats were usually played after the Masitkhani gats and these two formed parts of a complete recital. These gats with their wide sweep and catchy tempo made the sitar a very popular solo instrument.

SUR BAHAR

The Sur bahar is in effect a bass sitar and is played in a similar manner. The resonating chamber again consists of a gourd but in this case the gourd instead of being sliced downwards, as in the sitar, is cut across the top so that the back is flat. The neck is wider and longer than that of the sitar but its frets are fixed. Thus, because the instrument is larger and has longer strings the sound can be held much longer and this quality is further enhanced by pulling the strings across the frets, at a right angle to the neck and so raising the pitch. In addition to its six metal strings of which four carry the melody and two the drone, and thirteen sympathetic strings underneath, the surbahar has two extra bass strings which give an extra lower octave. Because the surbahar produces a deep, dignified sound, it lends itself to the alap, jorh and jhala of a raga. Surbahar means 'melody of spring' and the instrument was developed by Sahibdad Khan, the great

grandfather of Vilayat and Imrat Khan. Surbahar is played in the technique of veena with the help of plectrums or 'mizrabs.' According to Mushtaq Ali Khan, the surbahar is played with three mizrabs, the use of which started from the time of Ustad Waras Ali Khan. He says that the positioning of the right hand fingers for the veena should be such that the three principal 'bols' - 'Da', 'Ga', 'Ra' , can be produced with the help of two mizrabs but in the surbahar the fingering is different and so three mizrabs are necessary for the production of the same bols. According to him, this actually is the proper way of playing the surbahar. Traditionally the sitting posture was of 'Vajratan'. (ie) the legs were folded backward with the artists sitting in a squatting position. The right hand was used for playing 'bols', which was done by plucking the strings with the plectrums. The first two fingers of the left hand were used to play the notes by pressing the string against the frets. A significant thing to note here that while playing the 'bols' in surbahar, the fingers of the right hand should always fold inside, as is the movement while playing **Da**. . Traditionallly speaking, there was no use of '**Ra**' (ie) where the fingers of the right hand move outwards. The strings of the 'chikari' were played with the help of the extended broad nail of the small last finger instead of the mizrab.

SAROD

The sarod was developed from the 'Rabab' of Afganistan. Ustad Allaiddin Khan improved the sarod and it was his masterly handling of the instrument that led to an increase in its popularity. Smaller than a sitar, it has two resonating chambers. The larger of these is made of teak and covered with goat skin and the smaller at the other end of the unfretted, tapering fingerboard is, like the fingerboard itself, made of metal. Of its twenty five metal strings, fifteen are sympathetic and lie underneath the ten playing strings. These are plucked with a coconut shell and four of them carry the melody, two or three accentuate the rhythm and the rest are tuned to the dominant note of the chosen raga. These side strings also act as the drone.

The sarod is played by plucking with the 'Jawa' which is held in the right hand, and the nails of the three middle fingers of the left hand are used for pressing the strings to produce the notes. By sliding the fingers of the left hand on the strings over the fingerboard, a vibrato is developed which is a basic element of the technique of sarod playing. The absence of frets allows the frequent use of glides, and delicate adornments, because the fingers of

the left hand slide along the strings of the polished steel fingerboard, which is so characteristic of sarod playing.

So far the playing technique of the left hand is concerned, sarod players of some gharans used finger tips on strings and some others also played with their nails. The bols are played with the right hand and the notes with the left. The 'Da' bol is played by using the right hand to strike the string with 'Java'. The movement of the hand is from inside to the outside. When the movement of the hand is from outside to inside the bol played is called 'Ra. All the bols which are played are as a result of permutation and combination of these two 'bols.'

SARANGI

The Sarangi is a fretless stringed instrument played with a bow. The whole body -belly and fingerboard - is carved out of a single block of wood and the hollow covered with parchment. The resonator is waisted on the upper side and the fingerboard is very broad. It accommodates three or four main strings, often of gut, and up to forty sympathetic strings. Because of its construction the sarangi is capable of great subtlety and of producing a wide range of sound of all north Indian instruments it most nearly reproduces the human voice and so is the ideal accompaniment to a vocal recital. It was originally used largely for this purpose, but is now accepted as a solo instrument.

In the beginning it was an instrument played by wandering minstrels. During the rule of the Muslims it was introduced as an accompaniment of singing and dancing. Later, as new forms of vocal music, like the fascinating khayal or the captivating thumri were evolved, the sarangi attained prominence as the most suitable instrument for accompaniment because of its perfect tone resemblance to the human voice. Since then, it has become almost a 'must' as an accompaniment to a vocal concert.

Sarangi is about two feet in length, and has leather parchment on it. On the front surface are attached three main strings made of guts. But underneath these are many as 35 to 40 sympathetic strings. When the main strings are bowed by a player, the sympathetic strings produce sonorously rich vibrant tones. The player uses the bow with his right hand while the finger tips of

his left hand slide alongside the gut strings to produce the desired notes. Since there are no frets to predetermined positions for the notes, the player has to practice several years before he acquires a command over the production of correct notes and a smooth style of bowing. A sarangi player usually occupies a place to the left of the vocalist so that he can listen to him attentively and follow his patterns faithfully. In the short interludes when the main performer pauses for rest or further planning, the sarangi player invents his own phrases. These go a long way to supplement, complement and heighten the effect, for the accompanist thereby inspires the main artist to fresh ideas of creative ingenuity.

DILRUBA

The neck of a dilruba is much like that of a sitar, with domed movable frets, but its resonating chamber looks more like that of a sarangi, being box like, waisted on the upper side and covered with skin. It has only one bridge which rests on the taut skin top and carries the four main strings as well as between nineteen and twenty-two sympathetic strings. It is played with a bow.

ESRAJ

This is a type of Sarangi with metal strings and is used chiefly in Bengal.

SARINDA

The sarinda has an oval shaped resonating chamber. This is covered with wood or skin and its wider top half is open. The bridge is set on the lower half. The two strings usually of gat are played with a bow.

CHIKARA

This instrument has a rectangular resonator covered with skin. The finger board which is hollow, is fretless. The three strings are either plucked or played with a bow.

EKTARA

There are various types of ektara, meaning 'one stringed.' Some are plucked and others are played with a bow. Allied to the ektara is the dotara which has two strings.

RABAB

In shape the rabab is rather like the sarod which developed from it. Unlike the sarod, however, it does not have a second gourd at the top end of its broad, fretless fingerboard which is wooden. The gut strings are plucked with a horn plectrum and stopped by the fingers of the left hand. It is popular in Kashmir.

SANTOOR

Another instrument popular in Kashmir is the santoor which originated in Persia. It is a box like instrument in the shape of a trapezium and sits in front of the player with the broad base nearest him. It has over a hundred strings which are pegged and stretched in pairs, parallel to each other. Each pair of strings passes over two bridges, one on each side of the instrument. The strings are struck by two sticks, made of walnut and curved upward at the ends.

SWARMANDAL

A zither like instrument with which vocalists accompany themselves when singing. Although the swarmandal serves the purpose of a drone, singers occasionally play the basic melody line of the instrument. This instrument is to be seen mostly in the hands of Punjabi musicians. There are usually twenty one strings, some of brass and the rest of steel, and tuned to the intervals of any of the Indian scales as required by the raga played. Occasionally gut or silk strings are found. It is played with two wire plectra, worn upon the finger tips of the performer. The capability of the instrument is much greater than might be supposed at first sight. The performer holds in his left hand an iron ring somewhat like a quill, which he applies to the strings, so that it acts like a nut and thus enables him to produce all sorts of grace and embellishments. There is, of course, only one string to a note. The tone is sweet, soft and reminds one rather of that of the clavichord, though it is louder and possibly more nasal in quality. The svaramandala is rarely heard, both on account of its great difficulty and very high cost, and, therefore, good execution upon it is rarely met with.

The tuning pins are turned by means of an iron key, and the tension of the strings

is usually very high. The beautiful decoration and the delicacy of the painting with which this instrument is so profusely adorned are evident.

The Hindu say that an instrument of this description was first invented by the rishi or sage Kattyayana; hence it is called the Kattyayana Vina - and sometimes shata'anti (or hundred - stringed) vina in the sanskrit treatises. 5

SUSHIR VADYA

HARMONIUM

Harmonium is made of wood and the size is determined by the musical requirements such as tonal range, number of reed lines etc. Rectangular box like in shape, the harmonium has two bellows, outer and inner, made of cardboard and glued to the body. The outer bellow may have up to seven folds according to the user's demand. The outer vertical bellow sucks the air into the cabinet and the inner, horizontal bellow presses it into the sound box. A reed board with a frame for each of the reeds is fixed on the sound box. The base of the sound box is formed by a board (kisti) which controls the air supply to the sound box. In it are located stoppers.

The harmonium-reeds (sur) are individually fixed in wooden frames made of brass, the surs are generally obtained in three kinds; kharaj (bass), nar (male) and madi(female) indicating the three timbers. The higher the pitch, the lesser the width, length and thickness of the reed. The three timbers are described as 'lines' and they are available in all the three octaves (mandra, madhya and tara) customarily employed by Indian music-makers. The reeds can be scraped polished when the surs are tuned. The board on which the reeds are arrayed is known as reed board. Palitana in Saurashtra (western India) is known for the good quality of reeds manufactured there.6

The reed boards are joined to another board called jali in such a way that the bellow air after passing through the reeds can move through separate channels created by the jali for each reed.

The operation of the reeds is controlled by two types of keys, namely straight (made of one single piece of wood) and the stick or the English key (made of atleast four wooden parts glued together.) The keys (white for the major notes such as C, D, E etc and black for the sharp and flat varieties) number twelve per octave and are fixed on a board from left to right in an ascending order.

The action of the bellow, initiated by the left hand of the player sucks, compresses and pushes the air via sound box through the reeds. The right hand fingers of the player presses the keys to allow the desired reeds to vibrate. Harmonium reeds vibrate freely the vibrating edges do not touch the frames in which the reeds are fixed.

The instrument, which probably begin its Indian career as a pedal harmonium, soon evolved into the hand harmonium version. Since then it has evolved further types such as plain, scale change, folding and portable etc.

The history of the instrument is not clear. It is maintained that Portugese soldiers brought it to India in the seventeenth Century. Maharashtra, one of the early centres of the western influence had accepted the pedal harmonium so well by 1880s that it was freely employed in keertana, the religion-musical discourse. It is safe to deduce that the instrument had its first use atleast a century prior to the 1880s. It is customary for the player to sit cross legged on the platform etc. and keep the instrument in front. Sometimes the instrument partially rests on the lap of the player. Harmonium being a key board instrument its tuning takes place at the stage of manufacture.

BANSURI

The flute is the oldest instrument found in all ages in all countries in some form or other. Bamboo which is a natural growth in forest was in existence since the beginning of the vegetable world. Before men in the caves could make any experiment with stone or metals, the chafers, beetles and other insects in their innocent quest after food used to make holes in bamboo stems. As a result of which the natural sounds and various pitches and octaves were heard in bamboo forest inviting man's attention in discovering many of the principles, laws and truths relating to music.

In the vedic period we find that the ancient 'Usha Tandya Brahmana enjoins that the wives of the sacrifices should accompany the chant of the Rajana Saman on the kanda veena or a bamboo flute and a string instrument played with a plectrum. In Silappadikaram three types of flutes are mentioned and Sarngadeva in his sangeet Ratnakara mentions about fifteen varieties of flutes. It is said that the flutists of that period were very much skilled in the art of flute playing and they could play different ragas on various pitches and scales.

Human voice and the flute are alike in many respects. The instrument of flute like vocal chords can produce only one note at a time and can continue the note like human voice unlike string or plucked instruments. It is the most suitable instrument for an artist who has got a bad voice due to natural defect in throat. The deep rich tune with a perfect resonance which can be produced in a long bamboo flute is in no way inferior to a golden voice of a first grade musician. On the other hand, it is on the advantageous side in conveying tans and gamakas in a pure vivid form. The flow of sound and the vibrations produced from this instrument are very pleasing and soothing for the audience.

The human voice usually has a range of 2 to 2.5 octaves but the long flute can easily produce 3 octaves and the instrument in the hands of an expert can ever produce 3 to 3.5 octaves. The gamakas and the meends khatkas and murkis, which are produced through the instruments have far greater charm and effect than human voice. In hindustani Paddhati great stress is laid on sruti and its slidings at the time of swara-vistara in the form of combination and permutation in vilambita laya. The long flute is the proper instrument for such a performance and it excels in depth and expression when a person plays it with emotion.

The flute is not only a sweet instrument but also a very handy one to carry about. It does not require any tuning like string instruments and there is no danger of going out of tune at the time of actual performance. No time is wasted in getting ready with it and there is no problem of changing the spare parts or strings during display. Being a portable instrument, it can be carried easily from place to place and climatic changes have very little or no effect on the seasoned bamboo. It is one of the cheapest instruments of the country and an average man can easily afford to purchase and can practise on it during spare time.

The only musical instrument which perhaps tries and discourages the beginner in the earlier stages is the flute and if he is not dejected on this source he can conquer the field of music very easily in the course of a few years. It is a very sensitive instrument. All the delicate graces, curves, embellishments and shades of music can be performed to perfection. The highest order of music can be played on this instrument and its resonance in mandra sthayi (mellow tone) leaves a rare charm in the minds of the listeners. Even very fast runs, turns, leaps and shakes are possible on this instrument and in fast tempo an artist can successfully perform all shades and styles of sitar jhala by touching notes in low and high octaves in rapid succession. The rich deep, resonance of the low notes combined with the high pitch notes gives effect of double instruments and adds to the beauty of A flute solo. As its zenith when Janta Svaras are played in rapid speed it becomes a tough job for a tablist to keep company with the artist and the curiosity of the audience increases for a happy end of the duel fight

Thus we find that the long bamboo flute is a superior instrument in every respect and contains all the fine qualities which are required for a fine expression of Hindustani music, whether it is classical or light classical. The heads of music institutions should bear in mind that they owe a duty to promote and popularise an instrument with such qualities. s

SHEHNAI

The word 'Shehnai' comes from the persian 'Shah', 'king' and 'nai' 'flute'. It is, therefore, an instrument used for important occasion, both religious and secular. Traditionally it is associated with weddings. A double reeded flute, the shehnai's seven, eight or nine holes are on the staff and stopped by the fingers. The last two holes are used for tuning and are either left open or stopped with wax. The drone accompaniment of a Shehnai is always another Shehnai, strong breath control is needed to play this instrument, particularly for long sustained passages which can be in an incredibly fast tempo. The Shehnai's nearest western equivalent is the oboe. s

SANKHA OR CONCH

Sankha is considered to be sacred. Every hindu temple, places of worship and even a hindu family must have a conch with them. It is the manifestation of sound in nature and hence considered to be pious. Sankha

is a kind of shell, upside down in shape and found almost everywhere in India. In all the temples and shrines the conch is blown several times through out the day and till mid night. It produces deep and voluminous sound. In every rites and rituals of the hindus the blowing of sankha is essential.

TURAVA, TURI, BHERI AND KARNA

These instruments of wind type are made of thin pieces of brass or copper sheets. The sound produced from these instruments are very harsh and also loud and cannot be considered to be musical, yet they were in great use in bygone age in various ceremonial occasions of the Hindus, like religious festives, marriage and in war. These instruments were intended to be blown before the beginning of any of the functions stated above. Now these instruments are out of date.

PUNGI

This particular type of wind instrument is played only by the snake charmers of India. It is made of a curved gourd of about eighteen inches long with an opening at the narrow end. Two thin straight and smooth bamboo pieces with usual holes similar to a flute are attached in the centre below the gourd. Hair from tail of a horse are inserted in both these pipes and they are fixed with wax. The open narrow portion of the gourd is blown by the mouth, to produce desired notes. The tune produced from Pungi is simple and stereo type but charming and the same exercises a great power over serpents of all types. It is strange no doubt how the weird sound of a pungi effects poisonous snakes in India. Pungi is confined to the snake charmers in India and it is also made only by those people and now, else.

ALGOZA

Algoza belongs to the wind type of instrument. It is just like an ordinary flute having finger holes ranging from six to eight. It is played by blowing straight through the mouth hole. Algoza is the most common and popular

type of wind instrument used to the accompaniment of the folk lore and dance of Punjab. It is in great demand not only in rural but also in urban area. Hence, it is available every where in Punjab and is not at all costly. It produces a melodious sound which is liked by all.

IV. ANADDA VADYA

TABLA

Tabla occupied a prominent place among the musical instruments in Arabia, long before the birth of Islam. In ancient Arabia, *Tabla* was a popular folk instrument used by women. It is said that one Tubal, son of musician Jubal in Arabia, is the inventor of *Tabla*.

In fact, the word *Tabla* is derived from a generic word *Tabl* (Bhatt, 1955) in Arabic, which furnishes the idea of an even surface built by means of membrane or a solid material. Hence, *tabla* stands for the percussion instruments like *Bheri*, *Dholnasa*, *Mardal*, *Nakada* etc.

In the north the *Tabla* is the most widely used drum. The *Tabla* constitutes a vital part of Indian music especially in the north and no concert, either vocal or instrumental can take place without a pair of *tablas*. The *Tabla* player does not have to adapt his time measure to the needs of the main artist. On the contrary, the main artist must take cognizance of the relentless beats of the *Tabla* which give a continuous and explicit version of the rhythm cycle or the *tekka* of the *tabla* the artist has chosen for his performance. The *Tabla* is believed to be one of the innovations of Amir Khusru who flourished in Delhi in the reign of Allauddin Khilji in the 13th century. Though the *Tabla* has been in use since the Muslims settled in India, it does not seem to have been used in the court music of the Moghuls nor do we find any mention of the *Tabla* in the Mediaeval literature through the *Mridanga* finds constant mention. The *mridanga*, being grace, ruled the court music; perhaps the *tabla* lacked the gravity necessary to accompany the type of music then prevalent. Had it been derived from the *Pakhawaj*, certainly it

would have been mentioned in the medieval texts but being an accompaniment used by the women or used for the lighter type of music. It does not find any reference.

Tabla instead of being one drum with two heads, it is two drums, the two heads being one on each of the two. They are each slightly smaller in size than the mridanga, and one of them looks like a mridanga cut in half. One of the drums is sometimes made of copper and the other of wood, or both may be of wood. Both of them have tuning blocks and braces like the mridanga, or they may have iron screws which work up iron threads. Both heads of the tabla have upon them a permanent mixture on the left hand drum it is worked on slightly to one side and for about two inches in diameter. On the other head it is the same as upon the right head of the mridanga. The smaller tabla is sometimes called Bahya, though this is really a small wooden kettle drum of similar shape. ii Modern methods of tabla playing originated from Delhi and subsequently it was propagated to Lucknow, Farukhabad, Bareilly, Ajrala (a village in Meerut) and finally to Banaras. Some people also believe in the independent existence of Tabla playing in Punjab. There lies a fundamental difference in the modes of playing in Delhi and Punjab. Tabla players of Delhi followed the pattern suitable for the lighter variety of music, whereas the Tabla players of Punjab followed the pattern of Pakhawaj suitable for the then of Delhi constructed the alphabets by the strokes of fore finger and the middle finger with the circular membrane constituting the tabla. It is however, necessary to say that Delhi players make the best use of the border of Tabla for the sake of creating sweet compositions, and accordingly the mode of playing was famous by the name of *kinare ki baj*. On the other hand, the players of Punjab used to play *Banya* coated with flour paste, as done in Pakhawaj, which restrains the vibrations as compared with the modern *Banya* coated with small paste of gum and iron powder; and thus the mode of playing in Punjab took a special name of *Bund Baj*.

The famous Tabla players, Ustad Modu Khan and Baxukhan, grandsons of Ustad Siddhar Khan Sahib of Delhi (known to be the originator of *Kinare-ki-Baj*) came to Lucknow after being invited by Nawab Wajidali Shah of Lucknow. Later these two brothers applied their knowledge in constructing new compositions suitable for the prevalent classical dance demonstration and thus established a particular discipline called *Natch-karan* in tabla playing. A man conversant in *Natch-Karan* can very well accompany stringed instruments like sitar, sarod etc for instance the poetic composition 'Jai Ganesh Giriapatmandan Bighna-binashan Gianunayak Baradayak

Gunasagar Gaja Sandal seek Dantighi Ntaglun Taghutra Dha' conveying the prayer of Lord Ganesh will be reproduced by the following Gat in Tabla.

GAT IN TIN-TAAL (matra -16)

Sam : Dhaghada Angheda Nagatira Kitataka

Pichla : Ghinakghi Natete Katagidi Gidighina

Khali : Gidigina Ghinadha Kataghighi Dinnagae

Pahala: Natirakitatak Dhetdhagai Nadhagina Dhaginakita

It is, however, necessary to mention that the symbol stands for a constant timing beat for the words, constituting the compositions of the prayer of Lord Ganesh and the Gat. The total number of such beats in each of these compositions is sixteen which exactly fit into Teental. The symbol is technically known as Matra, which came to be used with the other compositions of Tabla later. The terms Sam, pichla, khali and pahala speak about the four standard divisions of 4 matras of tintal.¹²

PAKHAVAJ

An older form of drum than the tabla, the pakhavaj is about two and a half feet long and was originally made of clay but now more often of wood. It has two parchment heads, each tuned to a different pitch. Like the tabla, the tuning is done by knocking the side blocks into place. A paste of boiled rice, manganese dust or iron fillings and tamarind juice is applied to the smaller head, and a wheatflour paste on the larger head helps to produce the lower notes. These paste centres, unlike those of the tabla, have to be removed after each performance and put on afresh for the next.

Pakhawaj is a highly developed drum of the north, it has a more or less been superseded in popularity by the Tabla. The use of the Pakhawaj is confined to severely classical types of compositions like sadra, dhrupad, dhammer etc. It is also used for accompanying instruments like the northern bin sursinghar, surbahar etc when they are played in the traditional style. Pakhawaj was very popular during the Moghul period when it was used as an accompaniment to vocal music and to instruments like Bin and Rabab and also to dancing.¹³

NOUBUT

The noubut is the grandest instrumental music of India. It is a concert and the instruments which comprise a full band of the noubut khamah are two pairs of Nuggaras, one pair of large noubuts, lone quna, one toruy, one pair of jhanjhs, two surna, two, buy, two alghoza, one roshun choukee surna and one pair qulum flutes and flageolets.

The effect produced by the Joint efforts of expert performers is considerably imposing, and should be witnessed to be properly appreciated. It is heard to advantage from some distance. 14

THE DUPH AND THE DAERA

The first of these is an octagon frame of wood, about three feet in diameter and six inches deep, covered on one side with skin, the stress of which is counter balanced on the other with a network of thin slips of the same. The skin is struck upon, in playing, with the fingers of the right hand, while a tender flexible switch, held perpendicularly over the instrument with the forefinger of the left, is made to strike on it with the middle finger at stated intervals of the measure.

The Daera, as Its name Implies, is a circle of wood , metal or other material, Covered on one site, as the preceding. Its diameter is generally about 11to 12 Inches. The right hand fingers are applied in the same manner as in Using the Dupn, and the thumb of the left is thrust into a string passed through a hole on one side of the Circle, So as to form a rest or support for that hand a little above Center, against Which the Knuckle of the middle finger is preessed is presed on the inside when a rise in the tone is desired .

Both these listruments are now almost entirely used by amateurs, although the former is sometimes played Upon by profeesiohal men of the lower order. These Instruments may be Compared to the Tambour the basque , Torbet or Timbrei of the ancients.

Dundubhi

The Dundubhi, the war drum, dominated the war music of India throughout Its history. Mantras from Atharva Veda Consecrated to the war drum idicate how It Can render Victorious the armies which it heralds . Before the battle , the drums are washed , they they put on ritual substance, then the purohits beat them there times and brandish them over the warriors and pray to the drums to defeat the enemy with its roaring voice, spread terror among the enemies and conquer them. 15

DHOL

The dhol is ~~the wedding drum of India. It is~~ cylindrical in shape and about twenty inches long and twelve inches in diameter. It is made of wood bored out of the solid. The heads are made of skin and are stretched by hoops fastened to the shell and strained by interlaced thongs of leather bound round the shell. A band of leather passes round the shell in the middle and serves to tighten up the instrument to the desired pitch. A mixture of boiled rice and wood ash is often applied to the ends of the dhol to give more resonance. This drum is played either by hand or with sticks. Sometimes both are used — if by hand, it is struck by the palm. The sound is a hollow bang with very little music in it and there is no possibility of drumming finesse, as there is with Mridanga. The dhol is often used in Temples at ceremonies and festivals.

KARADSAMILA

This is another form of drum used in Lingayat temples. It is slightly larger and the shell is conical, with the apex flattened. The head of the drum is braced by leather thongs round the shell. The skin is often put on when wet and then shrunk into its place.

DAMARU

The damaru, Nidukku, udukku or budbudaka is a peculiar drum, shaped like an hour glass. A small stick or a piece of lead or a pea is attached to a string, which is wound round the middle. It is held in the right hand, so that the squeeze of the fingers tightens the braces and sharpens the tone a little within a sixth. The stick or piece of lead or pea strikes on the drum heads alternately, as the holder turns the drum this way and that. This drum is said to have been used by Siva. Today, however, it is the possession of beggars and snakecharmers and their ilk.

EDAKA OR DUDI

Edaka or Dudi is a metal drum used in court, one end of it is beaten by a drumstick and one by hand. In malabar a drum of this sort is made from a gourd. When four or five of them are beaten together at a religious service the noise is prodigious. They have practically no musical value. //

GHANA VADYA

JALRA

Jalra an instrument of the autophonic group. It consists of a pair of metallic cymbals and is used for keeping time. These are circular flat discs and are of brass or bell metal. The two discs are sometimes connected by a cord or cotton thread passing round their centres. The *Jalra* is principally used in *katha kala ksepam* and *bhajna*. Sometimes it is used as a secondary *tala* accompaniment in concerts of art music. The combined rhythmical harmony provided by the players of the *mridangam* and the *Jalra* is interesting and pleasing. There are experts in *Jalra* who are able to cope with the most talented *mridangam* players. *Jalras* are used in percussion band. *Jalras* made in *pandharpur* are noted for their fine tonal quality. *Jalra* Gopalayyar of *Nagapattinam*, *Tanjore* district was an adept in playing this instrument. 17.

KASTHA TARANGA

The Burmese gong of Burma is well known in India as *Kastha Taranga* the waves from the wood. It is a graduated series of hard but flat pieces of bamboo or teak wood between sixteen to twenty two in number similar to the number of cup of a set of *Jala Taranga*. These flat pieces of wood or bamboo are arranged parallel to each other forming a series of notes both flat and sharp of the octave. The length of these pieces are between fifteen inches to six inches only. The biggest piece is placed at the extreme left and the smallest one is kept at the other end. The other pieces are set according to their length which also depend upon the pitch.

The pitch increases gradually from the left to right covering a range of notes of two octaves to cover the whole range of music. Each piece represents a different note either flat or sharp. These pieces are mounted on a half round wooden frame and played by striking on them with two wooden strikers or hammer made of wood, held in both the hands of the performer. Musical compositions known as *gata* in fast tempo are usually played on those instruments with the accompaniment of *Tabla*. 18

NALA TARANGA

The origin of this instrument is not at all old. It was Ustad Allauddin Khan of Maihar, who had introduced this particular type of instrument of metal to the Maihar band organised and also conducted by him as long as he lived.

He had selected only twenty two pipes of zinc that are used as water pipes of different size, between the length of two feet to six inches, with a diameter of one and a half to half an inch to cover a range of about two octaves of any musical scale. These pipes are available everywhere in the country. These pipes were tune to a desired note by filing and shortening and also lengthening them. It is played with two small iron rods that are to be held in both the hands of the player just like a Jala-taranga player does. It can be played either seated on the floor or seated on a stool.

These pipes are mounted on a wooden frame and the tubes are also arranged in straight way unlike the other instruments of the same species. This instrument is useful only to band as it promises very high pitch of sound which is not at all suitable for solo performance. 19

KARATALA, MANJIRA

These are also the instruments of percussions type, made of solid metal, brass or nickle. kara means hand and the tala means clapping, the instrument played by hands to keep rhythm. These are the instruments that are used for keeping rhythm in devotional song, kirtana and dance. Both these instruments are pairs of flat but round or circular discs having a hole in the centre, which are fastened by a cotton cord to one another. These discs are played by both the hands holding each disc in each hand by striking each other at an interval. This produces a kind of metallic sound which cannot be said strictly to be musical, yet it is used in music and does not destroy the harmony of it, rather enrich the same. The largest type of this instrument is known as Jhanjha. Its use, mechanism and method of playing is the same as karatala or manjira. These instruments are not to be used in classical music, but their use is strictly restricted to folk music and dance, and also to devotional songs and kirtanas.

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18. *Musical Instruments of India* by Prof. S. Bandyopadhyaya

CONCLUSION

Quest for feminine identity is largely a post-independence social phenomenon in India, a phenomenon influenced by various changing forces of reality – freedom movement, progressive education, social reforms, increasing contacts with the West, and urban growth. The emergence of women writers in the last quarter of the 19th century carried with it a double significance. It bore testimony to the birth of a new era of emancipation for the Indian women, an era of increased opportunities and a more dynamic participation in the social and intellectual life of the country ushered in by the great social reorientations which came at the turn of the century. Secondly, it was also a commentary on the rise of individualism in the life and letters of the age, an individualism which is closely associated with the rise of the novel in India in the same way in which it was associated with the rise of the English novel. Feminism emerged as a worldwide movement to secure women's rights on the one hand and love, respect, sympathy and understanding from males on the other. It focused on women's struggle for recognition and survival and made them realize that the time has come when they should stop suffering silently in helplessness. Of course, the miserable condition of woman all over the world inspired the women writers to raise their voices against the patriarchal society and the result was the emergence of Feminism, a great movement in the western world in 1960. It is a movement for the emancipation of women and their fight for equal rights. A critical review of the contemporary criticism on Indian women writers would therefore form a legitimate

area for research. This would help us identify the presence, if any, of gender bias in the critical investigation of women writers. The recurring themes of Anita Desai's novels are identified – Woman's struggle for self – realization and self-definition. Woman's quest for her identity, her pursuit of freedom, equality and transcendence, her rebellion and protest against oppression at every level. Besides the recurrent themes common to women writers, feminist literary criticism also examines the gender-genre relationship and the language used by women writers. There is a quest for a feminine style and syntax. Dorothy Richardson rightly terms her attempt to create "feminine prose" and Virginia Woolf describes "a woman's sentence." Anita Desai's treatment of the women characters looks to the past to anatomize the pain inflicted on women down history, to the present, in a passionate affirmation of female identity and experience.

According to Alice Jardine, Feminism is generally understood as a movement from the point of view of, by and for women. Toril Moi defines 'feminism' as a political position, 'femaleness' as a matter of biology and 'femininity' as a set of culturally determined characteristics. "The two words 'feminist' and 'feminism', says Toril Moi, are political labels supporting the aims of women's movements of the 1960s." Mrs. Moi says that 'feminine' represents nurture and "female" nature. Femininity is thus social construct. Toril Moi has used the term 'post-feminism' to cover the different configurations of feminism and post-modernism present today. Simply 'feminism' means the adage which advocates for woman's complete equality with men in all spheres of life – political, social, legal, economic, familial, cultural,

academic, etc – and the feminist movement is an organized effort for achieving such an equality and rights for women. Some French feminists have emphasized that Freud's 'penis' or 'phallus' is a symbolic concept and not a biological actuality. Freud's concept of 'penis-envy' and his notions of sexual difference have been found uncovering by many feminists.

A common contemporary issue facing every country is the question of woman whether in Western or Indian literary tradition; the women are seen as launching themselves for their identity. The new woman today challenges the traditional notions of 'Angel in the house' and 'sexually voracious' image. The 'new woman' is essentially a woman of awareness and consciousness of her low position in the family and society. The feminist literary criticism has developed as a component of the women's movement and its impact has brought about a revolution in literary studies.

Twentieth century feminist social theory cannot be isolated or understood separately from feminism as a social movement. As the feminist movement has changed from being a campaign for equal voting rights in the 1920s to being a radical movement for fundamental gender equality at work and in domestic activities, legal relations and cultural practices, so feminist social theory has evolved through a variety of forms: Liberalism, Marxism and Post-modernism. In general terms, the concern of the feminist social theory is to understand and explain the subordinate position of women in society with reference to gender difference, specifically in terms of a theory of patriarchy.

The Feminist version of equal-rights doctrines, which had their philosophical origins in M. Wollstonecraft's A Vindication of the Rights of Women were eventually expressed through the suffragette movement, which attempted to remove various political and social barriers to women's full participation in society. The 'first wave' of feminism was primarily concerned with the problem of formal equality between men and women. In the 1960s feminism assumed a more radical focus, seeking a revolutionary transformation of society as a whole. In theoretical terms, this radical turn involved the adoption of ideas from a variety of radical traditions, including Marxism, psychoanalysis and anarchism. In America, this 'second wave' feminism was associated with the struggle for civil rights for blacks. This political struggle produced the view that the subordination of women was comparable to the colonization of blacks under conditions of imperialism. Black and female liberation has to take place not only in economic and political terms but also on the levels of psychology and culture. This struggle against patriarchy was also associated with the anti-militarism and with ecological concerns about the environmental destruction of the planet. At the level of social theory, there were many experiments to combine feminism with various branches of socialist and critical theory. The key publications in second wave feminism were Simone de Beauvoir's, The Second Sex, S. Finestone's, The Dialectics of Sex, G. Greer's, The Female Eunuch, Kate Millett's Sexual Politics and D. Mitchell's Women: The Longest Revolution.

In the 1980s and 1990s the feminist social theory has been influenced by post-structuralism and post-modernist analysis. Following the post-modernist emphasis on

difference and plurality feminist-theorists have argued that traditional feminist analysis tended to reflect the viewpoints of white, middle class women of North America and Western Europe. The irony was that one of the powerful arguments feminist scholars were making was the limitation on scholarship which falsely universalized on the basis of limited perspectives (Nicholson, 1990: 1). It is claimed that the 'third wave feminism' is more sensitive to local, diverse voices of feminism and rejects a universalistic perspective on a single feminist standpoint. Some of the critical publications of contemporary feminism include: N. Chodorow's, Feminism and Psychoanalytic Theory, L. Gilligan's, In a Difference Voice, B. Hook's, Feminist Theory, and C. Wheadon's, Feminist Practice and Poststructuralist Theory. Many feminist theorists are anxious that post-modernism will dilute feminist criticism on patriarchy and undermine their ability to act as a unified political movement, because post-modern relativism will challenge the universalistic thrust of feminist opposition to male dominance. Some post-modern feminists claim that forms of female oppression still exist in modern society and that feminist politics cannot be abandoned prematurely.

Now-a-days women have a greater share in social responsibilities. They have also infinite number of opportunities open before them. Still, they feel they are marginalized. Women writers are of the opinion that the situation calls for a concerted attempt to affirm the dignity of woman in the family as well as in the wider social life. A close study of the novels of Anita Desai and Shobha De reveals that they have the feministic perspective in portraying their characters in their respective novels. Though

they cannot be branded as feminist writers belonging to any particular group they have much concern for women in society. They are neither satirists nor social reformers to bring about a change in the structure of the society. What is striking in their writings is their probing into the mind of the characters. Generally, women in their novels are the victims of the patriarchal society. They do not get the due recognition or regard in the society. The marital discord seems to be the recurring theme in their novels. Marriage does not seem to offer them any solution but rather aggravate the situation. Most of the early novels of Anita Desai are centered on the theme of man-woman relationship and she presents the predicament of modern woman in this male-dominated society and her destruction at the altar of marriage. To Anita Desai, most of the marriages prove to be unions of incompatibility, though there are several causes for this. As one goes through her novels in their chronological order, one can find a definite sequence and a pattern. The very titles of her novels are symbolic and suggest this pattern. This has been elaborately discussed in the preceding chapters.

The married life of Maya and Gautama results in a rupture because of their ill-temperament. Her marriage is, in fact, an arranged marriage and not based on mutual love and affection. Again, her novel Voices in the City deals with the theme of marital discord. Like Maya, Monisha is frustrated and alienated. She also commits suicide like Maya in the end. In the novel Bye-Bye, Blackbird the protagonist Sarah, the British woman feels gradually that she has lost her individuality and identity by marrying an Indian and leads her life as a cultural exile. It is not the marital discord

but the racial issue that is treated in this novel. Anita Desai presents the predicament of the loneliness experienced by married women in her novel Where Shall We Go this Summer? and shows how the marital discord seriously affects the life of Sita, the protagonist. Though the incompatibility in marriage seems to be the major factor for the loss of happiness, there are other reasons, too, for Sita's problems. Interestingly, the theme of marital discord is also linked with the theme of man-woman relationship or the nuptial relationship in her novels. She presents the predicament of women in the patriarchal society, in a joint-family set up and deals with the complex human relationship.

In Indo-Anglian writings, the theme of violence and death has been dealt both emotionally and spiritually. Hence, violence in Markandaya's novels is due to poverty, in Anand, Raja Rao, Manohar Malgonkar and Chaman Nahal to the independence movement and the country's partition, in Nayantara Sahgal, to the bickerings of politicians and in Arun Joshi, to the conflict between tradition and modernity, primitivism and civilization, or communication and insubordination. 'Anita Desai', says Darshan Singh Maini "is a disturbing and demanding presence in Indo-Anglian Fiction" [Indo-English Literature, 216]. In all her novels Anita Desai deals with the theme of marital discord and the resulting nuptial relationship leading to domestic disharmony.

In the patriarchal Indian society a woman is assigned only the secondary role. Shobha De refers to the modus operandi of the patriarchal society in Socialite Evenings.

Mother was preoccupied with what to cook for Father's dinner. It never mattered what the children's preferences were. It was always him. We were left out the little world . . . Mother gave father priority, whether it was at meal time or any time else. (Socialite Evenings, 12)

In a patriarchal society, it is the male who abuses and subaltern attitude of woman, finds their tongue in the deletion from their mind of all thoughts of feminine liberty and equality. Karuna's imagery craving for the fulfillment of her physical desire finds reflection in her fantasies. Malabar Hill, where Karuna usually goes is symbolically the projection of her fancy, her dream which is a reality.

"I think our marriage was over the day our awful honeymoon started. We've got nothing going. I don't love you-never have. As for you – I really don't know to this day why you chose to marry me. I don't think you even know who you married. You don't have a clue what sort of woman I am." (Socialite Evenings, 184)

On another occasion Karuna says:

What was wrong with my marriage? What had gone wrong? Now that there is some distance, I suppose I can hazard a pretty accurate guess. My marriage went sour because I'd married the wrong man for the wrong

reasons at the wrong time. My husband was not a villain. He was just an average Indian husband – unexciting, uninspiring, untutored. (Socialite Evenings, 65)

Again Karuna's observations on men are quite interesting:

All the husbands of my friends more or less fell into this pattern. They were not evil men, but what they did to our lives went beyond evil. We were reduced to being marginal people. Everything that mattered to us was trivialized. The message was 'You don't really count, except in the context of my priorities.' It was taken for granted that our needs were secondary to theirs. And that in some way we ought to be grateful for having a roof over our heads and four square meals a day. (Socialite Evenings, 69)

Talking of all the years of experience behind her Anjali holds the following views:

'Men just feel terribly threatened by self-sufficient women. They prefer girls like me-dependent dolls. We make . . . I felt like an indifferent boarder in the house, going through the motions of house keeping and playing wife but the resentment and rebellion remained just

under the surface, ready to break out at the smallest provocation. (Socialite Evenings, 69)

Karuna's husband is not a cruel person and he even throws away all her sins like her affairs with Girish. Later, when she leaves her husband's house and starts living with Anjali "the idea of keeping the baby" does not sink into her system firmly. Once again the consideration is herself, whether her parents would accept her with the child. She gives an inkling of her thoughts after her husband has talked to her at length about the settlement.

"For a couple of days after his call I actually toyed with the idea of keeping the baby. May be it was just spite, may be a felt it was what I needed . . . someone to call my own as the cliché goes." (Socialite Evenings, 222)

A study of Anita Desai's novels reveals her genuine concern with the themes of anxiety, anguish and psychological adaptation necessitated by the threats to the individual's identity, and relation to reality. Many of her characters find the real world too harsh, difficult, unpleasant and also too complex. They withdraw from the reality into their inner world and search there for ways and means of living through this hostile world. Anita Desai's characters are unique who want to exercise their freedom, make a choice and refuse to conform or compromise. Their persistent search is for an authentic existence by bearing the sole responsibility for their decisions rather than by appealing to the authority of custom or even their own past patterns of thought. The general problem in her novels is of self-consciousness of the characters

and the recurring theme is self-awareness and self-identity. There is an intense questioning and the protagonists are torn between their search for authentic existence and the limitations of the human situation that prevent them from such realizations. All of them find life monotonous and disgusting; full of whirlpools and long stretches of dreadful marshes. Her characters refuse to see themselves as a part of an impersonal mass of mankind at large. They believe that they have individual potentialities of their own. To achieve an authentic existence they distinguish themselves from the mass and exercise their choice. The novelist affirms this in an interview:

I am interested in characters who are not average but have retreated, or been driven into despair and so turned against the general current. It is very easy to flow with the current, it makes no demands, it costs no efforts. But those who cannot follow it, whose heart cries out 'the great No', who fight the current and struggle against it, they know what demands, are and what it costs to meet them. (Interview with Indian Writers, 21-33)

In an existential mode the main concerns are the quest for meaning, finitude, alienation, despair, death, anxiety, boredom, responsibility, freedom and unfulfilled emotional life. Anita Desai emphasizes certain other aspects, also, which some individuals find significant in their social interaction, such as interpersonal relations, the ultimate reality, general futility of life, nothingness, worthlessness. Their

awareness of nothingness and futility in life burdens them with a tragic inability to relate to others in a spirit of love and mutual understanding. As Madhusudan Prasad observes:

“Desai is always preoccupied by an eternal quest for meaning and value, freedom and truth that can sustain us in this chaotic and seemingly meaningless world.”

(Madhusudan Prasad, 2)

Almost all her characters experience psychoneurosis, feelings of isolation, frustration and insecurity. The psychologists, believe that such developments constitute a serious threat to meaningful human existence, and if left unresolved, they may grow out of proportion so as to become dangerous to human happiness and survival. In Anita Desai's fictional world each character faces a unique pattern of adjustment. Each individual's psychological attributes, social pressures and expectations from self and society place the character in unique circumstances to fight against which he or she finds himself or herself ill-equipped. They feel as if their dignity were under attack, and consequently face a threat to their existence. Due to temperamental polarities, Maya cannot find satisfaction and happiness with Gautama. She cannot adjust to his way of life and thinking. Nirode and Monisha feel that everybody is hostile, bent upon humiliating them. Love and belongingness repel them and they feel unaccommodated. The characters, Sarah and Adit in her novel Bye-Bye Blackbird are the victims of racial prejudices in an alien land and a sense of loss of identity and non-belongingness disturb their psychic equilibrium. Raka and Nanda

Kaul feel discarded and disowned, and find the world of human-beings, charmless and insipid. Sita's neighbours are callous, violent, and hungry like orphans in the street. She cannot live with those, who do not understand her emotional needs. A study of Anita Desai's novel Cry, the Peacock, illustrates Anita Desai's ability to closely interweave the form with the content. The novel is divided into three sections. The first section describes tension and conflicts between two characters of opposed temperaments. The last section presents an ironic view of the world of common sense, a world in which the heroine has no place. The large middle section which is rendered in the first person presents the tragedy of the central character, but interestingly enough; the story is presented from her own point of view. An analysis of the first section highlights the characteristic device of Anita Desai as a novelist. This section presents an event – the death of a pet dog-and its effect on the two major figures in the novel, Maya and Gautama. The novelist succeeds in evoking the hot and humid atmosphere of an April afternoon. The writer builds up the atmosphere and the tension through a carefully detailed description of things, both big and small, which appear to be so important to one character and of no consequence to the other. The long middle section is in the form of a first-person narrative with Maya, the heroine, narrating her own story. Her careful artistry is illustrated by her intelligent mixing of the first person narrative with the third person rendering of the story for the purpose of contrast. And although Anita Desai's sympathies as a writer are with Maya, she maintains a distance from her character so that the reader is able to see the character

in all its complexity and richness. The third Chapter of this dissertation deals with characterization of both the novelists.

Anita Desai employs the more conventional third-person mode of narrating the story of the three major characters in Voices in the City. The novel presents the bewildering variety of sights and sounds of the city of Calcutta. Written in vivid narrative and chiseled prose, Bye-Bye Blackbird explores the lives of the outsiders seeking to forge a new identity in an alien society. The hustling life in the city of London is very vividly recreated in this novel. According to New York Times, the novel Clear Light of Day, is ‘about silence and music, and about partition of a family as well as a nation’. The novelist has created ‘an entire little civilization from a fistful of memories, from a patchwork of sickroom dreams and childhood games and fairytales’. Anne Tyler, in New York Times makes a brief comment on this novel

To the family living in the shabby, dusty house in Delhi, Tara’s visit brings a sharp reminder of life outside tradition. For Bim coping endlessly with their problems, there is a renewal of the old jealousies for, unlike her sister, she has failed to escape. Looking at both the cruelty and beauty of family life and the harshness of India’s modern history, Clear Light of Day, brilliantly evokes the painful process of confronting and healing old wounds. (Quoted in wrapper, Clear Light of Day)

In an interview, Anita Desai says that the main theme of the four dimensional piece of Clear Light of the Day is time as preserver and destroyer, and the effects of the bondage of time on her characters. It is a sweet-bitter story of a “family reunion”. The middle –aged sisters, Tara and Bim, remember their childhood in Delhi just before the partition. Bim in the novel is angry and disillusioned because she thinks that her brother and sister have betrayed her. There is a movement in the novel, a movement in time, from the past to the present and present to the past. The canvas is crowded and the novelist presents a larger number of characters than she had done ever before. The characters are treated with the usual mixture of satire and sympathy, of detachment and insight. There are innumerable descriptions, poetic and evocative, of persons and places, of flowers and plants, birds and animals. Tara, the younger sister, unsuccessfully attempts to win the forgiveness of her sister for her childhood act of “betrayal,” and Bim, the elder sister changes a little and she becomes less rebellious and more resigned. It is interesting to note that the novelist, goes back again and again to the same themes, and employs the same technique for purposes of narration, evocation and description.

In Custody is woven around the yearnings and calamities of a small-town scholar in the north of India. An impoverished college lecturer, Deven, sees a way to escape from the monotony of daily life when he is asked to interview India’s greatest Urdu poet, Nur – a project that can only end in disaster. Deven Sharma in the novel is unhappy as he has notions of a grandiose self and deserves, in his own opinion, a better deal in life. In Anita Desai’s latest novel, Baumgartner Bombay, the protagonist

is a twice disowned individual, first in Germany because he is a Jew and then in India where he is looked as a stranger. His life in India is also a long tale of suffering. Despite different food, a hot climate bewildering variety of unknown languages and having no family, he somehow manages to go along. Thus, these characters find themselves trapped in a sad predicament and they struggle to extricate themselves.

It is interesting to observe that, in the novels of Anita Desai the human relations are seriously affected by some acute breakdown of communication. Marital, parental, social, and communal relations are locked in a kind of meaningless, empty rituals observed for the sake of convention, not leading the characters to any personal fulfillment or development. Anita Desai's characters are constantly under the pressure of a growing inner feeling of vacuity and meaninglessness. Their awareness of the dimensions of the time and space as basic constituents of their existence creates greater conflict within them, as they feel unable to mould these dimensions according to their ontological perceptions. The female protagonists of Anita Desai are further burdened with the awareness of their feminist consciousness. They wish to know, along with the other ontological issues, the psycho-biological significance of their being women. In Where Shall We Go This Summer? Anita Desai presents once again the theme of conflict between two individuals. Sita and Raman represent the eternal opposition between the passion and the reason of life. She accepts defeat and goes back to a life of routine and conformity. The novelist presents a series of incidents to highlight the theme of marital tension in her novels. Fire on the Mountain is in certain respects different from the earlier novels of Anita Desai. The protagonist of this novel

is not a young or middle – aged woman in conflict with society. Nanda Kaul, the central character of Fire on the Mountain, is an old woman who in her youth and middle age had been actively involved in social activity. When the old woman meets her great-granddaughter, they embrace because they felt they must, and their embrace is described as:

“There was a sound of bones colliding. Each felt how bony, angular and unaccommodating the other was and they quickly separated” (Fire on the Mountain, 40).

To Nanda Kaul, Raka was still an intruder, an outsider, ‘a mosquito flown up from the plains to tease and worry’ (Fire on the Mountain, 40) Nanda Kaul has chosen to spend her last years alone among the pines and cicadas, high in the mountains in a quiet house, wanting only to be left in piece. However, her solitude is broken with the arrival of her great-granddaughter, Raka.

The age-old institutions of marriage and family are under tremendous strain in Shobha De’s novels. The neo-rich Indians in her novels, particularly educated, beautiful and attractive and competent, confident and assertive socialite women seem to define marriage afresh, in which fidelity in married life is replaced by sexual freedom. Marriage to them is hardly more than a convenient contract to lead a comfortable and promiscuous life, which can be put to an end depending upon the whims of the partners. Her novel Starry Nights is a blend of the ‘mirror’ and the ‘vamp’ approaches to feminism. Both approaches launch a frontal assault on society and its various male-dominated institutions. An analysis of Shobha De’s novels

reveals that her women characters try to strike between instinctual needs and intellectual aspirations. They are bewildered when the existential absurdity of life is unmasked before them and when they face loneliness and lack of communication and are finally brought to mental crisis when masculine and institutional pressures are added to exacerbate them further.

On the other hand, most of the protagonists of Anita Desai are hypersensitive females. They are also hypochondriacs. Each is presented, as an inscrutable individual, enigmatic and eccentric. Neither are they chosen from the common rung of the society nor are their problems related to food, clothing and shelter. They are some sort of rebels and their rebellion is not so much directed against society as against individuals. Their problems are neither physical nor social but psychical and emotional. In dealing with the psychic maladies, Anita Desai strikes a new note. Her characters suffer from various complexes and mental disease, which impede the healthy growth of their personality.

It is interesting to note that a particular trait in a character, a tragic flaw develops into a psychic malady making the character neurotic and hysterical which in turn breeds a morbid and contrite temperament. Maya suffers from father-fixation, Nirode from claustrophobia and Dev, from Caliban complex. A unique feature of Anita Desai's characterization is her dexterous handling of objective correlatives. These objective correlatives project the alienation and identity of the characters. It is their state of alienation that motivates them to undertake a quest for identity.

Also, women in Shobha's novels symbolize the overpowering materialism and the lack of spirituality that characterizes the modern age. With the crumbling of moral and ethical values there is an inner conflict which drives the modern Indian women to take shelter in different identifies for momentary solace. Girish, the great art film maker, exhorts Karuna to take life more seriously and commit herself to some serious thing like cinema – "But life is about more than just goofy kids surf – boards. I want you to get involved. Commit yourself. Get into the mainstream 'The mainstream of what? Cinema? Life? I find all that very complex.'" (Socialite Evenings, 255) What Girish implies is that Karuna should take her role of Shakuntla in his film more seriously.

It appears that Karuna has just a formal relationship with her husband. Intimacy between the husband and wife is lacking for Karuna who never calls her husband by his name but derogatorily as 'Black Label'. Helena Cixous observes thus:

A male privilege can be seen in the opposition between activity and passivity. Traditionally, the question of sexual difference is coupled with the same opposition; activity /passivity." (Lodge 1989:288)

Anjali throws off the traditional conventions of moral values. She enacts a marriage of her choice with Abe. Karuna too discards conventions and she had extra – marital relationship with Krish. Even she dares to restrain her husband from a week long sexual orgy with Krish Kukherjee in Rome. As a house wife Karuna remembers her role.

“I felt like an indifferent boarder in the house, going through the motions of the house keeping and playing wife but the resentment and rebellion remained just under the surface, ready to break out at the smallest provocation.” (*Socialite Evenings*, 69)

Ritu exploits her sexual breakthrough, her female potentiality to keep her husband within her reach, within her control. Look, what she tells Karuna about her strategy. . . “ . . . make them feel you have done them a favor by marrying them – make them feel insecure. Let them think you’ll walk out on them if they don’t toe the line. That’s what keeps them in their place.”(*Socialite Evenings*, 86) The traditional society has assigned the role of providing security to the wife by the husband. The only thing which these emancipated women can do in a fit of boldness is to abuse the man in words which even coarse, illiterate women would not use in public. We have only to recall what Karuna tells when she meets him in the Oberoi Hotel and enquires about her friend Anjali, “Listen Asshole – Don’t give me your fancy lines. You are nothing but cheap male whore. Why don’t you leave Ritu alone?” (*Socialite Evenings*, 112) Also, Karuna thinks she has become one-up and vindicated herself as a woman by abusing her husband verbally when he comes with the proposal to remarry her,

“And you waited all this while to tell me. Just get the hell out of my house and life. I don’t ever want to see you again. I let you in this time . . . but never again I’ll call the cops if you try and invade my home in future.

You are even more of a warm than I thought. You
 deserve Winnie – I hope she’s got a wax doll of yours.
 I’ll send her some extra pins to stick into it. Now take
 your frigging pipe and out!?” (Socialite Evenings, 264)

For women like Anjali marriage also becomes a necessity because it not only provides them security, status and luxuries, but it also enables them to indulge in adultery, for adultery is possible only within marriage. It might begin as a possible escape from a ‘meaningless marriage’ as happens in the case of Karuna’s affair with Krish but once it is discovered she is advised against going on ‘guilt-trip’ by Anjali. Despite these facets of a woman’s personality, In Socialite Evenings Karuna fights her way up after her divorce, gets recognition in advertising and television productions and becomes financially independent. This novel of Shobha De presents the aesthetics of feminism and emancipation of women.

Socialite Evenings was Shobha De’s first experimental attempt at the vamp ideology. Anjali is the first sketch of Aasha Rani of Starry Nights. Highly attractive and charming, Anjali throws off the conventional moral values by way side as she seductively rises from her middle-class background to the upper-most rung of the society. Both of them revel in the orgiastic rituals. Her passion for sex is illimitable indeed as the novel bristles with her frequent sexual encounters. The range of her sexual exploits is bewildering from a die-hard rake Abe to an innocent, baby-faced Karan.

In Aasha's early teens her scheming mother pushes her in the never-ending gluttony of blue film and then through sex in the crass-world of Bombay cinema. Aasha's downfall begins as she rises in her career. Beautiful with a perfect and appealing figure, she finds herself in the hands of Kishanbhai, a small film distributor. He first exploits her physically, but later on finds himself in love with her. Meanwhile her mother, acting as her first-pimp, compels her to 'please' big personalities of cinema in order to get good roles. Rejecting his love she falls in love with the top star of cinema Akshay Arora. Later in her life she realizes that it all began as an infatuation towards him. It was his top position in the industry, his aristocratic manners, high standard of living that swept her off her feet. She admits: "I feel like a villager in his presence." (Starry Nights, 130) Being a middle-class woman her strong desire is to become an ultra modern by emulating his life.

Deprived of true love and sympathy, she seeks shelter in his bosom. Her yearning for freedom from the world of bondage seems obvious when she compares her mother to Akshay's brother. She thinks all her relatives are just the same.

"What do they care about the people who slave in the studios to make money for them. Nothing. But they only want to control their lives all right. They want to tell them who to marry, who to sleep with, who to act with, who to be nice to, who to ignore, who to snub."

(Starry Nights, 16)

Akshay, a typical representative of the society, has no courage to take a bold step. His wife Malini, who has already given up her career as a ghazal singer for her marriage, and who is repulsive of sex tries to get Aasha out of their life with the help of her friend Rita. A meeting is arranged in Rita's bungalow to humiliate Aasha. There Akshay's wife rebukes her and curses her to die as a spinster. Aasha, confident of her love, makes her realize that she herself is responsible to break the bond between her and Akshay for she does not greet him properly when he comes back home and does not give proper celebration in the bed. Akshay begins to feel Aasha's presence in his life possessive and embracing. So, he decides to get rid of her. He becomes afraid of her true love and manipulates against it. Her love for Akshay is from the depth of her heart. So, when he rebukes her and slaps her in an orgy, she remains silent and if she speaks it is only an apology. Crossing the limits of earthly love her ego remains untouched.

The feelings of compromise become prominent when, desperate and sad, Aasha is shown sympathy by Seth Amirchand, a member of the Legislative Assembly. She plays her part very cunningly to please him, and he receives a good impression of her. He not only provides her money but also helps her in getting into films. Aasha, still longing for Akshay's love, manages to attend the mahurat party, in which he is to come. But her friend Linda advises her to lay off, "keep some dignity yaar, don't go after him like a bitch on heat". (*Starry Nights*, 87) Lost in the pleasant memories of Akshay, Aasha thinks she cannot forget Akshay and the lovely days spent with him. In the party, instead of Akshay she meets Abhijit Mehra, the only son

of a top industrialist Amrish Mehra. She longs for a normal life and her heart craves for marriage and parenthood. That is why she rejects the offer of Abhijit who is attracted by her appealing personality. She asks him to find love in his family, his wife:

“you are not making love to me. You are screwing my image – my screen image. Get out of here, Abhijit. Go back to your wife and make a man of yourself. I have my own life to lead.” (*Starry Nights*, 97)

Obsessed with the thoughts of Akshay she catches him suddenly one day, begs an hour of him and even after his humiliation she gets the matter on once again between them. The feeling of victory of love makes her so crazy that she decides to leave her career to become his wife, the mother of his children.

She is upset by her mother's greediness and for the first time rebelling against the over-powering mother she bursts out:

“Money, money, money. That's all you think of. Will, I've fed up of being your money machine. I've done enough for everybody – you, Sudha and others – now, I want to live for myself and enjoy my life.” (*Starry Nights*, 106)

Since none of her plans work, the frustrated Aasha tries to commit suicide. As usual Akshay refuses all interviews and remains silent in every matter related to them. Betrayed by Akshay, Aasha reluctantly tries to find peace in her relationship with Abhijit who offers him a holiday in a distant land where nobody can disturb them.

They leave for New Zealand but his father surprises them by meeting them at New Zealand airport. He offers a big sum of amount to Aasha for leaving his son. Aasha at once agrees because she was never in love with anyone except Akshay Arora. Partially banished from India, Aasha goes to Wellington. There, an admirer proposes marriage. Bored, troubled and confused, she accepts the offer and becomes Mrs. Jammy Phillips. Far from the world of cinema she leads a family life with a farmer. Her life fills with love; satisfied with her present state of life she tries to forget the past. She does not want to even think of India. When in one and a half year, she becomes the mother of a beautiful girl child, she finds her life filled with every happiness of the world. To enjoy this important event of life, she decides that she will share the mutual trust and understanding – the most beautiful aspects of a mother-daughter relationship with Sasha, her daughter.

When Jay, her husband, proposes that she visits India with the child, she says:

“Nothing doing, no way. I never want to go back. And please don’t give Amma the news. I want to protect Sasha from her. I want to bring her up with all the love in the world. I never want her to meet her grandmother, never.” (*Starry Nights*, 130)

On reaching India she finds herself in totally strange circumstances and feels a kind of responsibility towards her “Appa” (father) who is back home and is suffering from illness. Amma has lost her dictator’s image and totally depends upon the mercy of Sudha, her younger daughter, who has skillfully taken Aasha’s place in Bombay

cinema. During her stay in Madras Aasha receives an invitation as the chief guest for the Mahurat of a film from her old acquaintance Rita. She accepts the invitation and as she steps into a blaze of flash inside the studio, she feels as if she had never been away. Everything comes back to her. The peculiar atmosphere of the studio, people crowding around, trying to touch stars, get near them, smell them. She thinks she missed them all. It is only after such incidents that it strikes her how much of an alien she was in New Zealand. She had tried to adapt, adjust, and accept. Now back in familiar territory she realizes how deluded she was. She prefers to stay in India, specially in the film society. Hay cooperates and leaves for Wellington along with Sasha. He gives Aasha a chance to fulfill her wishes, her responsibilities and above all to have a feeling of working and doing something in her life – a feeling of achievement. But soon, Aasha realizes that five years have changed everything in the world including Bombay cinema. She gets offers for the roles of mother or mother-in-law. The shock is unbearable to her and once again she is ready to have an adulterous relationship with the young producer Jojo for getting the main role. Meanwhile, she receives a call from Wellington from her daughter that Jay has an affair with her nanny. Confused and desperate, she feels shattered.

“Whichever way one looked at,” she thinks, “there was always a man in the picture. A man using, abusing and finally discarding a woman”. (Starry Nights, 157)

Afraid of failure and rejection she decides to find out the truth with Jay. On reaching Wellington she comes to know that her marriage is over. Once again she

confronts the problem of existence and belongingness. She is vexed with her relatives and dejected with her life. These problems haunt her during her return journey. Her unpromising state of mind makes her land in London and finds a job. She comes in contact with Shonlai, a high class call girl of London's political and upper class society. There she finds herself trapped in the web of Tamil terrorists. Having escaped from and horrified by the harsh realities of life, she returns to Madras, where she is welcomed by every member of her family. Her younger sister's inability to make name as a star disturbs her. Appa's faith in her gives her strength and courage to restart their old family film studio in Madras. Now she has existence, belongingness, and opportunity to do something creative in her life. Instead of escaping from her life's responsibilities, or yielding to the problems, Aasha chooses the right way of struggling and surviving through it. She realizes that her roots are very deep in the soil of India, specially in Madras where she can grow. The glittering world of cinema is in reality so ruthless, so miserable that it can shatter the moral values and innocence of any human being. But Aasha survives and achieves success in the end, after undergoing various experiences in her life. Karuna on the other hand discards the traditional role of a wife and fondly relishes the extra-marital relationship with Krish. Taking a lesson from her mentor, Anjali, Karuna brazenly adopts a militant attitude towards her husband when he tries to prevent her from enjoying week long sexual orgy with Krish in Rome. Anjali, Karuna and Ritu are the proverbial succubi who reign supreme in first signs of being a vamp artist in Socialite Evenings, in which the

troika of female characters symbolizes the absolute freedom of womankind from all types of patriarchal restraints.

For Anita Desai, the creative art is a secret art and English is the language of both reason and instinct, of sense and sensibility. These remarks illuminate one major aspect of Anita Desai's fiction – her ability to use language in an intensely poetic fashion to project the states of mind of her protagonists. The verbal texture of her fiction embodies the deeply personal vision of the writer and her protagonists. The novelistic techniques of both the novelists have been discussed briefly in Chapter IV of this dissertation.

In contrast with writers like Mulk Raj Anand and R.K Narayan, Anita Desai employs “the language of the interior” to delineate the inner tensions and crises in the lives of her characters. The problems of her characters are “existential,” not political or social. She herself confesses that she has not written the kind of social document that demands the creation of realistic and typical characters and the use of realistic and typical dialogue. She has always depended more on her uniquely private vision than on subjective rendering of external reality. By virtue of her distinct thematic concerns and “technical” innovations, Anita Desai occupies a unique position in the world of Indian writing in English. One of the most important aspects of her work is her ability to fuse form and content. This becomes clear when we contrast her with other Indo-English novelists. For example, a writer like Mulk Raj Anand lays more emphasis on the subject matter of fiction than on its form, whereas Anita Desai is more concerned with form and technique, even though she has her own distinct

thematic concerns. However, in her work one perceives the presence of a pervasive and controlling factor that fuses the different parts of the work into a unified vision. To her form becomes a mode of discovering the content.

It is clear that man-woman relationship seems of particular interest to her for in most of her early novels she writes on this theme. Her treatment of man-woman relationship is both artistically moving and psychologically sound. Father-daughter relationship is the leitmotif of Cry, the Peacock and Maya suffers from father fixation. Her neurosis is the result of her love-wish which she transfers from her father to her husband and which remains unfulfilled. Her neurosis is further heightened by her awareness of her horoscope and the macabre prediction of the albino astrologer, which leads to her killing Gautama and her committing suicide. If Maya Suffers from psychological alienation and Sarah from cultural alienation, the sense of alienation experienced by Sita, in Where Shall We Go This Summer?, is of different kind. Sita, a married woman in her forties, a mother of four children, pregnant for the fifth time, lives in a flat with her husband Raman, an upper middle class factory owner. Now the problem is, she does not want the child to be born. Nor does she like to abort it. Her quixotic wish is that she should keep it safely in her womb and prevent it from being born into this wicked world. Raman is unable to understand her. Their level of understanding is not of the same. Raman is pragmatic and outspoken whereas Sita is an introvert. Sita is a sensitive woman very much alive to the happenings around her, the cruel violence that she finds in the human and non-human world around her. She suffers from an existential predicament.

The temperamental incompatibility between Raman and Sita is brought out through a number of incidents in the novel. Sita suffers from an existentialistic predicament and wonders if the world is worth living and if there is any meaning for life. Sita wishes to escape the mundane reality of her existence in the company of her husband and her four children and tries to discover peace in her childhood home in the island of Manori. She expects a miracle that will “keep” her child unborn during her stay in Manori. The novel highlights the fact that Sita was always lonely. She did not enjoy the company of her father, brother, sister or her children. This predicament of Sita is the leitmotif of the novel.

The study reveals that the novel Fire on the Mountain is pervaded by an overpowering sense of loneliness and isolation in the deserted life of the protagonist, Nanda Kaul and her great-grand daughter Raka. It portrays a reverberating and pathetic picture of old age through the protagonist. Nanda Kaul is an old lady who lives a life of a recluse in her village at Carignano in the Shimla hills. Ramlal is the only other person in the house who helps and cooks for Nanda Kaul. She has preferred to live at Carignano because she does not wish her privacy to be disturbed at any cost. Nanda Kaul’s desire for privacy is so domineering that the very sight of the postman slowly approaching the house, irritates her quiet mind. The letter brought by the postman breaks the news of the arrival of her great-grand daughter at Carignano. This is the most unwelcome news to Nanda Kaul. She is living in an atmosphere of self-imposed exile at Carignano. Raka’s arrival at Carignano is a threat to Nanda Kaul’s consciously guarded ‘privacy’. Nanda Kaul’s alienation with her husband is

the most unpleasant fact of her life which she deliberately suppresses in the subconscious mind. Mr. Kaul was madly in love with a Christian lady whom he could not marry. Nanda Kaul endures all the sufferings in her married life patiently. The married life of Nanda and Mr. Kaul appeared quite attractive, at the beginning. But, for Mr. Kaul, a wife is a non-entity. Even her children were alien to her and that was why she was living alone. Raka too loves a life of loneliness: “Raka wanted only one thing – to be left alone and pursue her own secret life amongst the rocks and pines of Kasauli”. (Fire on the Mountain, 48). There is a similarity between Nanda and Raka but with a difference as well. Nanda Kaul was “a recluse out of vengeance for a long life of duty obligation and her great grand daughter was a recluse by nature, by instinct” (Fire on the Mountain, 48) Violence and death form an aspect of the theme of loneliness in the novels of Anita Desai. In Fire on the Mountain, she exploits the situations of Ila’s rape-murder and Nanda’s death to highlight the problems that confront women in a male dominated society. Exploration of this theme is the central focus of the novel. Nanda too suffers the psychological shock or rape and feels, like Ila, that her womanhood is defined and insulated. She realizes the helplessness of women in the world. The anger and pain with which Anita Desai narrates Ila Das’s rape and murder is a pointer towards universal violence against women. Anita Desai seems to suggest that loneliness is the psychological problem for all women – girls, spinsters as well as married women – and death alone serves as release from loneliness.

Anita Desai may not be a Radical Feminist, in the real sense of the term. But then, given the context, Anita Desai, the woman – novelist presents the woman's problems with such an understanding that she is feministic, to say the least. In the novels taken for discussion, Sarah is the only girl with an employment and that too, that of a teacher. The other women are housewives. By presenting the stereotype woman and her problems in an understanding and sympathetic way, she makes everybody realize the predicament of the woman, in a male-chauvinistic society.

She is neither a propagandist nor a satirist. Socio, psycho, philosophic dimensions in her novels are quite impressive. Woman is the centre of her novels and she does present the plight of the woman, the underdog and that makes her a feminist. The central image of the novel is the confrontation between life and death and the inability on Maya's part to accept them as they are. Her world is a world inhabited by animals; it is a close, cosseted world where pity and fear mingle to become terror not compassion – where the emotional fears she experiences cloud her sensibilities.

In Cry, the Peacock though the central section is narrated through Maya's consciousness, it attains objectivity in its narration of events, and her relation to other characters. In Voices in the City Nirode is first presented in his own right by the narrator but in the succeeding parts we see Nirode through the eyes of others, through Monisha's through Amla's and finally face to face with Mother - a relationship which he no longer has any courage to reject, but a tie which is snapped outside his own will. It has a multivalence of design. In Fire on the Mountain, the three sections of the book represent the relationship of the three characters to reality. Nanda Kaul wants to

shut out the world with a conscious effort at retreat. She is unable to relate to it any more, while Raka has never desired to establish any equation. Ila Das lives in a world of fantasy and hope and is finally destroyed by them. In this juxtaposition of the past and the present, relationships with the parents emerge in a clear light. Maya has been over protected and has never entered an Adit world. Nirode who had been close to his mother and at odds with his father is embittered and estranged from her after his father's death. He is caught in an unbearable love-hate relationship with her, wanting her love and his independence at the same time. His resentment is against the possession and sensuality of love and the way it destroys people instead of liberating them. He stems Amla's confessions of love and tells her to go home to mother and listen to her experience of love:

Ask her about the love that made her swallow father
whole, like a cobra swallows a fat, petrified rat, then
spews him out in one flabby yellow mess. Ask her
about the love that makes her perch on her mountain
top, waiting so patiently and surely for retirement and
tedium and the last wormy twisting of lust to send
Major Chadha ! – into her open arms. (Fire on the
Mountain, 190).

Amla questions the premises of her parents' choice of Jiban as a husband for Monisha and wonders:

Why had their father chosen him from amongst other young men surely known to him, or his friends and relations, whose names must have been proposed when word was sent around that the eldest daughter was to marry? Was it merely because Jiban was so unquestionably safe, sound and secure, so utterly predictable? Or was it because fathers did, unconsciously, spite their daughters who were unavailable to them? (Fire on the Mountain, 198).

And then there is also Dharma's relationship with his daughter who he had never wanted to change or slip 'out of the Chrysalis' (Fire on the Mountain, 227). Sita, in the novel Where Shall We Go This Summer? is unable to understand her father whose spell she begins to feel while he is alive and finds it difficult to discard even when he is dead. Finally, by returning to the mainland, she succeeds in discarding his overwhelming shadow but not his memory (Where Shall We Go This Summer?, 63). This relationship is not so dominant in Fire on the Mountain, though it does exist in a subdued manner. Nanda Kaul builds an imagery world round her father and the family and the fantasy she weaves reflects a desire to relate and to communicate; it also reflects her dissatisfaction with her own family life. Raka's silence and withdrawal is the direct result of a long chain of events – it is the result of her mother's nervous breakdown and her grandmother's 'heartless' exuberance. Caught between the two extremes, her natural instinct is to perfect her withdrawal.

The imagery of prey and predator is continued in Where Shall We Go This Summer? Sita's whole abhorrence of life in Bombay is triggered off by the violence around her. She doesn't want her fifth baby to be born for she has lost her faith in life's ability to continue – "for happenings were always violent" (Where Shall We Go This Summer?, 37). Her adult life contrasts sharply with her childhood faith that death could be dispensed with (Where Shall We Go This Summer?, 53). Now she sees the destructive element in her children's behaviour, she watches Menaka crumble a sheaf of new buds and unable to bear the sight of such "unthinking destruction" she calls out to her. Menaka had done it unconsciously, had not really meant to destroy anything at all. Sita's despair is related to this for "destruction came so naturally; that was the horror. . . . The creative impulse had no change against the overpowering desire to destroy" (Where Shall We Go This Summer?, 30).

In Where Shall We Go This Summer? Sita is upset by the sight of the crows feeding on a young, wounded eagle and tries in vain to protect it from them. This pursuit of the prey by the predator is horrifying enough even in the animal world, where perhaps it satisfies the need for food, but it acquires a new terror when transferred to the human world. When the young boys chase Ila Das Fire on the Mountain, they not only destroy her dignity but also expose her extreme vulnerability and their own thoughtless aggression. They underline the hostility which comes to them so naturally. Anita Desai comments, through her central characters, on the violence and aggression between men and women. She also comments on the narrow growing vision which blinds mankind and on the confrontation between inner and

outer reality, but her main preoccupation remains with the absurdity of human life, with the existential search for meaning in it and the inability of men to accept a religious solution. It becomes, in the ultimate instance, a question of reason versus unreason. Reason in itself is inadequate – therefore men turn to unreason. And those who like Gautama live merely by reason also die by it. Others who move towards self-knowledge and recognition of their true selves move towards it through unreason, by rejecting the pattern of normalcy.

Anita Desai lays stress on the landscape and co-relates it with the psychic states of her protagonists, she has rare gift of suggesting things. In order to throw clues to the action of the story, the novelist employs various devices such as flashes, asides and painting landscape. Anita Desai's technique is her natural outcome of her pre-occupation with the individual's psychology combined with her vivid awareness of the external world. She is always primarily occupied with the subjective experience of her people, their sensations in the presence of one another, and at the same time she is aware how she looks from the outside of their tone and manner, the setting in which they play their parts, and that which gives them an objective reality. It is, therefore, impossible for her to maintain strictly the point of view of any character, keeping to the subjective aspect of things.

Psychologically woman needs man's loving company and thus feminism cannot be anti-male and cannot be equated with Lesbianism. It is, however, believed that feminism must raise the 'women question' in all its aspects all the issues pertaining to the growth and grandeur of women. In the light of feminist critical

theory, Anita Desai's novels can be examined as the manifesto of female predicament. Cry, the Peacock discusses the mind of Maya in a feminine framework. Feminism is deeply rooted in the feeling and sensation whereas Masculine is into intuition and thinking. Maya and Gautama are opposed to each other and both of them represent the extremities of feminine and masculine principles. Maya feels destabilized and depotentiated because even after four years of marriage, Gautama has failed to fecundate. Maya's remarks to Kathakali dancers reveal her hatred of the masculine.

Anita Desai is a new generation of Indian writer who experiments with the themes of inner consciousness. She gives her readers valuable insights into the feminine consciousness through her memorable protagonists. In Where Shall We Go This Summer?, there is aching void in the life of Sita as a woman, a wife and a mother. Anita Desai's fiction inextricably fuses the tension between the tradition and modernity, individualism and social unity, convention and innovation and determines the dimension and direction of the themes. The plot is replete with symmetry and harmony pervading the events of the story.

Anita Desai marks a departure without trespassing into terra incognita and is happy to have women protagonists in her novels. Nanda Kaul's withdrawal from life and family is not the result of any existential realization of man's ultimate aloneness but she has just been 'reduced' to such a state. Anita Desai prioritizes the predicament of women and visualizes life for a woman as a series of obligations and commitments. Her young characters crave for women's liberation. Maya in Cry, the Peacock who is not mature and intelligent enough complains of being treated as a wild beast on a

leash which induces in her a humiliating sense of neglect. Maya is shocked by having a far-fetched difference between her lot and that of her brother, Arjuna, who is set free and enjoys liberty like a young hawk that could not be tamed, that fought for its liberty. Sita in Where Shall We Go This Summer?, wishes to have freedom and it is manifested in her fascination with the foreigner whom she meets on the roadside.

In Fire on the Mountain, there develops a critical situation when Nanda Kaul retreats to Carignano after allowing her husband to have a life-long affair with another woman. Though she does not follow the revolutionary path of Sita but feels that she could be 'shipwrecked.' No doubt, Anita Desai's novels epitomize the dynamics of the spirals of power-knowledge-pleasure. Anita Desai shows that power and sex are the two well-known aspects of interpersonal relationships.

Consequently, Anita Desai's Cry, the Peacock, Voices in the City, Where Shall We Go This Summer?, Fire on the Mountain, Clear Light of Day and In Custody – all are replete with a powerful description of feminine sensibility. Not only is this, even in her short-stories, the central theme is certainly the theme of feminine sensibility. Cry, the Peacock is a tale of Maya's love for Gautama, her husband. Deeply devoted and affectionate in nature, an over sensitized in mental proclivities, Maya requires a love partner with sympathies commensurable with her sensibilities. But the tragedy begins in her life because her husband Gautama does not possess those wide-ranging sympathies. In Voices in the City, Monisha is endowed with higher sensibilities, which is self-evident when she is attuned to music in the conference hall, "I wander in this labyrinth at will and blessedly we never touch, merely remain in mystic

communion with each other. I am willing to follow till I die.”(Voices in the City, 123)

In Bye-Bye Blackbird, there is a powerful encounter of the East and the West.

Whereas fascination for England has been presented through Adit and Dev, that of India through Sarah, Emma Moffit and Christine Langford. Disenchantment with England is particularly epitomized through Adit and Dev. However, throughout the novel, it is the feminine sensibility that dominates more than the other thematic strains.

Where Shall We Go This Summer? is again a very powerful novel delineating feminine sensibility. Despite the fact that this delineation is chiefly expressed through the projection of one single theme, the crisis of conscience and values, Sita, the female protagonist in the novel, dominates the entire theme of the novel. Anita Desai's Fire on the Mountain symbolizes feminine sensibility in a heightened way and Nanda Kaul, the protagonist of the novel, symbolizes the heightened feminine sensibility.

Anita Desai's Games at Twilight – a collection of short stories, is also a skilled record of the likes, dislikes, vanities, prejudices, loyalties, eccentricities and jealousies of feminine nature in particular. It is, of course, refreshing and enlightening to examine the thematic structure of her short stories such as 'Private Tuition', 'Studies in the Park', 'Surface texture', 'Sale', 'Pineapple', 'The accompanist' and 'A Devoted son' in order to comprehend Anita Desai's feminine sensibility as well as her fictional achievements.

Anita Desai's novels offer a rewarding study not only in the domain of socio-psycho activities but also in semantics and syntax. Her novels, synoptically speaking, offer a view of the long-smothered wail of a lacerated psyche of a female. They, of course, recount the harrowing tale of blunted human relationships. The fate of Maya, Monisha, Sita and Nanda Kaul remind us of Mr. and Mrs. Ramsay in Virginia Woolf's To the Lighthouse. Maya in Cry, the Peacock is married to an older man, a detached, sober, industrious lawyer, who is unable to recognize and understand the female sensibility. Monisha in Voices in the City is a psychic case. Her relationship with her husband is characterized only by loneliness and lack of proper understanding. Whereas her husband is a pseudo – moralist, a rotund, minute-minded and 'limited' official, always given to the habit of quoting from Burke, Wordsworth, Gandhi and Tagore, she herself gets bored of him. Ultimately she develops an incurable claustrophobia and commits suicide. Anita Desai's novels have been interpreted in a number of ways. Some have interpreted them from the standpoint of social criticism, whereas others from that of economic and cultural crisis. Some have traced linguistic inventiveness in them, whereas others find psycho-moral delineations. A perfect artist as Anita Desai is, her novels naturally offer a wide variety of social, cultural and psychological interpretations.

If a deeper analysis of Anita Desai's novels is made from the standpoint of feminine sensibility, without ignoring the human approach and the connected concepts attached thereto, then a stage where all the issues pertaining to women may appear to be related directly or indirectly to the crisis of conscience and values. The

theme of crisis of conscience and values is not a sporadic, a passing reference but a recurrent, a pervading strain in all Anita Desai's works. Voices in the City is a tale of struggle by men and women of Calcutta for higher life of conscience and values. Nirode, the protagonist, aspires for a life full of values. Monisha, another major character in the same novel, is enthralled by music and aesthetics. The recital of sitar transports her to a higher region of ecstasy and placid happiness.

Adit and Dev, Sarah, Emma Moffit and Christine Longford are the chief exponents of the East – West concord and discord in Bye-Bye, Blackbird. Emma and Sarah together are in love with everything Indian – the Himalayan flowers, the bandits of Rajasthan, the henna pattern on the palms of ladies, the perfumes of attars, monsoons and famines, items of food and music of Bismillah Khan and Ravi Shankar. It is also because they have an urge to move towards the higher side of life. In Clear Light of Day, Bim has many qualms of conscience and a woman who cherishes values as dearer than anything else.

Paulina Palmer in her Contemporary Women's Fiction: Narrative Practice and Feminist Theory argues that feminist fiction of the 1970s and 80s affirm the ideal of sisterhood and women's collectivity. Later fiction however focuses more on themes of women's betrayal. (Contemporary Women's Fiction: Narrative Practice and Feminist Theory, 127-28) Women in all cases are victims of male chauvinism and Shobha De shows this vividly through her descriptions in her novels. A typical male attitude to them is enshrined in Deb's assertions that "once a bitch, always a bitch" and "One bitch is as good as another." (Sultry Days, 154) Pratimaben, who meets her

Ahmedabad – based businessman husband, only once a week, calls him her ‘weekend husband’ and passes her time arranging ‘matkas and chatais with mirrors everywhere,’ associating herself with social work, and going on pilgrimages. (Sultry Days, 145) She also has plans for a boutique or an art gallery to make money by selling imitation dresses. “Everybody copies everybody else,” she would declare. “I can also copy from Film-stars-you know, what Madhuri or Juhi wears.” (Sultry Days, 146) Nisha’s mother was originally ‘far more subdued and silent.’ (Sultry Days, 20)

In Socialite Evenings the sisterhood motif is seldom portrayed favourably. David Tetzlaff in his essay “Popular Culture and Social Control in Late Capitalism” has discussed this aspect of resistance-culture. Tetzlaff argues that individualistic rebellion is constantly validated but rarely do these rebellions merge into a totalizing movement. (Popular Culture and Social Control in Late Capitalism, 67). “Talk of French perfumes, foreign holidays, jet setting lifestyles, designer clothes form the “atmosphere” in Socialite Evenings. In portraying a rags-to-riches romance in the stories of Karuna and Anjali, Shobha De glorifies material success, class mobility and glamour. The heroines “make it big” in spite of their lower origins which, Cranny Francis has pointed out, is an indispensable feature of the romance. Paulina Palmer on the other hand argues that novels which end on affirmation of values of a woman defined sexuality and acts of marriage-resistance are truly positive endings. (Socialite Evenings, 160-61) Karuna’s acceptance of single-woman status is an affirmation of her self. David Tetzlaff defines an oppositional culture as one which resists a primary form of power in effect at the site where it occurs (Quoted from The Fiction of

Shobha De: Toward a Feminist Romance?, 116). This argument illustrates Karuna's behaviour at the conclusion of Socialite Evenings. Karuna resents, resists and rejects (in that alliterative order!) male dominance where it is at its most effective: marriage and (mis)representation. Karuna refuses marriage and prefers to create her own representation. Indeed, it is this very self-affirmation through success that creates a self, personality and identity for Karuna. And since it occurs in traditional sites of male dominance (marriage or representation of women), it becomes a feminist stance. Shobha De has fully exposed the feminine world of the characters since for her, humanness should be identified with "femininity" because as Marilyn French observes: "A masculine world is less fully human than a feminine one." (Beyond Power: On Women, Men and Morals, 72) With dissident women like Karuna and Anjali oppressive gender roles will be deconstructed and women will take up a revolutionary role, flouting androgyny. A new generation of "wild," "lusty," and "wandering" women like those of Shobha De's female protagonists will be created who would "prefer to identify themselves as radical lesbian feminist separatists." (Feminist Thought, 102) Pornography in Shobha De's novels becomes a symptom and symbol of the female's defiance of a male-regulated female sexuality. Shobha De's women suffer in an androgynous world for they do not cherish genuine passions but only plastic passions which make them passive without a sense of purpose living in a frustrating world of anxiety, guilt, hostility, bitterness, boredom and resentment. These women cast off the conventional sense of morality, the old, tired and repressive sexual moves and revel in the erotic celebration of the body. Almost all her characters

have pre-marital sex. Sex is no longer a taboo for her women characters. The moment their marriages fail, her women characters go out in search of fulfilling new relationships. Also, she breaks the shackles of linguistic discipline by employing words of her choice, thereby liberating the language also from the male hegemony. Interestingly, her experimentation with the use of words and idioms from Indian languages in her novels adds to the charm of the novel. Shobha De succeeds in exposing the moral and spiritual concerns of the modern society in which an unfortunate woman longs for genuine love and real freedom.

The critical examination of the select novels of Shobha De and Anita Desai undertaken in this dissertation shows that both the writers have the gifts of exploring the subdued depths of women psychology and their chief pre-occupation in their novels is to analyze the complex human relationship in the patriarchal society, particularly, the nuptial relationship that is seriously affected by incompatibility in marriage. A study of the themes of their novels dealing with marital discord, isolation and alienation brings to light several interesting features of their novels including their attitudes towards marriage, feministic concerns, world views and their art. The protagonists in the novels of Anita Desai feel tormented by a sense of non-belongingness and isolation in all human relationships and their isolation is due to the awareness of their individuality and freedom. On the other hand the assertive socialite women in the novels of Shobha De are confident of facing the challenges of life. Marriage to them is hardly more than a convenient contract to lead a comfortable and promiscuous life. This comparative study reveals that a certain common pattern

running through all of them. The general pattern seems to be that of the protagonist as a victim of the male-dominated society trying to fight against all odd forces which work against them and resolve the issues in their own ways. The search of their protagonists is mainly for love, recognition and identity. It is hoped that this dissertation will provoke further reading and research and bring to light several new dimension to the study of their novels.

Chapter V

Agra gharana & areas of Impact

This chapter takes critical stock of the impacts of Agra *Gharana* on the major areas other than its main impact on Indian classical music scenes described in earlier chapter. The research carried out in this regard and detailed out in the chapter clearly indicates that the Marathi Stage Music and earlier Indian Film Music were the two major areas of impacts of Agra *Gharana*. In Bengal, the Nazrul geeti and Raga Pradhan had an impact of Agra *gharana* music and musicians.

Marathi Stage Music (which got developed as a semi classical form during the period 1910 to 1935) and Indian Film Music (which made beginning in 1931 with the release of first Indian Talkie Alamaara) both these new forms of creative expressions got developed with the immense and pioneering contribution from the singers, music directors, music teachers of Agra *Gharana* and the Agra *Gharana* itself. This chapter enumerates and explains contribution of the Agra *Gharana* through the singers, music directors and the music teachers. Before going through impact of Agra *Gharana* on major areas like Marathi Stage Music and Indian Film Music it will be important to dwell upon a question like - why Agra *Gharana* was found more suitable for these two new forms of creative expression? To answer this question one needs to look in to characteristics of art form of drama/film and Nazrul geeti and characteristics of Agra *Gharana* as follows –

Defining the essential nature of Drama, Bharata has made the following statement in the Natyashastra:

Natya is a representational statement (anukirtana) of the emotional states of this entire triple world.

Naikaantatotra bhavataam Devaanaam Chaanubhaavam,

Trailokyasyaasya Sarvasya Naatyam Bhaavaanukeertanam ||¹ (NMG I. 106)

(नैकांततोत्र भवाताम देवानाम चानुभावम, त्रैलोक्यस्यास्य सर्वस्य नाट्यम भावानुकीर्तनम् |)

¹ Bharat Muni, *Natya Shastra*, NMG I. 106

(Definition: There will be no one sided communication of emotions in this of yours or of Gods. The *Natya* in fact is depiction and communication pertaining to the emotions of the entire triple world.)

This definition is also applicable to art form of film as like drama it also depicts the emotional states of each and every of this world.

If one adopts this universal definition of drama and film as *Bhaavaanukeertanam* (representational statement of the emotional states) then the music required in all (Drama, Film, Nazrul etc.) these form must be capable of conveying emotions (*bhavas*) or must be such which gives first priority to conveying of the emotions (*bhavas*). Such music also required to be *Shabdpradhan*-dominated by meaningful words.

Here it is very important to analyze the functioning of the most important vehicle of emotions in classical music-the *Bandish* and *Agra gharana* and its characteristics in terms of emotions and expressions through *Bhaava* is very important. This could be pointed as follows:

5:1 Agra gharana-Bandishes, their significance to popular music

Different *Gharanas* have different approaches of using the *Bandish* of a *Raga*.

Agra gharana is known for giving utmost importance to the conveying of emotions underlying the words. For *Agra gharana* musicians, the *Bandish* is the primary vehicle to improvise and present a *Raga*.

The *Bandish* is the nucleus of phonetic and melodic material for the improvisation, with the *bols* of the *Bandish* being the main mode of articulation.

Mukhdabandi is another very interesting aspect of *Agra gharana*, which involves exploring additional *mukhadas* of the *Bandish* apart from the original *Mukhada*.

Here, a specific phrase from the original *bandish*/composition is transformed into a 'pseudo- *mukhada*' and further improvising is done around this new *mukhada*. It is as if an entirely new *bandish* is being sung.

In most of the *Gharanas* the importance of the *Bandish* is upto the *Mukhda* only. After which they sing or improvise the *Raga* note by note.

However in Agra *gharana*, the *Bandish* is treated like a plot of a drama or a theme, through which the essence of the Raga is presented.

That is why it is called as '*Rupakaalapti*'.

The Agra *gharana* musicians try to create various combinations of words, *Mukhdas* within the *Bandish* to make it even more interesting.

It is presented in a melodramatic manner. The *Mukhda* sometimes represents the main statement of the theme of the *Bandish*, and it is repeated with the help of various melodic and rhythmic patterns.

Thus the agra *gharana* singers make elaborate and abundant use of the lyrics of the bandish while singing as compared to other *gharana* singers who usually sing only *Aalaps* and *Aakars*.

Most of the times, the rendering of a *Bandish* by a proficient Agra *gharana* musician sounds like a story being told or a dialogue-taking place.

Sometimes, the musicians turn the song into a drama and utter the words as if being spoken which creates the melodramatic effect

For Agra *Gharana* singers, the meaning of the words play a very important role in rendering the compositions. It helps in the creation of the particular mood that is effectively conveyed to the audience.

Thus drama /film music required a music which conveys emotions (*bhavas*) to the audience and it required singers/music directors who are capable of providing such music and against this requirement Agra *Gharana* exactly offered this quality/capacity of conveying emotions (*bhavas*) effectively through its *Gayaki*. As a result we find that singers/music directors/music teachers trained under Agra *Gharana* were better equipped/suitable to provide music in drama or film form and they actually shaped Marathi stage music and indian film music to large extent. How this happened is described in this chapter as follows -

5:2 Natya Sangeet of Marathi theatre

Natya sangeet is a very distinctive genre of Marathi Stage. *Natya sangeet* itself contains various forms of Classical, semi classical, light, devotional, folk music etc. & still it remains an independent genre. *Natya sangeet* is performed in a way that it

remains in synchronization with *Raga* Music; the flow of the script of the play; enhances dramatic element and still the drama remains drama and never turns into a concert of classical music. Three major musicians of Agra *gharana* played very significant role in the historic development of Marathi Drama Music-*Natya Sangeet*.

5:2:1 Govindrao Tembe (1881-1955)

He was a great author, music critic, producer, Harmonium player, singer, actor and composer². His supreme virtue was a sort of eclectic aestheticism. He was not traditionally trained in classical music but was certainly influenced by Bhaskarbua Bakhle due to long association. Hence though his musical compositions relied on piano touch in music, he also resorted to *Dadra-Qawwali* forms and later classical *Raga* based tunes and compositions. The major contributor was Govindrao Tembe-a senior disciple of Bhaskarbua Bakhale. He brought about many changes in overall style of presentation of *Natya sangeet*. His outlook as realized in music could be described as purposeful, decorative, short winded and feminine. The tunes of the famous 'Sangeet Manapman' are evident of the same. This drama was a part of the Golden era of *Natya Sangeet* from year 1911-1920. Bhaskarbua was accompanying him in his musical journey, which followed further in 'Sangeet Vidyaharan' in 1913. In this Bhaskarbua helped him in selecting tunes. Interestingly, the selection of tunes in 'Sangeet Vidyaharan', show a clear shift in favour of major classical Ragas. One can say that Govindrao Tembe brought about an esteemable change in 'Sangeet Manapman' and reverted to classical music dominated model in dramas like 'Vidyaharan'. Many compositions and Ragas from Agra *gharana* were basis for the songs for these Dramas. The list can be seen in the chart to follow in the coming pages.

Govindrao composed music for quite a few number of musical Drama and Films (Marathi and Hindi) and received acclaim from audience and the critics.

All experiments gave different dimensions to the presentation of *Natya sangeet* as a whole, thus Tembe is honoured as 'First Music Director' of Marathi *Natya Sangeet*.³

² Sangoram, Shrirang, Aaswaadak Sangeet Samiksha, page 97

³ Bapat, Sangeeta, Research paper seen on Website: <http://musicmumbai.sndt.ac.in/> on 1st Jan, '14.

5:2:2 Bhaskarbua Bakhle (1869-1922)

Bhaskarbua was trained under three stalwarts of music: Faiz Mohammed Khan, Natthan Khan, and Alladiya Khan. The first two were related to the Gwalior and Agra *gharanas*, respectively. At the time, dabbling in other kinds of music was against civil custom. In such a situation, plunging into an area of dubious reputation as *Natyasangeet* for the purpose of new creativity was an action that required courage. On the one hand, he had such a great reputation among classical musicians that Rajabali Khan of Dewas would say, “The Hindus produced just one musician, Bhaskarbuva Bakhle, whom all Muslims looked up to⁴.” A prestigious singer of the Patiala *gharana* of Punjab had also acknowledged his superiority. Though he was at the apex of prestige, wealth, and honour, it was natural for him to turn to *Natyasangeet* as a challenge to his creativity. In the society of experts on music, it was not a task for the feeble at heart.

Sangeet Swayamvar (1916) was the play that Bhaskarbuva emerged as a capable music director. The revolution started by this play in the field of classical music in western India, especially Maharashtra, was a ground-breaking event. After this play, the verses of this play brought fame and reputation to Indian classical music. Long before this play, the verses in plays were dominated by the literary and semantic aspect, rather than the music. As a fallout of the melodious voices of the actors and a specific way of uttering words and other aspects, *Saki*, *Dindi*, *Anjanigeet*, *Ovi* and other forms were sung in a limited but popular manner. A revolution came about in it and the tunes of the screen became more attractive to the audiences and actors, which included lovely tunes from Persian and Urdu languages. Thereafter, tunes that were in accordance with the sentiment in the verses and musical compositions were being searched for by *Sangeet Natak* dramatists. Later on, emphasis was placed on having novelty and elaborative scope in the tunes. Bhaskarbuva's disciple Govindrao Tembe's play, '*Manapmaan*', contained poetry and the sentiment hidden in the prose in it and complementary *raga* compositions. *Thumri* of the *Purab Ang* and *Kajri* were used. Govindrao also made use of *ghazals* and composition of the kind we have today.

In this age of transition, the play, *Sangeet Swayamvar*, enabled Bhaskarbuva to tread new ground in *Natyasangeet*. *Natyasangeet* was now supported by not just *thumri*,

⁴ Bakhale, Janaki, *Two men and Music*, p. 276

ghazal and *dadra*, but *bada khyal* and *chota khayal* and *dhrupad* were also cleverly introduced into *Natyasangeet* by Bhaskarbuva⁵. The verses brought over from *bada khayal* a change was made in the *laya* and *theka* to endow them with mass appeal. Some compositions of *bandishes* were used on an as-is basis. *Dhamar*, *Dhrupad*, *khyal*, *garba*, Punjabi tunes, *hori*, *thumri*, *taranas*, *dadras*, unknown *ragas*, traditional Marathi verses, and so on were the special compositions he rained upon the audience through *Sangeet Swayamvar*. Some 52 of those compositions are based on the following *ragas*: Yaman, Bhupali, Jayjaywanti, ... and so on. In all 39 unknown *ragas* were used to compose dramatic verses by him. These *bandishes* were obtained from Faiz Mohammed Khan (Gwalior-Agra), Natthan Khan (Agra) and Alladiya Khan. A majority of the compositions belonged to the Agra *gharana*. It is important to note here that Faiz Mohammed Khan was born to the daughter of the pioneer of the Agra *gharana*, Haji Sujan. From Alladiya Khan's Jaipur-Atrauli *gharana*, a branch of the Atrauli *gharana* had merged with the Agra *gharana*. Therefore, it won't be amiss to say here that most of the *bandishes* that Bhaskarbuva used were obtained from the Agra *gharana*. From these *bandishes*, the semi-classical verses were obtained from either Natthan Khan or collected by Bhaskarbuva himself.

Hardcore *raagdari* (Indian raga-based classical) and difficult compositions as *dhrupad* and *khayal* were made to appeal to the masses, which was an enormously difficult task accomplished with effortless ease by Bhaskarbuva. For example, the *dhrupad* in Bhupali *raga* learnt from Natthan Khan, which was set to *Pancham Savari taal* of 15 beats, was set to the 16 beats of *Addha Tritaal*. '*Phulvan sej savaru*' was now hummed as '*Srujan kasa man chori*' in every household. The *bada khyal* of the 14 beats *ada chautal* of the *Sur Malhar raga*, '*Garjat aaye*', was converted into the 16 beats of *Addha tritaal* of '*Anrutachi Gopala*' by him⁶. Many such verses and classical and semi-classical compositions heard in Punjab, Sindh and other regions were taken to the masses by him. An important contribution in this success was made by Bhaskarbuva's disciple, Bal Gandharva. Bal Gandharva's capacity for bringing about a transformation was obvious in his singing for *Swayamvar*. Bakhle had selected some samples of dignified *khayal* music, which were provided to Bal Gandharva along with the original *raga* compositions the verses were based on. With this equipment, Bal

⁵ Datar, Shaila, *Dev Gandharva*, p. 129

⁶ Datar, Shaila, *Dev Gandharva*, p. 130

Gandharva displayed in great style his ability to latch on to a new musical idiom with characteristic ease and still manage to improvise. In *Swayamvar*, he not only latched onto the *raga* music essentials but also managed to make way for a balanced sweetness in lieu of the high seriousness of classical art music. He neither impatiently disregarded *raga* regulations nor hastily attempt to create something wantonly sensational. His contemporaries would place a premium on an intense emotionalism in Music and achieved it through the use of musical pathos and aggression. Bal Gandharva, on the other hand, employed subtler shades of restrained eroticism – and melody. Therefore, his renderings of *Bhimpalasi*, *bageshri*, *Bhairavi*, *Yaman*, *Bhoop*, *Kafi*, *Mand*, *Piloo* and other similar *raga*-moulds were easily understood and appreciated. The process required greater sophistication than is usually ascribed.

The enormous success of *Sangeet Swayamvar* was to a great extent on account of the sound training provided to Bal Gandharva by Bhaskarbuva Bakhle in the language of classical art music. The difficult training for Bal Gandharva was delivered over six months. During the training, Bhaskarbuva took into consideration the essence and vocal capacity of Bal Gandharva's voice and without teaching him the grammar of the ragas, and made him learn by heart classical *bandishes*. Thereafter, he set Bal Gandharva free to sing as per his imagination. Therefore, it was after *Swayamvar* that Bal Gandharva's music became less intuitive and deliberately artistic. The great impact of Bakhle's methodical and intensive training was palpable even years after, when Bal Gandharva came into his own, belting out stage song couplets in quick succession in his solo concerts. It was obvious that Bal Gandharva inclined toward classical music after *Swayamvar* and brought about a way to present classical music to the masses in western India and Maharashtra.

After *Sangeet Swayamvar*, and later *Draupadi*, the status of *Natyasangeet* rose to a new high. On account of *khayal* gayaki, and particularly the *bandishes* of the Agra *gharana*, *Natyasangeet* was accorded the status of *Baithak* music (music that audiences sit down to listen to⁷). On account of these verses, several ragas such as Desi, Kafi Kanada and Sindhura (especially those of the Agra *gharana*) became popular in Maharashtra and western India. Through the verses in the plays, the

⁷ Samant, Bal, *Marathi Natya Sangeet*, Page 21.

layman was now able to recognise various ragas⁸. These verses were sung by not just the Marathi but also the Parsi, Gujarati and Sindhi audiences. The actual magician in all of this was, of course, Bhaskarbuva Bakhle. Bhaskarabua's classical concert used to be full of bliss and emotions. He had a vast repertoire of classical genres such as *Dhrupad*, *Dhamar*, *Tappa*, *Khayal*, *Tarana*, *Thumri*, *Lavni* etc., and had a huge collection of *Bandishes*. This repertoire was great source of influence on his creations in Marathi Sangeet drama. Further his legacy was effectively carried forward by his disciples such as Bal Gandharva, Master Krishnarao, Bapurao Ketkar and Govindrao Tembe. Further other musicians of Agra *gharana* such as Ram Marathe, Govindrao Agni, Jitendra Abhisheki successfully reached up to the masses.

5:2:3 Master Krishnarao Phulambrikar (1898-1974)

He was a very popular *Khayal* singer of rare calibre and a prominent disciple of Bhaskarabua Bakhale. Like Govindrao Tembe, his career also spanned over to the Film era. In fact, beginning as a composer of stage music around 1923 (though composed only one song in Sangeet Draupadi on Guru Bhaskarabua's instructions) he turned into a film music for Prabhat in the thirties and again returned to stage music in big way under the banner of Natya Niketan from 1942.

He was perhaps the first prolific music-director understood in the modern sense of the term. In the context of Marathi stage Music, it meant going beyond the phase of tune selection and composing fresh, new tunes as per demands of song situation. However, during the early Bal Gandharva phase, he did not alter the format of stage music established by his Guru Bakhale and hence relied on classical music of *Khayal* and non-*Khayal* variety. The newness of his music was fully felt in 'Kanhopatra'(1929) where the tunes he composed for the traditional devotional compositions i. e. *Abhangas*, simultaneously made them more musical and musically more expandable. The traditional devotional music with traditional tonal moulds existed in Marathi stage music. Krishnarao made it more effective and ensured the desired musical impact by enriching the musical qualities of the compositions. The very base of classical and semi classical music was never forgotten in his creations.

⁸ Sangoram, Shrirang, *Aaswaadak Sangeet Samiksha*, page. 115

Master Krishnarao's music for '*Kulvadhu*'(1942) of M. G. Ranganekar, proved to be a resounding success. Here it is worth mentioning that before '*Kulvadhu*', he had scored both efficiently and meritoriously for Prabhat Films and had then come back to Stage music in Ranganekar's ventures. Here, amongst his singers, Smt. Jyotsna Bhole was a new name. She was disciple of Khadim Hussain Khan of Agra *gharana*. Ashok Da. Ranade says, Jyotsna Bhole's contribution stands extraordinary. She proved a very efficient vehicle of a new musical idiom in addition to being a capable heroine of modern music-drama of social content for over twenty five years.

Among others from Agra *gharana* who contributed to Marathi Sangeet Natak were Ram Marathe (disciple of Master Krishnarao Phulambrikar, Jagannathbua Purohit & Vilayat Hussain Khan-all Agra *gharana*), Govindrao Agni (disciple of Khadim Hussain Khan) and Jitendra Abhisheki (disciple of Azmat Hussain Khan and Jagannathbua Purohit). These all three were great exponents of Indian classical Music and represented Agra *gharana*. Musicians like Keshavrao Bhole and Vasant Desai were not trained in traditional classical music but were influenced by many Agra musicians. Vasant Desai had assisted Master Krishnarao for very long period of time in Prabhat Cine company also. Moreover many composers not belonging to Agra *gharana* in any respect, were inspired either by using traditional Agra *Bandishes* or even the traditional Agra *ragas* in their composition making. The information of the same is displayed in the table mentioned in the chapter.

5:2:3:1 Master Krishnarao-Marathi *Natyasangeet* and Cine *Sangeet*

After obtaining formal training in the Agra *gharana*, Master Krishnarao made important contributions in *Natyasangeet*, Nava *Natyasangeet* (modern approach), *Raga* Ranjani Bhakti *Sangeet* (devotional music coloured by *raga* melody), film music, experimental music and so on. Pt. Bhaskarbuva Bakhle's day-and-night training resulted in his obtaining a treasure trove of knowledge of the art of singing, which he employed consistently in creating experimental compositions. In Marathi *Natyasangeet*, the credit for the creations between Pt. Bakhle and Pt. Vazebuva's traditional method of composing *Natyasangeet* and Pt. Jitendra Abhisheki's ultramodern use of *Natyasangeet* goes to Master Krishnarao. Pt. Bhaskarbuva has said about him that he completed studies for 10-12 years in just 4, which was made

possible by his extraordinary intelligence and talent. It influenced not just his solo singing but is visible in his compositions for such various applications as *Natyasangeet* and film music. Renowned music critic Dr. Shrirang Sangoram says that Master Krishnarao's *bandishes* were not as strong in their language aspect and though they contained grammatical mistakes to an extent but his skill at composing extempore was unique. He would have consistently been composing, marrying the *swaras* to the *layas*, and it was through that he composed music in various musical genres, *bandishes* of *khayal*, *jod-raga* compositions in a very spontaneous manner. He created many *khyal* compositions that would inspire the audience to dance.

5:2:3:1:1 *Natyasangeet* and New Creativity

Master Krishnarao's compositions bear the influence of proper *bandishes*, *ghazals*, *thumri*, traditional *kirtan* verses, some *Carnatic* tunes, and such other genres, on which was imposed *Natyasangeet* to create unique compositions. Pt. Bakhle, Pt. Vaze, and Govindrao Tembe were the cornerstones of such compositions. But Master Krishnarao created self-created, independent tunes to make a unique beginning and opened new doors in the area of mass music.

According to the late Baburao Joshi, “Creating independent compositions, the tradition of creating *Natyapadas* was first started by Master Krishnarao⁹.”

All of Master Krishnarao's compositions were based on *raga* music, and he knew exactly where and how to use them. He continued the tradition of Bakhle, but he did not blindly copy him. He kept the foundation of the guru tradition and its spirit alive in composing for the play 'Sangeet Kanopatra', which departed from the *khyal*-based traditional bhajan style and had a modern form. The extension of that music was transformed into Pt. Bhimsen Joshi's 'Santvani'. All of Maharashtra derives inspiration from and the complete base for modern bhavgeet from Master Krishnarao's compositions. In many verses of *Natyasangeet*, Master Krishnarao made the stanzas of old *Natyasangeet* more suited to the taste of modern audiences. For example, the composition in *Sangeet Saubhadra*, “*Balsagar, tumhi vir shiromani*’ based on *Bhimpalasi*, ‘*Ba-la-sa-ga-ra*’ were rendered as ‘*Dha-Ni-Dha-Pa-Ma*’. In the *Aaroh* of

⁹ Sangoram, Shrirang, Aaswadak Sangeet Samiksha, page. 145

Bhimpalasi, the *dhaiwat* is either *varja* (omitted) or very weak. But here, the first letter of the verse itself is rendered in *Dha* in the *Mukhda*. Raga-rup has been given less importance than the *Bhava-rup*, which was welcomed by thousands of lovers of music. In *Bal* and *Sagar*, consecutively heavy notes and in *Sagar* a *murki*-laden out of *swar aalaap* to welcome the Sam a royal welcome has been provided, it seems. And on the word 'Vir' this tune conveys with great spirit the joy of *Bhimpalasi* to the minds of the audience and at the end of the composition, the words '*Visruniya gela*' are rendered in sinuate *avrohi taan* as if to welcome the *Mukhda* in a novel manner. *Chhota khyal* is the base of the singing style (*gayaki*) but its inertia is not observed here. But the form of composition is even more facile than that of traditional *Natyasangeet*. This composition is from his earliest days as a composer of *Natyasangeet*. The transformation of sacrosanct *bandishes* into such a form with mass appeal was possible only on account of the genius of Master Krishnarao. *Pahadi*, *Maand*, *Jila Kafi*, *Pilu*, and such other semi-classical ragas have been given an honoured status in *Natyasangeet*. But Master Krishnarao applied his composing skills to bring them an even higher status. The colour and style of the *raga* Bhairavi was painted in the colours of the rainbow using *raagdari*, *Natyasangeet*, film music, *abhangas*, *Bhakti Sangeet* and all such forms by means of his own creativity in varied forms. In the play 'Amrutsiddhi', 'Hi *Samaj Tava Kutil Chaturae*' wherein Bhairavi has been adorned with the combined make Sangeet Menaka, Nachadeva Visarle Mi, the sentiment of repentance, '*Bola Amrut Bola*' in Sangeet Kulavadhu generates enthusiasm by means of the composition, and in the film Kichakvadh, '*Dir-Dir-Tanom-Ta Na Na de re Na*' is the group song composition that Bhairavi herself and the audience also start dancing. The composition '*Haasat Naachat Jaw*' of the film Gopal Krishna uses Bhairavi to create an experience of great joy and a happy ending. Behind these miracles, Pt. Bhaskarbuva Bakhle's training has made a major contribution.

Researcher feels that, these creative changes can be attributed similar to the tendency of doing experimentations by Agra *gharana* musicians to create new Ragas in popular Ragas, through making minor changes. e. g. Bihag to Malti Bihag (adding *Komal Nishad*) etc. The Bandish presentation, and improvisations through '*Bol ang*', permeance (*Prastaar*), creating various *mukhadas* within the *bandish* etc are the

specialities of Agra gharana were effectively used in making of *Natya Sangeet* songs and its presentation¹⁰.

It is important to note here that the verses in the plays have to be presented using music that is conducive to the meaning of their words. Only in the Agra *gharana* are the words adorned within the *bandish* in the unravelling of the *raga*. This special training in the *Bol Ang* was taken by him from Natthan Khan. Under the direction of Bhaskarbuva, Bal Gandharva used it to conjoin words with the music in *Natyasangeet* by means of his uncommon talent and took it to the masses in not only Maharashtra but all over western India.

Following is the list of *Natyasangeet* compositions, based on Agra *gharana Bandishes* and/or composed by Musicians of Agra *gharana*. The researcher has made this effort after prolonged interactions with Mukund Marathe, Shaila Datar, Vikrant Aajgaonkar, Raghavendra Bapat and other sources such as books and articles.

List of *Natya Sangeet* songs based on Agra *gharana Bandishes*:

Sr.	Natya Geet	Original Bandish	Raag	Composer	Sangeet Natak
1	Nrupakanya tav jaya	Na maro pichkari	Bhairavi	Bhaskarbua Bakhale	Sangeet Swayamvar
2	Disla jari Durjan	In durajan logan ko	Multani	- " -	- " -
3	Amar aj vapudhar	Pavan chalat aali kiyo	Paraj	- " -	- " -

¹⁰ Datar, Shaila, as interviewed on 18th September, 2014

4	Twara kara natha	Eri maika	Desi-Barwa	- " -	- " -
5	Prem nach jaai	Kaun gat bhayi	Bageshree	- " -	- " -
6	Aji Radha bala	Amalara mata	Deshkar	- " -	- " -
7	Ja bhaya na mama mana	Sa sundar badan ke	Malkauns	- " -	- " -
8	Srujan kasa man chori	Phulavan sej sanvaaru	Bhupali	- " -	- " -
9	Anrutachi Gopala	Garajat aaye	Soor Malhar	- " -	- " -
10	Ramani majasi nijdham	Mathura na jawo mora Kanhz	Poorvi	- " -	- " -
11	Kanta majasi tunchi	Saanchi kahat vaaki	Sarang	- " -	- " -
12	Naath ha maza	Harwa mora	Yaman	- " -	- " -
13	Roopbali	Kaun tarah se tum	Kafi	- " -	- " -
14	Vairi marayla	Krishna Madho Ram	Malkauns	- " -	- " -
15	Bol Hoil fol	Pee ki boli na bol	Mishra Piloo	- " -	- " -
16	Tu ka vadasi mala	Tu hai Mohammadsa	Suha Kanada	Master Krishnarao	Sangeet Vidyaharan
17	To krutant tuj kari	Eri jasoda tose	Sohini	Bhaskarbua Bakhale	Sangeet Draupadi
18	Raja fasavi mulanna	Naino ke (Nand ke) khilari	Khamaj	- " -	- " -

19	Ha hinwal jari faar	Aaj anand mukhchandra	Zila Khamaj or Khokar/Champak Bilawal	- " -	- " -
20	Namavito mama	Saiya paro nahi mori paiya	Gaud Sarang	- " -	- " -
21	To din aathwa	Mhare dere aawo	Desi Todi	- " -	- " -
22	Nayani ti hi naahi	Achal raho raj	Jayjayvanti	- " -	- " -
23	Laajavile vairyala	Jhanjh mandilara	Bhupali	- " -	- " -
24	That samaricha	Dheeth langarwa	Hameer	- " -	- " -
25	Ahankar maza	Dindodan baaje	Desh	Master Krishnarao & Bal Gandharva	Sangeet Vidya Haran
26	Dhanvar virahit	Teekhe nain chitavat	Sindh Bhairavi	- " -	- " -
27	Ahankar maza	Niranjan keeje	Desi-Huseni	- " -	- " -
28	Premdan Madyapan	Endi endi gaili	Vasant	- " -	- " -
29	Madya vapudhar	Kaahe ab tum aaye	Sohini	- " -	- " -
30	Takamaka paahi	Piharawa tihari	Yaman	- " -	- " -
31	Gunavati Kanta	Kar so le aaye gaduva	Bahar	- " -	- " -

32	Kach sakha yam gruhala gela	Saanvariya man bhaya	Poorvi	- " -	- " -
31	Laanchhan daya hi	Kaanan suniye	Suha Sugharai	- " -	- " -
32	Charan chapal	Pavan chalat aali kiyo	Paraj	Govindrao Tembe	Sangeet Manapmaan
33	Paahi sada mi	Paani bhareli	Mishra Gara	- " -	- " -
34	Dhani mi pati	Prabhu udugan ginat	Bhupali	- " -	- " -
35	Prembhawe jiv jagi ya	Hu to jaiye	Jaunpuri	- " -	- " -
36	Mruganayana rasik	Bandhanwa bandho	Darbari	Gandharva Natak company	Sangeet Sanshay Kallol
37	Dhanya aanand din	Aaj anjan dijo	Sarang	- " -	- " -
38	Kutil hetu tuza	Kar so le aaye gaduwa	Bahar	- " -	- " -
39	Hi bahu chapal varangana	Koyaliya kuk sunave	Khamaj	- " -	- " -
40	Jaldhar ghanbhar	Giridhar brijdhar	Darbari	Shripad K. Kolhatkar	Mooknayak
41	Hoy Sansar taru	Aaj Nandlal sakhi	Bhairav	- " -	- " -
42	Pranam karuni jagata	Gulab motiyan	Bhankhar	Master Krishnarao	Amrutsiddhi

43	Dhanya tuchi kanta	E bare saiyan	Nand	- "-	- "-
44	Laage hridayi hur hur	Eri aali Piya bin	Yaman	Gandharva Natak company and Bai Sundarabai	Ekach Pyala
45	Gun gambhira	Babul mora	Bhairavi	- " -	- " -
46	Jhani de kar yaa	Mundari mori kahe	Adana	- " -	- " -
47	Asara pasara shoonya Sansar sara	Banao Batiya	Bhairavi	Heerabai Barodekar, Sawai Gandharva, Sureshbabu Mane, Keshavrao Bhole	Sadhvi Meerabai
48	Jay Gauri hara	Le ja sandesawa	Bairagi	Ram Marathe	Mandarmala
49	Hi mata maj pyari	Ratiya mai jaagi	Nayaki Kanada	Manikrao Thakurdas	Sangeet Baiju
50	Priyakar vash majla	Ban ban ban aaye	Bageshree	Master Krishnarao	Sangeet Menka

Note:

- 1) Many of the *Natyageet padas* are exactly copies of the original *Bandishes* of Agra *gharana*.
- 2) Though some of above *Bandishes* are borrowed from other *Gharanas*, they are popularized by Agra musicians.
- 3) A few of above *Bandishes* are traditional *Thumris*, which are regularly performed

by musicians of Agra *gharana* and they are part of Agra *gharana* repertoire.

Ragas like *Nand*, *Salag varali*, *Rageshree*, *Jogkauns*, *Gawati*, *Sawani* were introduced in *Natya Sangeet* by modern music directors of *Sangeet Natak*.

In the period after *Swayamvar*, Ramkrishnabuva Vaze (1871-1945) of the Gwalior *gharana*, provided tunes for almost 12 *Sangeet Natak*s. Under the influence of Bhaskarbuva, he also bestowed on the verses in drama the form of *Baithak* of *Khyal*.

He continued Bakhle's practice of selecting powerful music of the classical vintage with his penchant for little-known *ragas*.

Among the rare *ragas* such as the *Kanada* varieties, *Bihagada* and so on, he also made use of the Agra *gharana*'s versions of rare *ragas* such as *Nand*, *Khambavati* and *Rageshree*.

Following into the footsteps of Bakhle, he introduced new *Theka* patterns of original *khayals*. In the selection of tunes, he continued improvising and thereby we find that he liberally put to use *khayal*, *dadra*, *tappa*, *thumri* and *qawwali*.

After Tembe, Bakhale and Master Krishnarao, musicians of Agra *gharana* like Vasant Desai (Hindi film fame), Ram Marathe, Govindrao Agni and most important Jitendra Abhisheki also contributed to Marathi *Natya Sangeet*.

5:2:4 Ram Marathe

Ramchandra Purshottam Marathe (1924-1989) began his early career as an actor-singer in films produced by the Prabhat company. His formal training in music assumed a definite direction when he came under the tutelage of Master Krishnarao Phulambrikar of Agra *gharana*, followed by Mirashibuwa of Gwalior and Vamanrao Sadolikar of Atrauli-Jaipur. His quest for widening his musical horizons culminated in a long-lasting discipleship (15 years) under Jagannathbuwa Purohit ("Gunidas"). Further he took lessons from the greatest Guru of those days and a stalwart of Agra *gharana* Vilayat Hussain Khan. As a consequence of his broad training and background, Rambhau's music integrated the best of Gwalior, Agra and Jaipur styles. Rambhau was a stalwart in the field of Marathi *Natyasangeet*.

In total he produced six Dramas as a music composer and singer namely, Megh Malhar, Suvarnatula, Mandarmala, Rangaat Rangala Shreerang, Jai Jai Gauri Shankar, Madanaachi Manjiri.

He introduced Ragas like Savani, Basant Bahar, Jogkauns, Ahir Bhairav in the compositions with a flavor of Agra.

He joined Sagar Film Company in 1933 and acted in Mehboob Films like “Manmohan”, “Jagirdar” and “Vatan”. Subsequently he joined Prabhat Film Company in 1935 & acted in “Gopalkrishnan” under the direction of renowned Director Shri V. Shantaram. He was with Prabhat till 1940 and acted in number of Prabhat films notably “Admi” (Hindi) and “Manus” (Marathi). He acted as child prodigy/actor in more than 16 films.

5:2:5 Jitendra Abhisheki (1929-1998)

Jitendra Abhisheki was a most gifted Hindustani classical vocalist, was born on 21st September 1929. He belonged a priestly, cultured and music loving family. He was initiated into the world of classical as well as devotional music from tender age, started taking lessons from Girija Kelekar-a disciple of Vilayat Hussain Khan, of Agra *gharana*. He learnt some beautiful *Khayals*, *taranas*, improvisation techniques etc. This is how his very basis of Agra *gharana* was established in his singing. Later he started his training under the renowned Agra *gharana* musician Azmat Hussain Khan. He learnt some precious music comprising of rare and popular *Ragas*, compositions in most stylish manner. The young talented Abhisheki absorbed the *Gayaki* with least efforts and started performing the style of Azmat Hussain in various conferences. Azmat Hussain was one of the greatest exponents of Indian classical and was having vast repertoire of *Ragas*, compositions. He was a poet par excellence. These qualities and the typical traditional and classic approach in performance was aptly absorbed by Abhisheki, which later gave him name and fame. Azmat Hussain taught him in most scientific manner, included voice culture, clarity in pronunciation and use of vowels, crystal clear *Taans*, various patterns of *Paltas* and *Taans*, aesthetical use of the words etc. This made his music very meaningful, full of emotions and intellectual. The very style of Agra *gharana* with some different approach could be witnessed in his singing. Azmat Hussain also taught him the

'*Merukhand*' style of Kirana *gharana*. Thus Abhisheki's music became unique blend of slow improvisation of Kirana with *Bol ang* of Agra *gharana*. Later he began studying under Jagannathbua Purohit, a leading disciple of purist classical Guru of Agra *gharana*, Vilayat Hussain Khan. The emotional content, *Pukar*, other nuances, traditional as well as new composition were passed on by Jagannathbua to Abhisheki.

5:2:5:1 Jitendra Abhisheki and Natya Sangeet

Stalwarts like Bakhale, Vazebua, Master Krishnarao, Tembe and many others contributed to Marathi *Natya sangeet*. It lost its popularity due to difficulties in finding singer actors and running theatrical companies in competition of films, which were becoming popular. When Jitendra Abhisheki as a composer, arrived on the scene, musical theatre was almost breathing its last. Abhisheki heralded a revival with his compositions for the stage, combining both tradition and modernity.

'*Matsyagandha*' was his debut making play, staged in 1964. The song '*Deva gharche dnyaat kunala*', was set to Raga Yaman reminded '*Nath ha maza*' (originally *Harawa more*- Agra *gharana* Bandish), but with little change of resting on a different note- *Teevra madhyam* on the '*Sam*', proved to be a pointer to his modernity. He introduced certain *Ragas* into *Natyageet*, most of them were from Agra *gharana* tradition such as *Salag Varali*, *Rageshree*, *Nand*, *Gawati*, *Dev Gandhar*, *Saraswati* etc¹¹. He also employed folk, religious or devotional music, light classical genres like *Thumris* and *Ghazals*. Whatever could contribute to the theatricality of the play. In '*Lekure udand jhali*' he even used pre recorded tracks (karaoke) and composed songs that were more like a colloquial speech, rather than poetry. This pioneering effort proved to be a great success, later followed by many other composers.

He composed the songs in a very clever manner. They did not allow much elaboration. They were good to be concluded within 7/10 minutes. He maintained that the pitch of a singer should be the same as the one in which he speaks.

All in all, he composed the music for as many as twenty five Marathi plays, many of which are still being staged by artists of modern generation, using those same compositions by Abhisheki.

¹¹ Website: www.jitendraabhisheki.com as seen on 14th June, 2014

5:3 Hindi Film Music and Indian classical Music: An Introduction

Film music is one very important genre of the Indian music. In our films music has not only served as an element of filler but has played an important role as a parallel language. In Indian cinema music / songs have found to have contributed in following ways

1. Provided an effective alternative way of narration which has many times superceded in effectiveness to the conventional narration techniques.
2. Helped in shortening narration time for part of the stories which is covering themes spread over wide spectrum of time. (e.g. stories like Mahabharata, Ramayana or Saraswatichandra).
3. Helped in filling up silence meaningfully.
4. Creating certain aesthetic mood (Rasa like Pathos, Shringar or Veer)

History of Indian film music is almost as old as Indian films. Though music and songs are elements of films which are essentially related to / based sound they were with films even there was no sound in films i.e. in silent era. In silent films along with screening live or recorded music was played and even dialogues were used to recite by some artists. Thus many times film music has served as a catalyst in featuring some theme.

Folk, Theatre and Classical traditions have influenced our film music since its inception in early 1930's. Initial talkie films were mostly based on theatre and were having high dominance of theatrical approach. Many scholars have even described them as a 'Photographed Theatre'. Indian professional theatre, that prevailed during 1840's to 1950's, had a tradition of performing plays which were 5 to 6 hours long containing too many songs. In Marathi theatre there exist a special tradition of Sangit Natak (Musical Drama).

Indian professional theatre tradition had derived most of its musical elements from folk and classical tradition. (note : here word 'classical' needs to be interpreted as one genre, in Indian context rather than as a 'Period' as in Western context). As Maharashtra played leading / important role in development of cinema in India, many artists related to Marathi theatre contributed in early talkie films along with artists associated with other two major theatrical traditions of Western India, namely Parsi-Urdu and Gujarati theatre.

Many of the early talkie film music directors / singers were associated either with theatre or with classical music. They contributed significantly to bring in classical touch to the film music. The music director of our first Hindi talkie 'Alam Ara', Phirozshah Mistry was associated with Parsi Theatre. It is interesting to note that many classical music related persons (both vocalists and instrumentalists) were associated with early Hindi and Marathi films. Worth noting amongst them are Govind Rao Tembe, Master Krushna Rao, Keshav Rao Bhole, Prof. B.R.Devdhar, Ram Marathe, Padmawati Shaligram, Gundopant Walawalkar, Kamlabai Barodekar, Indubala, Angoorbala, Akhtaribai Faizabadi, Bapurao Ketkar, Dilip Chandra Veda, Miss Dulari, Jaddan Bai, Sureshbabu Mane, G.N.Joshi, Sunderabai, Firoz Dastur, Kamlabai Badodekar, Banne Khan (Sarangiya),. In addition to these artists Bal Gandharva, Prof.Vinayakrao Patwardhan, V.B.Pendharkar, Shankar Rao Vyas, Bhishmadev Chatterjee, Professor Zamiruddin Khan, Prof. Ramzan Khan, Paritosh Seal (for background music in one film 'Aah-E-Mazluma', 1935) have also found to be associated occasionally.

In addition to above mentioned names many artists had strong background of classical music like Saraswati Devi, Lallubhai Nayak, Vrujlal Verma etc.

Music of films of 1930's found to be influenced majorityly by three elements (1) Theatre Music (2) Classical Music and (3) Folk Music. Many classical Bandish have found to be used in films. In 1940's there seems to be a change in air. Music director Gulam Haider started use of Dholak and from films like Khazanchi (1941), Khandaan (1942) Punjabi music enters significantly. From film Kismet (1943) Anil Biswas appears in a different mood and fusion of Indian as well as Western music, which was earlier experimented by R.C.Boral and Pankaj Mullick of New Theatres, started appearing frequently. From 1947 scenario further changes. Partition of India resulted in migration of many leading musician as well as singers to Pakistan. This created a void to fill up which new comers like Lata, Asha, Rafi, Mukesh, Talat, Kishor ... came forward. A new generation of music directors also emerged, significant among which are Shanker-Jaikishan, S.D.Burman (although he was active since 1933 in Bengal but significantly appeared 1946 onwards), Hansraj Bahel, C.Ramchandra....

Decade of 1950s as a decade of experimentation and Melody became main element in the film songs. Although classical musicians like Ustad Amirkhan, Pt.D.V.Paluskar,

Bhimsen Joshi, Bismillah Khan associated in few films like Baiju Bawra, Jhanak Jhanak Paayal Baaje, Basant Bahaar, Gunj Uthi Shahenai etc. such examples are very few. Film music which was fully influenced by theatre and classical music became free from such confined formats and gained more popular format of light music.

In 1960's except two songs of Ustad Bade Ghulam Ali Khan in Mughl-E-Azam this tradition is not much followed.

In general over more than last 80 years of journey Hindi many classical film musician starting from those stated earlier Shivkumar Sharma, Hariprasad Chaurasia, Ram Narayan, Ustad Sultan Khan, Begum Parveen Sultana,

5:3:1 Film Music and Agra gharana

At the beginning of Indian cinema, it had for a base the tradition of the *Natyasangeet*. The songs and music of the films were akin to the music in plays. When films first started, it was a golden age of the musicians of the *Sangeet Natakas*. Stalwart artistes such as Govindrao Tembe and Master Krishnarao Phulambrikar - associated with the Agra *gharana* – were at the zenith of their creative activities. Just as classical musicians put to use classical, semi-classical and folk song forms, film producers and directors made use of these artistes of the Agra *gharana* in creating film music. As for the dependence of film music on classical musicians, it was naturally greater in the initial phase of cinema music.

However, there are some basic differences between *Natyasangeet* and Film Music. In the plays, the actor would himself perform live while acting his part. Traditional plays depended on live performance. The actors that play out the various parts in the play are present in person for every single show. This is not required in films. Shadow and light are employed to create a visual experience of live performance. In cinema, the actor and singer are different persons. Playback singing employs several instruments, merging independent recordings with the videography. Differences in the plots and themes for the Marathi plays and films are many. When the films started, they were based on stories that the common audiences were already familiar with. Therefore, in the beginning, films were based on religious, historical and mythological stories.

Later on, many contemporary social issues were conjoined to the plots, and the advent of technology brought widespread changes in the music.

Film music is presented on the screen. The unlimited possibilities this creates account for the vast difference between its total production - including themes, dialogues, Literature and language - and that of plays. That is why the need and dependence of film songs on classical *bandishes* did not last. The importance of words in film music increased. Poetry lengthened. For this reason, there was also a parallel change in the music. Instead of just singing it like a *khayal* in 4-6 lines as in the plays, the need arose to project the situation using appropriate songs with more stanzas in comparison to the verse in plays. This led to the rise of a new stream of music that matched the words of the song. It started off a tradition of new music that was free of all raga regulations, wherein music no longer depended on *bandishes* of classical music but was in accordance to the sense of the words of the songs. This started a new stream of music that was attuned to the lyrics. It was no longer classical music but music that matched the sense of the words. It was music liberated from the raga regulations, it was a new tradition of music. As there was no place for the improvisations of the *Natyasangeet* in film music, the latter was now less dependent on classical music. However, for creative music, the knowledge of the classical ragas and training in classical music played an important role. For this reason, all the renowned artistes of film music (especially between the initial days of film music to the late 60s) were generally trained disciples of classical music. There were certain common inclinations among these music composers. Some musical norms, some musico-cultural equations and a noticeable belief in the effectiveness of specific technical devices had taken a firm hold on many composers' imagination. Therefore, their music bears obvious traces of these features as the following formative factors:

5:3:2 Film Music and Influence of *Raga* Music

Music in general, belonging to this time (first half of 20th century), and many songs in vogue during the period, belie the use of a clear raga base. These were ragas of currency from the 19th century to the mid-20th century. Often, one witnessed composers' forced attempts to 'be loyal' to grammatical or musicological framework of the selected raga. This may have been owing to the fact that many composers had a firm grounding in Indian classical music. Most inherited theatre music, which itself

was steeped in Hindustani classical music - in almost all regions. These musicians tried to differentiate between music of theatre and that of films, using the following:

- a) **Use of Orchestra:** Long orchestral passages were a favorite device of most composers. The music was a synthesis of Indian music with Western.
- b) **Music with dialogues, etc.:** Many composers mixed in some dialogues with music. Some dialogues were made to be sung to rhythm.
- c) **Change in tempo:** Within the song, sometimes a line or a stanza were inserted with a deviation in tempo.
- d) **Use of melody for rhythm:** Melodic instruments were used to provide rhythm.
- e) **Use of popular poetry:** Often, poetically famous ghazals and couplets were deliberately employed.
- f) **Minimal singers:** Composers were willing to use 'untrained' or musically 'raw'-as new voices to 'sing'.

In this manner, gradually, the exclusive influence of classical music was eroded and its place taken by a mix of Indian classical, folk music, *ghazals*, western and other formats of music. Every decade, the amount of change introduced grew more significant. A completely different kind of music as compared to that of the 50s was now the trend.

The artistes who had acquired fame in plays in the early days of films were the ones who worked as composers for films. These artistes included musicians belonging to the Agra *gharana*, such as Krishnarao Phulambrikar, Dilipchandra Vedi of Punjab, and Govindrao Tembe. They created compositions for film music. A special reason for this was that Agra *gharana* had an existing tradition of creative activity. This tradition of the Agra *gharana* artistes has been manifested through compositions in traditional as well as offbeat ragas, mixed ragas, and compositions with just a light flavor of a specific raga. This activity was carried out by means of the *bandish*

compositions. These activities certainly influenced the creative process of cinema music. The Agra *gharana* has been a repository and producer of countless and varied *bandishes* and *ragas*. The *gharana* with such a huge amount of *ragas* and *bandishes* was a source of inspiration for the composers of the plays and the cinema and very attractive to producers and directors. It was probably for this reason that in the evolutionary stages of film music, many film directors, musicians, singers, even heroes and heroines acquired training from the musicians of the Agra *gharana* or the musician himself belonged to Agra *gharana*. *Sangeet Nataks*, in their time, were heavily influenced by Bhaskarbuva Bakhle and similarly, Faiyaz Khan and his disciples influenced film music. It is important to note here that in the early days of cinema music, the musician Dilipchandra Vedi, the first superstar of Hindi cinema, and the singer K.L. Saigal, were disciples of Faiyaz Khan. S. D. Burman always acknowledged the influence of Faiyaz Khan on his singing and creations¹². Noted author Deepak Raja says¹³:

"In the sunset years of feudal patronage, he (Faiyaz Khan) contributed immensely to popularizing classical music. Several of his songs entered films through the voices of K. L. Saigal, Lata Mangeshkar and Manna Dey, and remain a part of our heritage of popular music."

In cinema music, as in *Natyasangeet*, the tradition of basing compositions directly on actual *bandishes* slackened over time, but many musicians, singer-actors and singers trained in the Agra *gharana* went on to become popular. The list of such musicians is as follows. A brief introduction to their work and contribution is also provided here:

5:3:2:1 Govindrao Tembe(1881-1955)

Govindrao Tembe was well trained in Hindustani art music in the high-profile Jaipur *gharana*, which had Alladiya Khan for its main proponent. He was an accomplished music director of Marathi Drama, but his talent as a creative composer was groomed further by Agra *gharana* stalwart Bhaskarbuva Bakhale. The making of "*Sangeet*

¹² Websites a) <http://www.timeoutmumbai.net/music/classicalfeatures/king-hill>
b) http://www.banglapedia.org/HT/D_0147.html visited on 5th April, 2013.

¹³ "Khayal Vocalism" Author Deepak Raja, D. K. Printworld, New Delhi, 2009.

Swayamvar" under the guidance of Bakhale, was witnessed by him very closely. In 1913, Tembe composed music, wrote lyrics and acted as the hero in '*Ayodhyecha Raja*', a Marathi film. Tembe composed for films - ten each in Marathi and Hindi and one in Urdu. And the total number of songs were 115. He put to use *dhun ragas* and classical *ragas* in film songs. His compositions were influenced by *chhota khayals*.

5:3:2:2 Master Krishnarao Phulambrikar(1897-2074)

He was born to earn fame as a vocalist in Khayal, actor-singer and composer for Marathi music-drama, as well as a pioneering composer in Hindi and Marathi films. He started his career with the Gandharva Natak Mandali as an actor and singer. He learnt music mainly from Bhaskarbua Bakhale. He composed music for 13 films, mainly for Prabhat studios, Rajkamal studio. He was a pioneering music director in Films. He could use only a few notes to generate delightful and mostly pleasant melodic variations. This ability to create 'humable' melodies make him stand out in comparison with many of contemporaries. He was nearer to traditional *Pada* (song), tradition which had a refrain followed by stanzas in different metres.

5:3:2:3 Kundan Lal Saigal (1904-1947)

He was a Punjabi born to a Tehsildar of the State of Jammu and Kashmir at Jullundhar in 1904. He had a wholesome temperament that went along with his intense love for music. Saigal, at age 10, performed his first acting role as Sita in the Ram Lila celebrations in Jammu. Where his father attended the celebrations.

With his entry into New Theatres in 1931, Saigal became a national matinee idol. '*Devdas*' was one of his most popular films. It was followed by more to hit the box office. He soon migrated to Mumbai to win new successes and achieve greater heights. Later on many of his movies became immortal.

Saigal, during his lifetime, used to be the icon of the millions music and theatre art lovers. He was very well known and loved across the land, even in places where the people did not understand the language in which he sang the songs. In 1935, he heard Faiyaz Khan's mesmerizing performance and surrendered to him to become his disciple. Faiyaz Khan agreed and the '*Ganda bandhan*' (the thread ceremony) took place. Faiyaz Khan's influence and many nuances of pronunciation can easily be traced in his songs, particularly in '*Babul mora naihar chhuto jaaye*', the famous

Thumri in *Bhairavi* composed by Nawab Wajid Ali Shah. Faiyaz Khan has mentioned that K. L. Saigal had not entered music on account of the accident of a good voice. He believed that every bit of his musical insight had been acquired. He said, "Don't be carried away by all this talk of *khuda* in matters of this nature. *Khuda* cannot help without the man he wants to help doing all the work that needs to be done. Of course, he takes the credit."¹⁴

He is referred as a "natural singer", or "his voice was born with him", or "golden voiced he was", and so on. He was one of the most vitally male singers of the Indian cinema in his manner of singing as much as his voice.¹⁵

All prominent musicians, singers of last century were hardcore fans of Saigal and idolized his singing and worshipped him as their God. The song "Saigal Blues" from the *Bollywood* movie *Delhi Belly* (2011) pays tribute to him.

5:3:2:4 Harishchandra Bali (1906)

He was born at Jalandhar, Punjab. He was trained in classical music Pandit Tolaram and then by Ustad Maula Baksh of Talwandi Gharna. However his quest for learning more led him to the Agra gharana musicians Pandit Bhaskarbuwa Bakhale and Pandit Dilipchandra Vedi and became expert in their styles. He moved to Mumbai and became Film Music composer. He acclaimed a great respect and honor as a Film music director. 'Nari', 'Mamaji', 'Her highness', 'Janta' were some of his films came into market in the decade of 1940's.

He also opened his own music school 'Sangeet Vihar'. He was a successful Guru, performer and music director. He even wrote a few books on music like "Sangeet Vigyan" in four volumes and 'Sangeet Prakash' was published by the Punjab state University Text Books board, Chandigarh.

¹⁴ website: http://www.sangeetmahal.com/hof/Music_Singers_Saigal.asp viewed on 7th Jan., '14.

¹⁵ Menon, Raghava, "K. L. Saigal: The Pilgrim of the Swara" Clarion Books, The University of Michigan 1978.

5:3:2:5 Saraswati Devi nee Khursheed Manchershah (1912-1980)

She plunged into Hindi film in the early period, when there was no ready model available for her. She graduated from Marris College, Lucknow which was then headed by S. N. Ratanjankar-renowned agra musician and a senior most disciple of Faiyaz Khan. She also learnt Dhrupad-Dhamar from him. She hardly used non cinematic compositions. She used classical music that she learnt only after subjecting the score to filmic processes. However she used many popular Ragas in composition making, with some compromises here and there. It is interesting to note that she had used a number of identifiable Ragas without deviating from the codified versions. For example, following instances are easily noted: Yaman Kalyan (‘Ánkhiya thaki’, Premkahani, 1937), Bhimpalasi (‘Jhanak jhanak chapal nach re’, or ‘Áaj mere jivan ke nabh me chhayi re’, Amrapali, 1945) However songs like ‘Koi hamdam na raha’ in Jhinjhoti (Jeevan Naiya, 1936) were purely based on Agra gharana's traditional Bandish ‘Ankhiya jo hati ab nain bhayi’ (or ‘lakuti jo hati ab benu bhayi’ ditto version by S. N. Ratanjankar). Her own singing also reflected her close study.

5:3:2:6 S. D. Burman (1906-1975)

Burman was born into the royal family of Tripura. Burman first trained under his father Nabadwip, a dhrupad singer and sitar player. After moving to Calcutta, Burman was under the tutelage of Krishnachandra Dey, Badal Khan, Girija Shankar Chakravarty and Allauddin Khan, all renowned musicians¹⁶. He started his musical career in Bengal as a singer of folk and light classical music and also composed music/many compositions for the radio, which bore very important traces of folk music of East Bengal and north-east, music that had inspired him early in life¹⁷. He was deeply influenced by Faiyazkhan and his musical personality. This reflected in his music making.

Faiyaz Khan enjoyed an immense following in Bengal. Burman too, was one of his fans. Khan’s “*Jhan Jhan Jhan Jhan Payal Baje*” in the raga Nat Bihag, a 78 rpm record that was a bestseller. Burman used the “*mukhada*” (opening line) of the song

¹⁶ Website: <http://www.sdburman.com/bio.html> visited on 5th November, 2013.

¹⁷ Website: <http://mtv.in.com/thebuzz/music/this-day-in-music/tdim-sd-burmans-birth-anniversary-1st-oct-50814677.html> as seen on 5th November, 2013.

when he composed music for *Bujhdil*. The track is one of Lata Mangeshkar's all-time hits and will be played in this program. Similarly, Khan used to sing a very catchy Dadra in Bhairavi. The mukhada of the song is "*Banao Batiya Chalo Kaheko Jhuthi*." The song is about the mock anger of a woman whose lover has spent a night with another woman and come back home giving false excuses. Burman has used this dadra in a song for the film *Manzil* starring Dev Anand. Released in the '50s, this film's music, particularly this song, enjoyed a top position on the charts.

N. Venkatraman says¹⁸, " S. D. Burman was a great admirer of Faiyazkhan. I would like to quote from Manna Dey's interview, where he recollects his long association with S. D. Burman: "Burman saab was a great fan of Faiyaz Khan Sahib. In his early days he had presented a Nat Bihag bandish "*Jhan Jhan Jhan Manjira baaje*", originally sung by Faiyaz Khan as, "*Jhan jhan jhan payal baaje*". In "*Manzil*", he got me to sing a bandish "*Banao batiya chalo kahe ko jhoothi*" of Faiyaz Khan, and advised to sing carefully, because it was originally Faiyaz Khan's."

5:3:2:7 Ghulam Haidar (1902 or 1908-1953)

Ghulam Haidar was born in Hyderabad, Sindh. He studied dentistry and also was a student of Babu Ganeshlal. However while in Hyderabad of Sindh, he had the opportunity to hear musicians of Patiala and most importantly Bhaskarbua Bakhale.¹⁹

5:3:2:8 S N Tripathi (1913-1980)

He was an actor, singer, composer, story and screenplay writer and film maker. The Late Shri Nath Tripathi was a man of many parts and talents. S. N. Tripathi's main field of endeavor were the much-neglected, much scorned mythological to which he brought an aura of credibility thanks to his scholarship and painstaking research. He did his B.Sc. from Allahabad. He took classical music training from Padmabhushan S. N. Ratanjankar, the Principal of V N Bhatkhande's Morris College of Music,

¹⁸ Website: <http://www.songsofyore.com/sd-burman-his-wonderful-landscape-of-non-film-songs/>
visited on 5th April, 2013.

¹⁹ Ranade, Ashok Da., Hindi film song: Music beyond Boundaries, page 207

Lucknow. He took light classical and folk music training from Maina Devi, Lucknow. He earned himself the degree of 'Sangeet Praveen' from *Prayag Sangeet Samiti* and 'Sangeet Visharad' from Morris Music College.

He joined Bombay Talkies in 1935 as a violinist. He then joined music director Saraswati Devi (also disciple of Ratanjankar) as an assistant. He got his first break in Jivan Naiya as a singer ('*Ae Ri Daiya Lachak Lachak Chalo..*') in 1936. Jivan Naiya was also the first film of Ashok Kumar. His music to many mythological movies gained popularity because of high standard raga based music.

5:3:2:9 Chitragupt (b. 1917)

Chitragupt Shrivastava, the famous music composer of Hindi cinema was born in a village Karmaini, Bihar on 16 November, 1917. He had a double MA, in Economics in Journalism. He also pursued his Graduation in music from Marris college of Lucknow, where he was trained under S. N. Ratanjankar. He Worked as a lecturer in Patna before he ran away to Bombay to pursue a career as a composer in films. He assisted S. N. Tripathi, (also a senior disciple of Ratanjankar) for some time before he got an independent opportunity with Ramnik Vaidya in 1946. He tasted success after a lot of struggle in 1952 with the release of Sindbad The Sailor, the duet 'Aadaa Se Jhoomte Hue..', became a hit.

5:3:2:10 Roshan (1917-1967)

Roshan was born as Roshan Lal Nagrath in a village of Gujranwala (Now in Pakistan) on 14 July 1917. He began to learn music from an early age . his first Guru was Manhar Barve. He travelled India with him . He studied music at the Morris College of Music, Lucknow. He took music lessons from Ustaad Allauddin Khan and later he joined the 'Sarangi King' Bundu Khan, to learn *Sarangi*. He got associated with All India Radio (Delhi) as a musician, in the early 40's, for almost 10 years. He used to compose music for various radio programs. He was one, whose many film songs were based on classical *Bandishes* from Agra and other *gharanas*. His music reflects a strong influence of Indian classical music.

5:3:2:11 Vasant Desai (1912/14-1975)

He was trained under Master Krishnarao Phulambrikar. Was also an assistant of Govindrao Tembe and did Monsoon, Our India, Amar Bhoopali, Shobha Aankh Ki Sharam and Mauj with him as an assistant. In his early days, he used to act in silent films. Prabhat's Khooni Khanjar (1930) was his first film as an actor. He also used to sing songs in films. He sang his first song, '*Jay Jay Rajadhiraj..*' in Ayodhya Ka Raja (1932). In 1934, he sang a popular '*Kajri*', '*Barsan Laagi*' in Amrit Manthan. He sang many songs in those times in various films. But that was not his destiny, his career took a turn with 1939's Aadmi. He was also trained in music under Aalam Khan and Inayat Khan.

He got his first opportunity in 1943 to work independently for Shantaram's Shakuntala. The film was a major hit of those times. It ran for 104 weeks. After Shakuntala's overwhelming success, Vasant Desai became a part of V. Shantaram's Rajkamal Studio. He gave unforgettable music for Shantaram's Do Aankhen Barah Haath and Jhanak Jhanak Paayal Baaje. He became very popular in his early career as a music director. He composed music for 14 films in the 1940's. Parvat Pe Apna Dera (1944), Subhadra (1946), Jivan Yatra (1946), Dr. Kotnis Ki Amar Kahani (1946), Matwala Shaayar Raam Joshi (1947), Uddhar (1949) were some of his popular films.

In 1955, 1956 and 1957, Rajkamal's films such as Jhanak Jhanak Paayal Baaje, Toofan Aur Diya, Do Aankhen Baarah Haath, got released. Desai worked very hard for the music of these films. He gave all sort of music in these films, successfully. He used pure classical, folk and thematical music perfectly for these films. Jhanak Jhanak Paayal Baaje was purely based on dance theme, so he composed classical dance tunes. He used the voice of great vocalist Ustad Amir Khan for the title song of the film. His popular composition, '*Aei Maalik Tere Bande Ham*', was declared as a part of morning prayers in the schools of Punjab by the Punjab Government.

5:2:3:12 Husnalal Bhagatram (b. 1914 & 1902)

First music director duo in Hindi cinema, were brothers of composer Amarnath and classically trained by Dilipchandra Vedi. They made their debut and music directors

in film "Chaand" of Prabhat films in 1944. They trained famous music director Shankar of Shankar Jaikishan, Music Director Khayyam and singer Mahendra Kapoor.

While analyzing the composing style of Husnlal-Bhagatram in his book²⁰, Ashok Ranade says²⁰, that the essence of their style is “that the rhythmic pulse is quickly, unambiguously and immediately established.” One wouldn’t say that this is something unique to them, as many composers have followed this strategy, but they surely seem very fond of it. Another aspect of their composing style in Ashok Ranade’s words is that “they make a musical statement which consists of successive song-lines with a descending and repetitive tonal contours”, which “appears to resolve the melody into completeness and it seems easier to remember”. These qualities are in a way inspired by Agra *gharana* compositions even musicians during their performance.

5:3:2:13 Hemant Kumar (1920-1989)

Hemant Kumar had no systematic training in music but received guidance from Panchu Gopal Bose and Phani Banerjee-a disciple of Faiyaz Khan. Hemant Kumar, an engineer was also a writer singer. He was a natural singer and sang some Modern bengali songs and got them recorded. After receiving formal training in classical music, his fancy for *Rabindra Sangeet* cut his disc in it in 1949. He used to copy Pankaj Mullick and started composing Bengali music. However, Anandmath (1952) gave him recognition and Nagin (1954) gained him name and fame. He had a broad voice with a noticeable effect of 'tremble', enabled him generate some inevitably emotional touch in his singing.

5:3:2:14 Madan Mohan (194-1975)

Madan Mohan was the son of Rai Bahadur Chunnilal, one of the big names of the 30's and 40's, and a partner in Bombay Talkies and then Filmistan. Madan Mohan was sent to Dehradun to join the army on the insistence of his father. However he went to

²⁰ “Hindi Film Song: Music Beyond Boundaries” author, Ashok Da. Ranade

Lucknow, to join All India Radio. His musical roots strengthened in Lucknow because he came across famous people like Ustad Faiyyaz Khan, Ali Akbar Khan, Beghum Akhtar, Siddheshwari Devi, and Talat Mehmood (disciple of S C R Bhat and S N Ratanjankar of Agra gharana), all renowned names in the field of classical music and ghazal singing. The other musicians were also great fans of Faiyaz Khan. Naturally Agra gharana influenced on his musicianship. There is an instance that, in a private concert he heard Kamla Jagatiyani-a disciple of Azmat Hussain Agra gharana. She sang the famous composition of Agra gharana in Raga Nand, '*Ajahu na aaye Shyam*', he instantly composed a tune to '*Tu jahan jahan chalega*' and made Lata sing for '*Mera Saya*'²¹. He composed many best compositions in forms such as *Ghazal*, *Thumri*-light classical & folk etc. He also composed songs based on *Ragas* like *Bageshree Kanada*, *Madhuvanti*, *Malgunji*, *Rageshree*.

5:3:2:15 Jaidev (1918-1987)

Jaidev was born in Nairobi, Kenya. He was indebted to his mother for an early musical influence from her soulful and musical recitation of the Ramayana. Later he shifted to Ludhiana for schooling and also got enrolled at the music school. He was a disciple of Sohan Singh of Agra gharana. He assisted Ali Akbar Khan and S. D. Burman. He composed for many movies but the big break was '*Hum Dono*' for Dev Anand and '*Mujhe jeene do*' for Sunil Dutt. His musical work in movies like '*Hum dono*', '*Alap*', '*Gaman*', '*Gharonda*' etc. reflects his true musicianship and his love towards Indian classical music. Jaidev was content to use Raga bases for his songs and mostly Raga employed were mood-creating melodic structures. Some of the Ragas were rarely used by musicians before.

- e. g. : 1) Raga Gaud Sarang - *Allah tero naam*-Lata Mangeshkar in Film Hum Dono.
 2) Raga Nat Bhairav - *Kis kis ko Deepak pyar kare* by Lata Mangeshkar in Film Anjali.

Some of the very beautiful songs based on popular Ragas:

- 1) Raga Bhairavi - *Mata Saraswati Sharada* by Lata, Yesudas & others in Film Alap.
- 2) Raga Bageshree - *Dekhi teri khudai* by Talat Mehmood.

²¹ Interview of Vrunda Mundkur on 18th August, 2013.

3) Raga Todi and Bilaskhani - *Zahar deta hai mujhe koi* by Asha Bhonsle in Film 'Wohi baat.'

He brought many new voices and gave them good songs! Chhaya Ganguli, Penaz Masani, Hariharan, Runa Laila, Suresh Wadkar-were the fresh talents he brought. All of them had strong background of Indian classical music.

5:3:2:16 Shrinivas Vinayak Khale (1926-2011)

Shrinivas Khale hailed from Baroda (Vadodara), the cultural capital of Western India. I was initially trained at the historic Music college (now the Faculty of Performing Arts of the Maharaja Sayajirao University of Baroda) and did Diploma in Vocal Music. He was greatly inspired by the legendary musician of Agra Gharana Aftab e Mousiqui Ustad Faiyazkhansahab. Shrinivas Khale was trained by Gayanacharya Pandit Madhusudan Joshi of Agra-Atrauli gharana, a leading disciple of Ut. Ata Hussain Khan and Ut. Faiyaz khan.

He was one of the most respected artistes in the Marathi music industry for over six decades and was awarded the *Padmabhushan*.

Although, Khale primarily composed music for the Marathi film industry, he composed music in other Indian languages as well—namely Hindi, Bengali, Gujarati and Sanskrit. He recorded 141 poems and composed music for many Marathi films and produced several albums of *Bhajans*, Folk songs, *Bhajan* and other light classical forms. He made many popular classical singers sing for his productions. This included Vasantrao Deshpande, Veena Sahasrabuddhe, Ulhas Kashalkar, Devki Pandit etc. He could pitch together two Bharat Ratna recipient singers, and Bhimsen Joshi for a Hindi *bhajan* (devotional song) album *Ram Shyam Gun Gaan*. Getting such high-class singers of classical music to sing was possible only due to his in-depth study of classical music.²² He also provided music to theatrical plays *Paanigrahan*, *Vidushak* and *Devache paay* during his stint at All India Radio, Mumbai.

Among his disciples is noted music composer and singer Shankar Mahadevan and Kamlesh Bhadkamkar.

²² Marulkar, Datta *Antaryami Surr Gavasala*. Majestic Prakashan, 2009

5:3:2:17 Raghunath Seth

Raghunath Seth was born in Gwalior. As a boy, he was exposed to music through his family elders and hence developed an ear for it very early. Later on, he received valuable guidance from the eminent musicologist Dr. S. N. Ratanjankar in Lucknow. He was closely associated with the golden team comprising of disciples of Ratanjankar such as, Dinkar Kaikini, S C R Bhat, K. G. Ginde etc. In Mumbai he took training in flute from Pannalal Ghosh. As a light music exponent, Pt. Seth started playing in film music since 1951. He served All India Radio, Lucknow as a music composer and music producer from 1954 - 1969. After this, he joined Films Division, Bombay as Director of Music. Besides providing excellent music in films, Pt. Seth has a number of non-film light music albums to his credit. The singers who have recorded his compositions range from legends like Lata, Asha, Talat Mehmood, Manna Dey & Hemant Kumar to Vani Jairam, Peenaj Masani and Talat Aziz.

Actor-Singers and their Gurus from Agra Gharana:

Sr. No.	Singer - Actor	Guru
1	K. L. Saigal	Faiyaz Khan
2	Durga Khote	Bashir Khan, Vilayat Hussain Khan
3	Talat Mehmood	S C R Bhat, S. N. Ratanjankar
4	Saraswati Devi	S. N. Ratanjankar
5	Nalini Jaywant	Bashir Khan, Aqueel Ahmed Khan
6	Manna Dey	Jagannathbua Purohit
7	Mahendra Kapoor	Jagannathbua Purohit
8	Mukesh, Suraiya, Surendra, Durga Khote, Madhubala	Khadim Hussain Khan
9	Udit Narayan	Dinkar Kaikini
10	Kunal Ganjawala	Sudhindra Bhowmick
11	Devaki Pandit	Jitendra Abhisheki, Babanrao Haldankar
12	Shankar Mahadevan	Shrinivas Khale

13	Shubha Mudgal	Jitendra Abhisheki
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Some film songs based on bandishes of Agra Gharana:

Sr.	Bandish of Agra Gharana	Film Song	Raag	Singer	Music Director	Film
1	More mandir ab lo nahi aaye	More Mandir ajahoon nahi	Jayjayvanti	Asha Bhonsle	Ani Biswas	Mahatma Kabir
2	Eri aali Piya bin	-Same-	Yaman	Lata Mangeshkar	Roshan	Raag Rang
3	Baat chalat Nayi chunari	-Same-	Bhairavi	Krishnarao Chonkar & Md. Rafi	S. N. Tripathi	Raani Roopmati
4	Darasan deho Shankar	-Same-	Raagmala	Ghulam Mustafa	Khayyam	Umrao Jaan
5	Dar laage unchi atariya	Dar laage barase badariya	Soor Malhar	Lata Mangeshkar		
6	Jhan jhan jhan jhan Payal Baje	-Same-	Nat Bihag	Lata Mangeshkar	S. D. Burman	Buzdil
7	- Same -	- Same -	Nat Bihag	Manna Dey		Geet Govind
7	Ab na maaro phoolgendwa	Phoolgendwa na maro	Bhairavi			
8	Banao batiya chalo	-Same-	Bhairavi			
9	Ankhiya jo hati 'or' Lakuti jo hati ab benu bhayi	Koi humdum na raha	Jhinjhoti	Ashok Kumar	Saraswati Devi	
10	- " -	Koi humdum na raha	Jhinjhoti	Kishore Kumar	Ashok Kumar	Jhumroo
11	- " -	Badali badali duniya hai meri	Jhinjhoti	Mahendra Kapoor, Lata	S. N. Tripathi	Sangeet Samrat Tansen
12	Vahi jaao jaao jaao balam	Jhootha naina bole saanchi batiya	Bilaskhani Todi	Asha Bhonsle	Hridaynath Mangeshkar	Lekin

13	Ajahu na aaye Shyam	Tu jahan jahan chalega	Nand	Lata Mangeshkar	Madan Mohan	Mera Saya
14	Baat chalat mori chunari rang dari	-Same-	Bhairavi	Lata Mangeshkar		
15	Garajat barasat bheejat aayilo	-Same-	Gaud Malhar	Lata Mangeshkar	Roshan	Malhar
16	- " -	Garajat barasat savan aayo re	Gaud Malhar	Lata Mangeshkar	Roshan	Barsat ki Raat
17	Panghatwa pe Nandlal	Mohe panghat pe Nandlal	Mishra Gara	Lata Mangeshkar	Naushad	Mughal e Azam

5:4 Nazrul Geeti

Nazrul Geeti or Nazrul Sangeet literally means songs or the Music of Nazrul, refer to the songs written and composed by Kazi Nazrul Islam, who was a revolutionary Bengali poet and national poet of Bangladesh. Nazrul Sangeet/Geeti incorporate revolutionary notions as well as more spiritual, philosophical and romantic themes. Nazrul wrote and composed nearly 4,000 songs (including gramophone records), which are widely popular in India and Bangladesh.

5:4:1 Kazi Nazrul Islam (24 May 1899 – 29 August 1976)

Nazrul Islam was born to Kazi Fakir Ahmed and Zaheda Khatun in 1899 in a pre-partition India. He was nicknamed 'Dukhu Miya' as he was born in abject poverty and lost his father at a tender age. He was a Bengali polymath, rebel poet, writer, musician, revolutionary and a philosopher. Known as Nazrul in popular parlance, he created poetry and music that celebrated an Indo-Islamic awakening and intense spiritual revolt against fascism and oppression. Nazrul's passionate activism for political and social justice earned him the title *Bidrohī Kobi* - The Rebel Poet. His musical compositions comprise the genre *Nazrul Geeti* (literally, *The Music of Nazrul*). Having generated a large body of very eminent works through his life, Nazrul is officially recognized as the national poet of Bangladesh and highly celebrated in India and the Islamic world.

He learnt Arabian and Persian in his childhood. His poems and songs, specifically the 'Ghazals' he wrote in Bengali, contain several Urdu, Arabian and Persian words. He penned many poems as a freedom fighter, while he was imprisoned during the pre-independence period. He was a highly controversial figure of the time. He took great pains to unite the Hindus and Muslims to fight the British for freedom.

In the '40s, Nazrul created some original *ragas*. A unique characteristic of his compositions was the mention of the names of the ragas in the lyrics. Bijon Chandra Mistry and Runa performed a couple of these songs – *Benuka okey bajaye* (raga *Benuka*) and *Hashey akashey shuktaara* (raga *Arunranjani*) respectively²³.

5:4:1:1 Revolutionary Mass music

Instead of classical and lighter forms of Music, Kazi Nazrul Islam made use of mass music and poems during the Indian Independence Movement and Bangladesh Liberation War. Nazrul employed his music as an important means for spreading his revolutionary ideas, mainly through the use of strong words and potent, but catchy, tunes. His songs are highly provoking in that they speak up against conservatism and adopt a philosophical angle on life and spirituality. The charm of Nazrul's mass music lies in the freedom of its expression.

5:4:1:2 Shyama Sangeet

Nazrul made an invaluable and important contribution to Shyama Sangeet. He was well-versed in both Islamic and Hindu tradition and culture and cared deeply about harmony between Muslims and Hindus.

5:4:1:3 Ghazal

Nazrul's familiarity with Persian Ghazals, a form of love songs, was important in the sense that it laid out the foundation for his successful efforts in composing Bengali Ghazals, which he had begun by 1927-28. The Bengali Ghazal is, it may be

²³ Website: http://archive.thedailystar.net/newDesign/latest_news.php?nid=38771 visited on 18th May, 2012.

mentioned at the outset, an innovation by Kazi Nazrul Islam alone. It first served as an introduction of Islam into the mainstream tradition of Bengali Music at a mass scale.

Kazi Nazrul Islam's unique diversity help him stand out among his contemporaries. His songs are an epitome of that multifaceted trait. Nazrul fortified the bond between Indian classical music and Bangla songs — employing dhrupad, using khayal and at times putting to use the techniques of tappa and thumri in his compositions. Nazrul even focused on reintroducing obsolete or almost-obsolete ragas. In doing so, he created some original ragas.

Kazi Nazrul Islam was heavily influenced by Rabindranath Tagore as a lyricist and composer. His music reflects influence of raga music, North Indian Dhrupad, Khayal, Thumri, Tappa and other semi classical/folk styles such as Lawani and Qawwali. As his song forms contain emotive content appropriate to the literary element, thumri and tunes were amply employed. All of his compositions may be categorized as under:

- 1) Songs based on Popular Ragas
- 2) Songs based on blends of different Ragas
- 3) Songs based on newly created Ragas
- 4) compositions of Lakshangeet in bengali
- 5) Compositions based on various folk songs from various regions, including western and eastern Bengal
- 6) Use of foreign notes and style in Bengali songs

And most importantly -

- 7) Infusion of novelty into Nazrul Geeti through using Hindustani classical songs of the khayal in them

Nazrul introduced a couple of trends with his Bangla khayals: "Hindustani Khayal Bhangra Gaan", which adopted well-known Hindustani tunes; and original tunes that

follow the khayal format. Just as Rabindranath Tagore composed 'Bhang Gaan' under the influence of Hindi songs, Nazrul put to use Hindi khayal and thumri in his songs.

5:4:1:4 Nazrul Geeti and Agra gharana connection

Here starts the association with the Agra gharana. As explained before, words and utterances of the bandish, their improvisation, romantic utterances, and their meaningful adornment all enjoy unprecedented importance in the Agra gharana, and are its special features. It was probably for this reason that the relationship between the bandish of the Agra gharana and Nazrul Geeti – which was based on it – was established.

It was the eminent Dipali Nag (1922-2009), the senior exponent of Agra gharana, who bridged the gap between the Khayal and the Nazrul Geeti.

Dipali Nag was invited by the famous Dilipkumar Roy to sing. It was in Kolkata, where Mr. Hemchandra Shome, Head of HMV, appreciated her performance and requested her father to bring her to the recording company. He took Dipali to Nazrul Islam, the famous poet of Bangla, who was as well-known as Rabindranath Tagore. She was asked to sing something and Dipali sang 'More mandir ab lo nahi aaye', the famous composition of Faiyaz Khan in Raga Jayjayvanti. He listened and scribbled a few lines and handed them over to Dipali asking to compose any tune on them, it was 'Megho meduro baroshay', a Nazrul geeti.. Dipali Nag introduced 'Bol banav' and 'Bol taan' and so on. The Bol taans had never before been in Bangla songs, and because of this introduction, the entire united Bengal made Dipali one of their own. Dipali Nag says in an interview in a documentary, 'The credit goes to Agra gharana. Creating the 'Bol' is an original feature of Agra gharana. People think it should be sung only in Thumri and not in Khayal, but that is wrong.' The songs based on Agra gharana compositions made history in Nazrul Geeti. This recording took place in 1938. The song was:

Megh medur boroshaye and Riniki jhiniki jhini -- that belong to the former category.²⁴

²⁴ Website: http://archive.thedailystar.net/newDesign/latest_news.php?nid=38771 visited on 18th May, 2012.

Dipali Nag's father, Jiban Chandra Talukdar, was a Professor of History in Agra. She was an MA in English literature, studied Western music at Trinity College, and was trained from girlhood in Hindustani classical music by Tasaduq Hussain and Bashir Khan, the main teaching ustads of the Agra Gharana, with advanced training by Ustad Faiyaz Khan from 1938 till her marriage. She started broadcasting from All India Radio in 1939 and her recordings with HMV and other recording companies were also in the same year.

Here it is worth noting that Kazi Nazrul Islam was a great fan of Faiyaz Khan. He had attended many of his concerts, as Faiyaz Khan was very popular and a very frequent performer in Bengal. Nazrul Islam was highly impressed with his 'Bol Banav' in Khayal presentation. In a way, Dipali Nag - a disciple of Faiyaz Khan became instrumental in bringing Agra gharana, its style and compositions, closer to Nazrul Geeti.

Kakali Sen, an able disciple of Dipali Nag as well as Chinmoy Lahiri – both of the Agra gharana, has done great research on the influence of Agra gharana, and Faiyaz Khan in particular. Her book on this work 'Faiyazi Alope Nazrul geeti' was published in 2008. She has performed these Agra Bandish based songs of Nazrul geeti, in East and west Bengal. Her audio CD 'Amar moner Bedona', with some of these songs, was published and very well appreciated. The music was by Dipali Nag²⁵.

Faiyazi Alope Nazrul Geeti, her research work on a few compositions of Kazi Nazrul Islam, influenced by the style of Late Ustad Faiyaz Khan was released in the year 2008.

A cassette was released in the year 2002, "Amar Moner Bedona", songs of Kazi Nazrul Islam, Directed and the music composed by Smt. Dipali Nag.

5:4:2 Vidushi Dipali Nag (1922-2009)

Vidushi Dipali Nag of the Agra Gharana set standards that most would find hard to match. Dipali Nag was born on February 22, 1922 at Darjeeling. Her father, Shri Jiban Chandra Talukdar, was a Professor of History in Agra. She was about twenty

²⁵ Sen, Kakoli, interviewed on 18th May, 2012

years old when she married Dr. B D Nag Chowdhury, an eminent scientist and the Scientific Advisor to Indira Gandhi, the late Prime Minister of India.

A Postgraduate in English, Dipali Nag took to Hindustani Classical Music at an early age and received training from eminent musicians like Ustad(s) Faiyaz Khan, Basheer Khan and Tassaduq Hussain Khan, all of Agra gharana.

She started broadcasting from All India Radio in 1939 and her recordings with HMV and other recording companies were also in the same year. Since she developed a love for raga-based Bengali songs also, she recorded a number of such compositions, which became extremely popular.

A versatile person, Dipali Nag authored books and articles that earned her great renown, delivered lectures in different parts of the world and performed in numerous concerts. She received several awards from top institutions and was an esteemed member of reputed Universities and Central Selection Committees. She had access to dignitaries of the highest order. Since 1979, she had been the Advisor of the Research Department of ITC Sangeet Research Academy, Kolkata. When it came to organizing a Seminar or a Workshop or a Music Conference, Dipali, as she was fondly known as, was the central figure for proper planning and immaculate execution. At a time when women singers from cultivated homes were almost a rarity, Dipali Nag stood out as a source of inspiration, initiating the spread of Classical and semi-classical music among women.

Sr.	Original Agra Bandish	Nazrul Geeti Song	Raag	Taal
1	Tan man dhan sab vaaru aali	Nirojon Phool bonesho priyo	Gara Kanada	Trital
2	More mandar ab lo nahi aaye	Megh meduro boroshay kothay tumhi	Jayjayvanti	Trital
3	Mori aali piya nahi	Phire nai elo Priyo	Gaud Malhar	Trital
4	E baare saiyan	Door benu kunje	Nand	Trital
5	Umariya beeti	Ghon deya gorojaye	Laavni	Trital

6	Tumse laagi raina	Aamar moner Bedona	Bhimpalasi	Slow Trital
7	Eri e maika	Ekhi e modhu shyam birohe	Vrundavani Sarang	Trital
8	Jhan jhan jhan payal baaje	Room jhoom jhom nupoor bole	Nat Bihag	Trital
9	Laago hi aave	Bishodini esho shaun shondha	Kafar Gauri	Trital
10	Kar le singar chatur albeli	Keno go jogini bidhur obhimane	Jogia	Ada Chautal
11	Kar so le aaye gaduwa		Bahar	Trital
12	Pavan chalat sana nananana or Jhanana jhana	Riniki jhiniki rini jhini	Chhayanat	Trital
13	Jaar umariya ab naahi	He Shyam kollan dao obhoy pran	Shyam Kalyan	
14	Mhare dere aawo	Dhire dhire aashi	Desi	Trital
15	Baaje mori payaliya	Ajo bole kolyali	Sindhura Barwa	Trital
16	Vande Nandkumaram	Gunja manjari mala	Mishra Kafi	Addha
17	Sukhkar aayi	Akhi bata ghume jodaye ashe	Kafi Kanada	

There are some more examples that some songs of Nazrul Islam are sung by other vocalists were also based on the Bandishes originally sung and popularized by Agra musicians. S. D. Burman sang a song "Kuhu Kuhu koyaliya", based on 'Na manungi na manungi' thumri by Bindadin Maharaj in Rag Khamaj. This thumri was favorite item of Faiyaz Khan and other musicians of Agra gharana, who really made it very popular.

5:5 Raga Pradhan of Bengal:

Raga Pradhan is a genre of Bengali songs based on the ragas. Melodies of North Indian ragas are followed while composing the songs. Ragas have been used in these songs since the Charyagiti of the 9th century. Ragas have also influenced works and genres such as Jaydeva's Geetgovindam, Padavali Kirtan, Mangalgiti, Shyamasangeet, Tappa, Brahma Sangeet and Tagore songs.

Bengali songs began using North Indian ragas as in dhrupad, khayal, tappa and thumri in mid-18th century. In 19th and 20th centuries, this trend grew stronger. Pioneers of the movement included Ramnidhi Gupta, Kali Mirza, Raghunath Roy, and the founder of the Vishnupur gharana, Ramshankar Bhattacharya. The Nawab of Lucknow, Wajid Ali Shah, also played a pivotal role in this context. After being exiled by the British in 1856 to Metiaburuz, Kolkata, the Nawab patronised music, especially dhrupad, khayal, tappa and thumri and left an indelible impression on Bengali music, especially that in Kolkata.

Ravindranath Tagore deeply appreciated North Indian raga music and introduced it successfully into his own songs. Dwijendralal Roy, Rajnikant Sen, and Atulprasad Sen emulated him in this aspect, thereby heightening the quality of Bengali music.

The practice of composing and singing raga-based songs — which started in the third decade of the 20th century – was further enriched by Kazi Nazrul Islam. It was also taken up by Himangshu Dutta, Dilip Kumar Roy, Raichand Boral, Krishnachandra Dey, Sudhirlal Chakravarty, Anil Bagchi, Kamal Dasgupta, Durga Sen, Dipali Nag and Chinmay Lahiri.

This tradition of raga-based Bengali songs did not survive for long. But Raga Pradhan Gaan still wields some influence in the composition of modern Bengali songs in both West Bengal, India, and Bangladesh.

I have provided here a brief introduction to some of the singers of the Raga Pradhan genre of singing in Bengal. All of them were directly or indirectly influenced by the maestros of the Agra gharana. Although each of them had his own, unique way of musical rendition, they contained several elements of Khayal singing of the Agra gharana. The said elements included purity of raga, aesthetic improvisation within the

raga through the use of raga phrases, emotive expressive through the use of romantic, forceful pronunciation of words, Behelawa, Layakari, selection of ragas, and so on.

5:5:1 Bhishmadev Chattopadhyay

He hailed from a family that had produced great spiritual leaders such as Ramkrishna Paramhansa, Bamakshyapa, and Sitaramdas Omkarnath. Bhishmadev was at first trained by his mother, Prabhavati Devi, and later by Badal Khan of Delhi-Sonepat gharana. Badal Khan had heard all the great vocalists who represented the old gharanas including the great Natthan Khan of Agra gharana. Badal Khan also had a relationship with both the Agra and Kirana gharanas, and it is easily guessed that he gave his student a new style of singing that was forged from the very best materials from each of the three gharanas.

Bhishmadev used to sing at various music conferences, where his performance impressed the great artistes of the time, including Ustad Faiyaz Khan. Bhishmadev was a great admirer of Ut. Faiyaz Khan of Agra, who was also affectionate toward the young singer. Faiyaz Khan invited Bhishmadev to Baroda, where he taught him a few bandishes.

Bhishmadev's disciples included Begum Akhtar, Suresh Chakrabarti, Kumar Shyamanand Sinha, S. D. Barman, and Kanan Devi. He was a prolific music director, and worked with the poet Premendra Mitra on songs for quite a few movies. Many ghazals recorded by Begum Akhtar in the early days of her career were set to tune by Bhishmadev.

In addition to being one of the most enthralling voices of the 20th century Hindustani Music, Bhishmadev was a pioneer of Bengali raga-based songs, and a supremely talented harmonium player.

5:5:2 Jnanendra Prasad Goswami (1902-1945)

Popularly known as Jnan Gosai, this singer of 'Dhrupad' and 'Kheyal' revived 'Bengali Raga-Sangeet' all on his own, with his soulful but powerful tunes. A natural

singer, he put to great use the heritage of the family he was born into; his father Bipin Chandra was a skilled esraj exponent and singer. His uncle, Radhika Prasad, the principal of the music school of Maharaja Manindra Chandra Nandi, was also a renowned vocalist of the 'Betia' school of Hindustani Raga-Sangeet.

Jnanendra Prasad Goswami was brought up under the rigorous direction of his uncle and later trained by stalwarts such as Girija Shankar Chakravarty and Faiyaz Khan.

The broad range of his voice with its characteristic masculinity, the clarity of his gamakas, taans, the lyricism in his rendition of a raga's nuances and his healthy rapport with the audiences brought him easy victories in each of his artistic ventures. It was however the khayal ang and raga-based Bengali songs that brought out the best in him. In just 43 years of his life, he became a legend of 'Hindustani Raga-Sangeet'. Even the great Faiyaz Khan is known to have said to him, "What a great voice you have!"

It was truly hard, if not entirely impossible, to fully demonstrate the different ragas in the short duration of the records in his era. Yet, these songs by this great vocalist offer an insight into the great Jnan Gosai, the eternal favourite of lovers of Hindustani Raga-Sangeet.

5:5:3 Dilipkumar Roy (1897 –1980)

Dilipkumar Roy learnt from stalwarts such as Abdul Karim Khan, as well as Faiyaz Khan and Chandan Chaube from the Agra gharana. During his youth, his passion for music took him from one end of India to the next in search of great masters who could teach him the nuances of Classical music. He evolved a style all his own very early in life, which made him a composer of rare gems of music and his style of rendering Bengali songs was phenomenal in Bengali music. It comprises a blend of the nuances of North Indian raga music with a touch of Kirtan, which is quintessentially Bengali. In some of his compositions, Roy has created several innovations adapted from Western music. He also acquired training in Western music while in Europe. A gifted poet himself, he was also able to achieve a perfect equilibrium between the note and

the word. This latter gift has made his compositions highly it has also been possible for him to achieve a rare harmony between the sound and the sense, which makes his compositions highly expressive.

His appearance in the late 20s therefore marked the beginning of a new age in Bengali music. As a close aide to Atulprasad – a noted composer of modern Bengali songs – Roy made a name for his own and Nazrul's songs. That latter was one of his well-known contemporaries. Roy also made a notable contribution to the re-awakening of nationalistic spirit through his rendition of the songs of D.L. Roy. Being a born mystic, devotional music was his mainstay, which was further enhanced on account of his long association with his spiritual guru, Shri Aurobindo.

5:5:4 Chinmoy Lahiri(1916 - 1984)

Chinmoy Lahiri was one of the better-known khayal singers in Kolkata, in the third quarter of the twentieth century. Being a great experimentalist, he successfully created a style all his own. He was one of the foremost pupils of S.N. Ratanjankar and Dilipchandra Vedi of the Agra gharana. He possessed remarkable proficiency in fast taans and sargams, and experimented all through his life on diverse forms and techniques of music. This exploration led to the development of an altogether new music genre. It was he who introduced the Bangla Ragapradhan songs. He developed many new ragas such as Shyamkosh, Probhatitodi, and Gandharika. He made his mark as a music director for contemporary films as well. The Bengali song "Triveni Tirthapathey", which was set to music by him, enjoyed great popularity. He was a teacher of rare capability as well. Bengali musicians of the decades of the 60s and 70s owe their in-depth understanding of music to him. He was a professor at the Rabindrabharati University for some time. He has composed music for several bandishes in Hindi and Bengali, in the Ragapradhan genre, and has authored 'Magangeet o Taan Manjari', a book in eight volumes.

In addition to the artistes mentioned above, singers such as Dipali Nag, S D Burman, Sunil Bose, Shubhra Guha, and Tushar Dutta have kept up their efforts to promote Bengali Raga Pradhan music through their performances and cutting various discs, among other ways. All of them were highly influenced by the Agra gharana. They

made great effort to sustain the popularity of Raga Pradhan and it thereby became a medium for taking Indian classical music to the common man.

5:6 Agra *gharana* and Contribution to Musicology

The amount of information on the practical and theoretical aspects of an area of inquiry is directly proportional to the number of its experts and scholars. This applies in the case of the Agra *gharana* as well. The history of this tradition of over 700 years, the growth of the singing style without loss of the original base, and the merging of various *gharanas* into the Agra *gharana* led it to great aesthetic heights in every aspect but also provided increasingly more material for study.²⁶ According to the renowned musicologist Prof. Ashok D. Ranade, there have always been two parallel streams within the history of Indian Music: a) performance-practicals b) theoretical-scholastic. The theoretical or scholastic stream has always been following the practical stream. From Bharatmuni to Bhatkhande, practical performance has always preceded scientific thought and theoretical writings on it. All of these scholars themselves studied the practical aspect and then wrote on it. This indicates that these scholars were not merely artistes but highly educated thinkers. For that reason, their writings have always been very authentic and was instrumental in providing guidance to forthcoming generations. Prof. Ashok Ranade²⁷ always insisted that only those who can sing or play an instrument should write about it and this tradition has always existed in Indian classical music. The many musicians of the Agra *gharana* in 20th century lived up to this tradition. A brief description follows here.

Artistes of the Agra *gharana* such as Bhaskarbuva Bakhle carried out scholarly experiments in training and other methodology, which they laid out in detailed in their biographical works²⁸ However, where musicology is concerned, the first such writer and musicologist has to be S.N. Ratanjankar. The prime reasons for his inclination toward musicology were his higher education and the proximity to Bhatkhande and his guidance. After providing a theoretical base to music, Bhatkhande had started

²⁶ Interview of Haldankar Babanrao, Yashpaul and Rao, N. Jayavanth on 31st May, 2014 at New Delhi.

²⁷ Interview of Sameer Dublay, on 18th September, 2014.

²⁸ Kelkar, N. M., "Bhaskarbuva Bakhale", Karnatak Prakashan Sanstha, Mumbai, 1967.

teaching at schools in Gwalior, Baroda and Lucknow. Since Ratanjankar was a principal in an institutionalized education system, he (as well as in other places) increasingly required musicology in music education after the 1930s. Ratanjankar had acquired training in the practical aspect from Faiyaz Khan. After receiving training in theory and practicals from Bhatkhande and Faiyaz Khan respectively, he started work in the area of musicology. Ratanjankar's God-brother, Dilipchandra Vedi also first obtained an education from Bhaskarbuva and then Faiyaz Khan at Baroda. At Baroda, he had the opportunity to witness institutionalized training at the music school. It would not be amiss to mention here that Ratanjankar and Vedi derived inspiration from each other to work in the area of musicology.²⁹ Bhaskarbuva's godbrother, Krishnarao Phulambrikar, had been into creative work as a singer, guru, and singer-actor and music director in Sangeet Natak and films. He also made efforts to spread his knowledge in the society by means of books. Vilayat Hussain Khan, a traditional artiste of the Agra gharana, tried to gather gharana singers and establish a school with a proper syllabus despite lacking a formal education himself, although he was not successful.³⁰ Despite being a traditional gharana artiste, he penned the work 'Sangeetgyo ke Sansmaran' wherein he broke new ground by providing in it information on the gharanas, artistes, bandishes, training and more. This work is an important reference work for researchers even today.

At a later time, the disciples of all of these senior artistes – on account of their university-level studies and a strong foundation – worked and experimented in musicology and raga-bandishes and various genres of vocal music, which they published first in book form and later as books accompanied by compact discs. This working is ongoing. The credit for this must certainly be given to the erudite tradition of the Agra gharana. Information on artistes and gurus who also provided service in research and creation of musicological and raga compositions publications is provided here. All of them have been related to the Agra gharana. This proves and illustrates how Agra gharana – through its promoting gurus - influenced both practical knowledge of music and its theoretical component.

²⁹ Interview of Mehta, R C on 27th April, 2014 at Vadodara,

³⁰ Khan, Vilayat Hussain, "Sangeetgyon ke Sansmaran", Sangeet Natak academy, Delhi.

5:6:1 Dilipchandra Vedi

I have separately written about Dilipchandra Vedi as a musician, in chapter 4. However, I would like to mention here his scholastic reach in Musicology. Bade Ghulam Ali once said, "Some people sing well, and others are good theorists, but in Vedi ji, both qualities are wonderfully developed³¹." Vedi was known to be an experimental musicologist. He knew how to best use knowledge in documented books in practical performance. He studied ancient scripts and various scales, ragas and their '*Moorchhanas*'. Here is an example worth quoting. As a result of his rigorous studies of *Moorchhanas*, he was able to create a raga called 'Vedi ki Lalit', which he sang and recorded on a 78-rpm record, which became very popular. The *Moorchhana* is as follows:

Raga Puriya Kalyan: Ḍ Ṇ Ṛ Ṣ G̣ Ṃ P̣ Ḍ

Vedi Ki Lalit: Ṣ Ṛ G̣ G̣ P̣ Ḍ Ṇ Ṣ

Vedi designed a syllabus for Music education and published a couple of textbooks³². His intellectual capacity did influence many. Many of his disciples ventured into musicology. They included Harishchandra Bali, M.R. Gautam, Bhupendra Sheetal, Nupoor Roychoudhury, and Vinod Kumar.

5:6:2 Dilip Kumar Roy(1897-1980)

Roy was a Bengali Indian musician, musicologist, novelist, poet and essayist. He developed a passion for music from his very boyhood. As a teenager, shortly before a three-year trip to Europe, he had come under the influence of the musicologist V. N. Bhatkhande. Roy made good use of his family background and learnt several popular and classical compositions. This reinforced his determination to take up music as a vocation. Therefore, in 1920, in addition to the first travels, he also passed also an examination in Western music. Along with taking lessons in piano, he acquired fluency in French, German and Italian. Back in India, he joined Bhatkhande and, following the great master's methodology, he set out to travel widely, collecting and publishing serial notes on raga-variants from regional masters, with notations of

³¹ Ray choudhury, Nupoor. "20 vi shatabdi ke mahan sangietagya Dilichandra Vedi", Page 48. Kanishka Publishers, 2002. Delhi.

³² Interview by Prof. R. C. Mehta. 1987.

specific compositions. He took lessons from musicians such as Abdul Karim Khan and, more importantly, Faiyaz Khan and Chandan Chaube - both of the Agra gharana. His passion for Music took him from one corner of India to the other, in search of stalwarts who could train him in the nuances of Classical music.

Books Published:³³ 1) Bengali on Indian music "Bhramyamaner Dina Panjika (Diary of a musical Rover)", which won him instant fame in Bengal in 1922.

2) Geetashree (written upon invitation by Calcutta University and the Director of Public Instruction, for the university's music syllabus with notations and technical details of Hindustani Music.

3) Sangitikee, a historical account of classical and folk music of Northern India. Both Geetashree & Sangitikee were prescribed by the University.

He also wrote many more books on spirituality and several other subjects.

5:6:3 Harishchandra Bali (b. 1916)

Bali opened his own music school, known as 'Sangeet Vihar'. He was a successful guru, performer and music director. He also wrote a few books on music including "Sangeet Vigyan" in four volumes. His 'Sangeet Prakash' was published by the Punjab state University Textbook Board, Chandigarh.

5:6:4 Master Krishnarao

Master Krishnarao was a pupil of the legendary Bhaskarbuva Bakhale. He was an actor, a very creative musician and a performer par excellence. He is known to be a pioneering Marathi and Hindi film music composer. He directed music for many Marathi plays. He was awarded the prestigious "Padma Bhushan" by the Government of India in 1971.

Books published:

³³ website: <http://www.harikrishnamandirindiraniloy.com> as seen on 21st December, 2013.

- a) "Raga Samgraha" collection of traditional as well as self composed compositions in seven volumes
- b) Books with notations on various genres of Indian music such as: RashtraSangeet, Shishu Sangeet, AmarSangeet, Mohan Maal, NatyaGeet Notation, ChitraGeet notation, etc.
- c) Autobiography "Bola Amrita Bola" was published in 1985 after his death.

5:6:5 Babanrao Haldankar

Haldankar was trained under Smt. Mogubai Kurdikar of Jaipur-Atrauli Gharana and Ustad Khadim Hussain Khan of Agra gharana for over two decades.

Major contributions:

- i) worked as a Director of Kala Academy Goa. Under his leadership, he did standardization of 50 Ragas of Indian classical music. The book on which is published.
- ii) a noble Guru of very talented disciples, he composed bandishes under the pen name of "Raspiya".

Books published:

- a) "Raspiya" compilation of self composed compositions .
- b) In marathi "*Julu pahanare don Tambore*" and the Hindi translation "*Milanotsuk Tanpure*", a comparative study of two most prominent Gharanas-Agra and Jaipur.
- c) "Ragas as sung in Agra gharana" a book with compilation of Ragas with description as sung in Agra gharana.
- d) "Aesthetics of Agra and Jaipur Traditions".
- e) "Raagon ka Praamaanikaran"

5:6:6 V. R. Athavale

Athavale was trained in classical music by V. N. Patwardhan of the Gwalior gharana and then by Vilayat Hussain Khan of Agra gharana.

Major contributions:

- i) worked for All India Radio, SNDT college for long years and was President and a trustee of Akhil haratiya Gandharva Mahavidyala Mandal, Miraj.
- ii) a thinker Guru and expert in Voice culture in Hindustani Music
- iii) composed many Bandishes with the pen name "Naadpiya".

Books published:

- a) 'Vishnu Digambar Paluskar' (biography of Pt. Paluskar),
- b) 'Naad Chintan' (collection of essays)
- c) 'Tarang Naad' and 'Raag Vaibhav' (book of notations of traditional bandishes from repertoire of Agra, Jaipur and Gwalior Gharana)
- d) 'Naad Piya' (book containing notation of his own Bandishes)

5:6:7 Chinmay Lahiri

Lahiri was trained by Padmabhushan S. N. Ratanjankar at "Bhatkhande Vidyapeeth", Lucknow.

Contributions:

- i) Guru of the most talented female singer Parveen Sultana
- ii) A great performer and Guru of Hindustani and Bengali music.
- iii) composed several Bandishes in Hindi and Bangla Ragpradhan.

Book published:

"Magangeet o Taan Manjari" in eight volumes.

8) Dr. Sumati Mutatkar: Dr. Mutatkar was the first-ever recipient of a Ph.D. in Music in India, trained by S N Ratanjankar and Vilayat Hussain Khan of Agra gharana.

Major contributions:

i) worked for All India Radio as a Director and as a Dean at the Faculty of Music and Fine Arts, Delhi University where she supervised numerous research programs in the field of music. She was recipient award of Sangeet Natak Akademy and Padmashree.

ii) many scholarly articles published in various journals, magazines etc.

Books published:

- a) Shrikrishna Narayan Ratanjankar 'Sujaan': a multifaceted genius
- b) Geet Nijhari: Sumit Mutakar Rachit Bandisho Ka Sangrah (Hindi)
- c) Aspects of Indian music. Sangeet Natak Akademi.
- d) Sumati-Sangitabharanam: Gems of Indian Music and Musicology (Prof. Sumati Mutatkar Felicitation Volume), co-author - Sumati Mutatkar.

5:6:8 Kumar Prasad Mukherjee

Born in 1927, Mukherjee proved to be an epitome of refinement, polished living, accomplishment and a high level of culture. He acquired Master's degrees in both Economics and Sociology. He was a senior bureaucrat by profession, and was trained by Prof. Rabindra Lall Roy, the Chairman, Delhi University, Dept. of Music, the doyen of the Rampur-Sahaswan gharana, Padmabhushan Mushtaq Hussain Khan and Ata Hussain Khan, son of the famous Mehboob Khan (Daras Piya) and brother-in-law of the great scion of the Agra gharana, Faiyaz Khan.

He performed as a singer and presenter on AIR and Doordarshan for over 30 years. Besides performances all over the world, he gave lecture-demonstrations at reputed musical institutions around the world.

Literature/material on Music published:

a) Many educational music Videos and audio projects on analysis of several master musicians of by gone era were published after his painstaking efforts. Some of them are archived by ITC-SRA, Kolkata. Also did 'Gharana Project' funded by the Ford Foundation.

b) Wrote as a music critic in The Statesman for quite some time.

Books published on Music:

- a) Kudrat Rangi Berangi-an award winning Bengali book (Rabindranath Tagore Puraskar) was later on translated by Smt. Dipali Nag
- b) The Lost world of Hindustani music-English
- c) Mehfil
- d) Majlis
- e) Khayal-O-Hindustani Sangeeter Abakshay-Bengali
- f) Dishī gaan o bilti khela-Bengali

5:6:9 Yunus Hussain Khan

Yunus Hussain Khan was trained by his father Vilayat Hussain, Faiyaz Khan and Azmat Hussain Khan. He was also a scholar and teacher of music. He was engaged in music at the University of Delhi, Visva Bharti University of Santiniketan and Sangeet Research Academy at Calcutta. During 1985-86, he taught at the University of Washington in the Ethnomusicology Programme and also gave lectures and demonstrations in the University of British Culombia, Canada. Yunus Husain Khan has settled in Delhi.

Authored books on Music:

- a) The Agra gharana and the musical environment of India
- b) Spiritual contribution of Hazarat Amir Khusro³⁴.

As a composer:

- a) Music composer at All India Radio - composed many group songs, choirs etc.
- b) Dhamars & Chaturang compositions for Kathak dance - Kathak Kendra, Delhi
- c) Choirs - 'Sargam choir' at Delhi University and own 'Darpan choir'.
- d) Translated and composed Shelly's "Indian serenade".
- e) Composed a few Khayals based on Sufism.

³⁴ Speech of Khan, Aarif Hussain, in video documentary "Agra Gharana- a unique tradition in Hindustani vocal music

As a composer: A composer with the nom-de-plume "Darpan", composed several bandishes and even ragas which are enlisted in the table mentioned in this chapter.

Papers Presented:

- a) Story of Khayal - Kalavidhi
- b) Vrind -Delhi University
- c) Music and women - Kaladharni
- d) Value of musical traditions - ITC-SRA Kolkata
- e) Taan
- f) An enquiry in Principle of Tala in the development of Hindustani Music - Rabindra Bharati University.
- g) Music as taught in Institutions - Goa music seminar.
- h) Spiritual Contribution of Amir Khusrau-Role of music in Sufism-Musical tradition connected with Sufism - Presented in Sufi music festivals all over Europe in 1981.
- i) Khayal and Sargam - Sufi centre, San Francisco in 1973.
- j) Classical music and Films - Kal Kakoli and Akashwani.

Audio Recordings and documentations:

- a) Raga family and Bilawal - ITC-SRA, Kolkata.
- b) Rare Ragas - National Centre for Performing Arts, Mumbai.
- c) Traditional music - UNESCO.
- d) Muslim religious songs - Sangeet Natak Akademi.
- e) Value of Musical traditions - ITC-SRA, Kolkata.

Video recordings:

- a) Journey into musical centuries - a feature film.
- b) The story of a musician - Ut. Yunus Hussain Khan

5:6:10 Chandra Shekhar Pant

Born in 1912, Almora, Pant was a pupil of Padmabhushan S. N. Ratanjankar. He received higher academic education at the Universities of Lucknow and Allahabad. He had a Master's degree in Sanskrit and that of Sahityacharya in Hindi.

He had published many research articles of great academic value, the most significant of them being the one in which he fixed the date of Pt. Lochan (author of Raag Tarangini), setting at rest all the surmises and doubts regarding the issue³⁵. As a great administrator, he served at Faculty of Music, Delhi University, and introduced many new ideas in Music education as well as developed the Music library.

5:6:11 Dr. M. R. Gautam

Dr. M.R. Gautam was an eminent performing musician and a musicologist. He was trained by Agra stalwarts such as Ramrao Naik, Vilayat Hussain Khan, Dilipchandra Vedi and Anwar Hussain Khan. He was the first Producer-music for the All-India Radio, then became the Professor and Head of the Department of the Vocal Music, Banaras Hindu University and later, Vice-chancellor, Indira Kala Sangita University, Khairagarh, M.P. He had had rigorous training in musicology under Thakur Jaidev Singh. As a scholar, he presented papers on various aspects of music all over India.

Books published:

- 1) Musical heritage of India
- 2) Evolution of Raga and Tala in Indian Music.

Other great scholars who contributed in the field of Musicology, are included in the chapter No. IV - "Agra gharana and main figures". This includes Vilayat Hussain Khan, S. N. Ratanjankar, Dilipchandra Vedi and so on.

It is worth mentioning that many other Agra gharana scholars such as Dhruv Tara Joshi, R. C. Mehta (was deeply influenced by Agra gharana), P. N. Chinchore, K. G. Ginde, Dinkar Kaikini, Batuk Diwanji, Lalith Rao, Arun Kashalkar etc. and many more, kept themselves engaged in promoting musicology through performances in the form of lecture demonstrations.

³⁵ Saraf, Rama. "Development of Hindustani classical Music", Vidyanidhi Prakashan, 2011. Delhi.

Researcher's observation is that, after being totally equipped as an artist, Agra *gharana* musicians tried to touch every sphere of musical art. The artistes of the Agra *gharana* retained the base of classical music and brought about changes as and when required, such as going from Dhrupad in their singing to the *Khayal* of the Dhrupad Ang. They proved their innovative spirit through modern-day instruments such as *Sangeet Natak*, cinema and other media.

Bharat Muni wrote the '*Natyashastra*' on the subject of theatre. He presented therein thought on every single aspect of theatre. He thought of theatre as a multidisciplinary area wherein arts such as music and dance are also put to use. Musicians of the Agra *gharana* showed their innovation through several popular branches of Music. The most important of these was Marathi *Natya Sangeet* and other forms included film music, *Nazrul Geeti* and *Ragapradhan* of Bengal. For any popular music style, the lyrics are important. Agra *gharana* was based on the *Nauhar Bani* of *Dhrupad*. Use of sweet words has been a specialty of the *Nauhar Bani*. Agra artistes made use of the words as per the sentiment of the raga. For that, they composed in all styles of music. With *laya* and *taal ang*, beautiful improvisation of many notes and words was second nature to these artistes, for which reason the artistes of this *gharana* were attracted to and could easily experiment with the branches of popular music. And for this reason, the artistes were able to successfully handle innovation in various other non classical genres. In musicology too, artistes of these artists provided important contributions. If a performing artiste writes about the discipline of music, it is more authentic. This was amply illustrated by venerable seers from Bharat Muni to Bhatkhande. These musicians practiced, preached, imparted and promoted the readily available material they inherited from generations. Several artistes of the *gharana* did unparalleled work in the area of musicology in the 20th century. Thus by all means and in all respect these musicians reached the masses. This contribution should be written in golden letters in History.

CHAPTER 6

STUDY OF THE STRUCTURE OF VEENA AND VIOLIN

6.1. Veena

Veena is a confusing name when one tries to understand the origin. Many of the instruments are called Veena in ancient texts. The Vedic harps which were stringed and did not have the fingerboards. Others like the Ravana Hastha were bowed. These varieties were primitive in their construction and the materials used. The Mahathi also a Veena used in the north and known as Been. There is the Kacchapi described as the dear instrument of goddess Saraswathi. Haripala (1170 A.D) in his treatise Sangitha Sudhakara has described this instrument which resembles the Sitar. The sculpture of the Kacchapi in Nagarjunakonda (c200A.D) shows it has seven strings and looks like the sarod. The present day Veena which is part of the South Indian Music is called the Saraswathi Veena. This Veena with fixed frets numbering 24, 12 for each octave were perfected by Raghunath Nayaka of Tanjavur, assisted by his Prime Minister Govinda Dixitar. Prior to this the number of frets varied between two and twenty.



Figure 6.1: Kacchapi

These frets were sometimes fixed and also movable in other prototypes. This is the Veena about which the structure is described in this chapter elsewhere. Before moving to the description of the structure and building of Veena, It is relevant to understand the structure of both the instruments to further establish the statuses of both. The art of making musical instruments can be dated back to the Vedic times. Saraswathi Veena which is in vogue today has a lengthy history. Then violin although popularly believed to be argument and established facts and recorded history to tell us that the bowed variety of a stringed instrument was very much in use in ancient India. The *Villadi Vadyam* of Tamil Nadu is the best example of a bow shaped struck

string.¹⁶ However this is a reference for argument's sake this vadya can be included as this instrument is not capable of producing any



Figure 6.2 : Saraswati Veena

melody. The vadya has only one rope which is struck to produce sound.

VEENA is often described as the national instrument of India. It is definitely considered sacred. The goddess of learning Saraswathi holds a Veena in her hands. It is said that goddess lakshmi is personified in it. That apart, one cannot argue with the sound of the Veena which is divinity itself. History tells us that all the musical instruments in India are a form of Veena. Plucked variety of instruments dominated music scene for many centuries

¹⁶ B.C.Deva Musical instruments of India, Page 120

.It is according to B.C. Deva this period lasted nearly four millennia (right from 300 BC to about 11th century)

All musical instruments were called the veena. This term was so widespread in describing the instruments it is difficult to imagine the "Mukha Veena" a wind instrument to be classified in the chordophones in the modern interpretation of musical instruments. These details are important to further delve in to the role of Veena in current day concert systems.

"VETTI JAYTE ASMAAT SWARAH"

This is a description of Veena which means "that which produces swara". Raaga are the basis of Indian music is a common knowledge. That the Veena occupies centre stage to put this across is as much common fact. The details of music like Raga classification, shruti, gamaka are all revealed by Veena. Even the human voice is named the Gaatra Veena. We get innumerable manes to this beautiful Instrument from all the ancient texts like, Brahma Veena, Manoratha Veena, Kandola Veena, Molli Veena, Kacchapi, Chitraka, Gaandharva Veena, Swaramandala, Ghoshavathi, Audumbaree Veena etc

Apart from this there was Veena which employed 100 strings which was called the shata tantrika and a Koki which had 21 strings etc were are also in use. One variety of nagaswara is also called as Mukha Veena. The present day Veena was designed by Govinda Deekshitar after several stages of developments and modifications from older times. During the late 16th century Veena had 24 fixed frets with the same shape as that of the "*Saraswathi Veena*" which is the concert instrument currently.

When the two instruments about which this research is conducted are examined purely on the basis of the time factor in the history of concert music the Veena doubtlessly is the instrument about which we can find instances of discussion. Among the many treatises the Chaturdandi Prakshika, in the chapter of Veena venkatamakhi always takes the lead of his father Govinda dixitar when the Raghunatha Mela Veena is dealt with. The Raghunath mela Veena is the Veena by the order of technique in construction which is followed in todays Veena which is sometimes also is called the Saraswathi Veena.

Venkatamakhi describes two kinds of Vena, The shuddha mela and the Madhya mela Veena. Both have seven strings. Four for playing the melody and the three for tala and shruthi. The two types of Veena differ in the tuning of the four melody strings. The

string farthest from the player is numbered one, and the nearest numbers one.¹⁷ The current day tuning practices are derived from the tuning of the Raghunath mela Veena. The tuning itself is the core factor which represents not only the convenient playing tuning but the basis of many other references to the ancient practices. The south Indian flute follows the same tuning perforations on it. The madhyama is said to be the adhara to the tuning of these instruments. Ramamatya in his *Swaramelakalanidhi* (1550) describes two kinds of Veena Shiddha Mela and the Madhya mela. This tuning is followed later by Venkatamakhi.



The sarod, North India.

Figure 6.3 : Sarod- North India

¹⁷ V.Raghavan, 1964, *Journal of Music Academy*.

The *saitar*, Kashmir. Note again the movable gut frets, as in the *rabab* and the *sitar*.

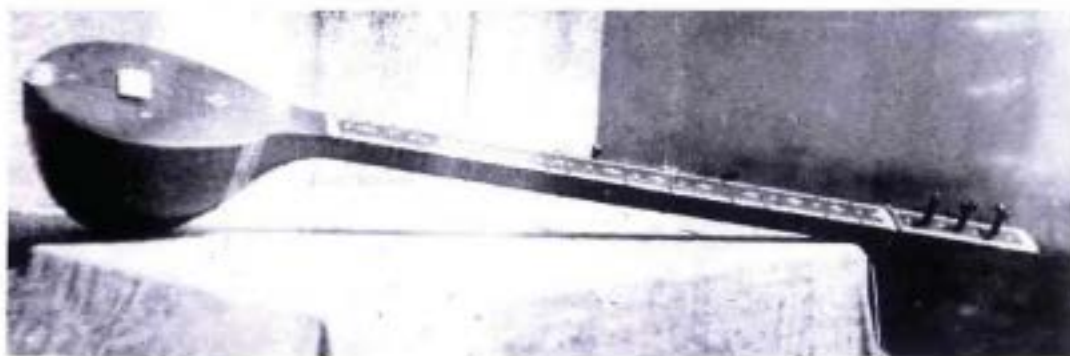


Figure 6.4 : Sitar- Kashmir



The *sitar*,
North India.

Figure 6.5 : Sitar- North India



The concert sarangi, North India.

Figure 6.6: The Concert Sarangi- North India



The sarinda and the dotara, Tripura.

Figure 6.7 : The Sarinda and the Dotara- Tripura



The esraj, Bengal.



Figure 6.8 : The Esraj- Bengal and The pena- Manipur

*The Pulluvan veena
(veena kunj), Kerala.*



Figure 6.9 : The Pulluvvan Veena- Kerala

Sangitha Ratnakara mentions the fixing of the frets on the Veena called the Kinnari. This Kinnari may not be the same as that of the kinnari Veena which adorns our museums. In the opinion of many experts the fretting of the Veena is fraught with errors. For e.g. the makers often make an error at the trishruthi Dhaivata. This statement is also always accurate. If an error occurs on any part of the fixing of the wax then the whole fretting goes wrong. I would like to draw a comparison with Violin. The expert violin building have a better working prototype as compared to the Veena. We have hardly a problem while an instrumentalist is choosing the violin as the main problems are all taken care of. In the later chapters I have explained an experiment called the Paris experiment in which the musical quality of various types of violins is tested by violinists of repute. The conclusion there was that not much difference was detected when a Stradivarius or a modern instrument was presented to the player. Can we be so fortunate with Veena? Absolutely not. Having a good quality Veena is very essential to even venture into music.



The violin. Indian
style of playing.

Figure 6.10 : Violin- Indian style of playing

The Ravanahasta. Rajasthan.



Figure 6.11 : Ravanahasta- Rajasthan

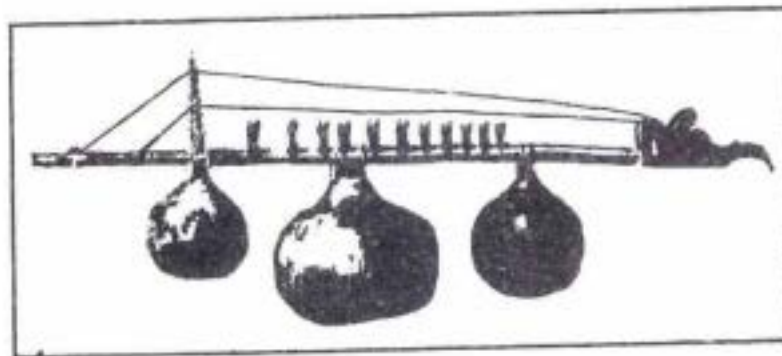
Govinda dixitar was the greatest contributor to the construction being centralised and calibrated according to the changing performance aspect. It can be listed as follows:



Kinnari: 17th century (Laghi)



The Kinnari Kinnari



BRUHATI(KINNARI)

Figure 6.12 : Kinnari

- In the Suddha mela Veena described by Ramamatya, there were nine long frets which could be played on all four strings and five short ones which could be played only on the sarani. Similarly in the madhayamela Veena also , there were ten long frets across all the

four strings and short ones on the sarani. It is probable that it was Govinda dixitar who used 24 frets of equal length across all the four melody strings.

- We do not find any reference to bee's wax in Swaramela kalanidhi or earlier works. The frets were movable and were tied with guts as is done on the Sitar. The use of wax keeps the frets fixed while allowing the player to do minor adjustments in tuning applying a little heat to the wax and moving the frets.

Note: the above said minor adjustments are not everybody's cup of tea. Still it is possible when we give the same thought of "minor Adjustment" to violin also it is unthinkable. This is perhaps one of the minority advantages the Veena has over the violin.

Yajnanarayana dixitar son of Govinda dixitar and brother of Venkatamakhi mentions wax in his description of the Veena. It seems that it is again Govinda Dixitar who deserves credit for this innovation. There can be traced & distinct stages of development on this Glorious Instrument. Till the 7th century the Veena did not have fixed frets and was known as the "YAAZH". This is a form of Veena was used as an accompaniment to vocal renderings. The strings were all tuned to a particular raga or melody. Yaazh was

played by plucking the strings. This type of tuning made it difficult to play Embellishments or gamkaas. As the raga system itself underwent periodic changes and as the raga system evolved, many new gamaka's were added. These gamaka's became the salient feature of particular Raaga. This paved the way for Yaazh to go on obscurity as many of these gamakas could not be employed on Yaazh. To play these gamakas frets were added to the Yaazh. This in turn underwent many changes early on and the present day Veena was born. Some features of the Yaazh however were retained. The Yali Mukha is one such feature. The Veena occupied the coveted place of the Yaazh. The Raga alpana paddhati, the important branch of performing art music contributed to the changes done on the Veena forcing the the yaazh with its limitations to exit the scene of classical music. The experiments and improvements on the Veena continued over the centuries by musicians and musicologists of those times.

These changes and improvements were noted by musicians and were written about in ancient texts. SANGEETHA SUDHA a treatise written by Govinda Dixitar during the 17th century has details about these. In the book the modern day Veena with 24

frets and the making has been documented. The present day veena has 4 main strings, 3 tala strings and 24 frets.



Figure 6.13 : Thanjavur veena



Figure 6.14 : Mysore veena

6.2. Construction of Veena

The Veena consists of a large pear shaped bowl called Kudam. It is hollowed out of a single block of wood and the Mysore manufacturers use black wood for the purpose. The block of wood that is intended for the Veena bowl is preserved for a long time and portions are scooped out at long intervals. In the later parts of this section the more detailed description and other types of technique of building the kudam is made.

The mellifluous tone of a Veena be it a tanjore to Mysore or any other variety is not an easy one to achieve. There are some rules of the thumb but it is a sad thing that it is always luck which determines one procuring a Veena of good tonal quality. The art of

the Wax fretting is all but disappearing. This can be a major factor in a student getting derailed by the Instrument itself in learning good music. A wrongly fretted Veena can kill musician's perceptions of Shruthi. To a beginner this is a complete letdown. Much needs to be done on this front.

However a few noble efforts have been made in this direction. Sir. C.V. Raman has worked out exact amplification of the broad curved bridge on the Veena (1931) the vina gives out in plucking, a particular overtone not heard in the strings of the violin. These are some factors relating to the difference of tones in these two great Instruments. And like most other areas of art the liking and disliking or tolerating these are purely subject to individual tastes of the listener. Undoubtedly these choices a Carnatic music lover has of tones and varieties add to the music being continually evolving, bettering and the glory always upheld.

Construction of any musical Instrument requires the greatest expertise in the makings and definitely musical knowledge. The greater the musical ear the more perfect is the result. This is an art followed by Instrument maker of our country from time immemorial. The Veena particularly takes a keen ear and perfect knowledge in all the departments of the making like the wood quality, metal

properties, perfect tune sense etc. The complexities of the Veena's structure by itself are a fascinating one. This is one of the larger instruments used in the concerts. In the Carnatic music scene only one other instrument Gotuvaadya is as big as or sometimes bigger than the Veena. Both these share a lot in common. This comparison is a vast subject in itself.

Three main parts are prominent in the present day Veena. The resonator or the Kudam, the Dandi, and the vyali face. The part which rests on the left thigh of the player is known as the sore burude or the *Gourd head*. The seven strings comprise of the 4 main playing strings and 3 taala strings also are called the drone or the shruti strings. The names of the seven strings, their gauge numbers and notes to which they are tuned are as follows:--

- Sarani – Madhya sthayi shadja-
- Generally gauge No.31 steel.
- Panchama- Mandrasthayi panchama
- Gauge No.29 steel.
- Mendham- Mandra sthayi shadja-
- Gauge-26 brass.

- Anumandra- Anumandra sthayi panchama
- Gauge -24 brass.
- Pakka sarani-madhya sthayi
- Gauge-33 steel.
- Pakka panchama-Madhya sthayi panchama
- Gauge -34 steel.
- Hecchu Sarani-Tara sthayi shadjgauge-36 steel.

Saraswati Veena

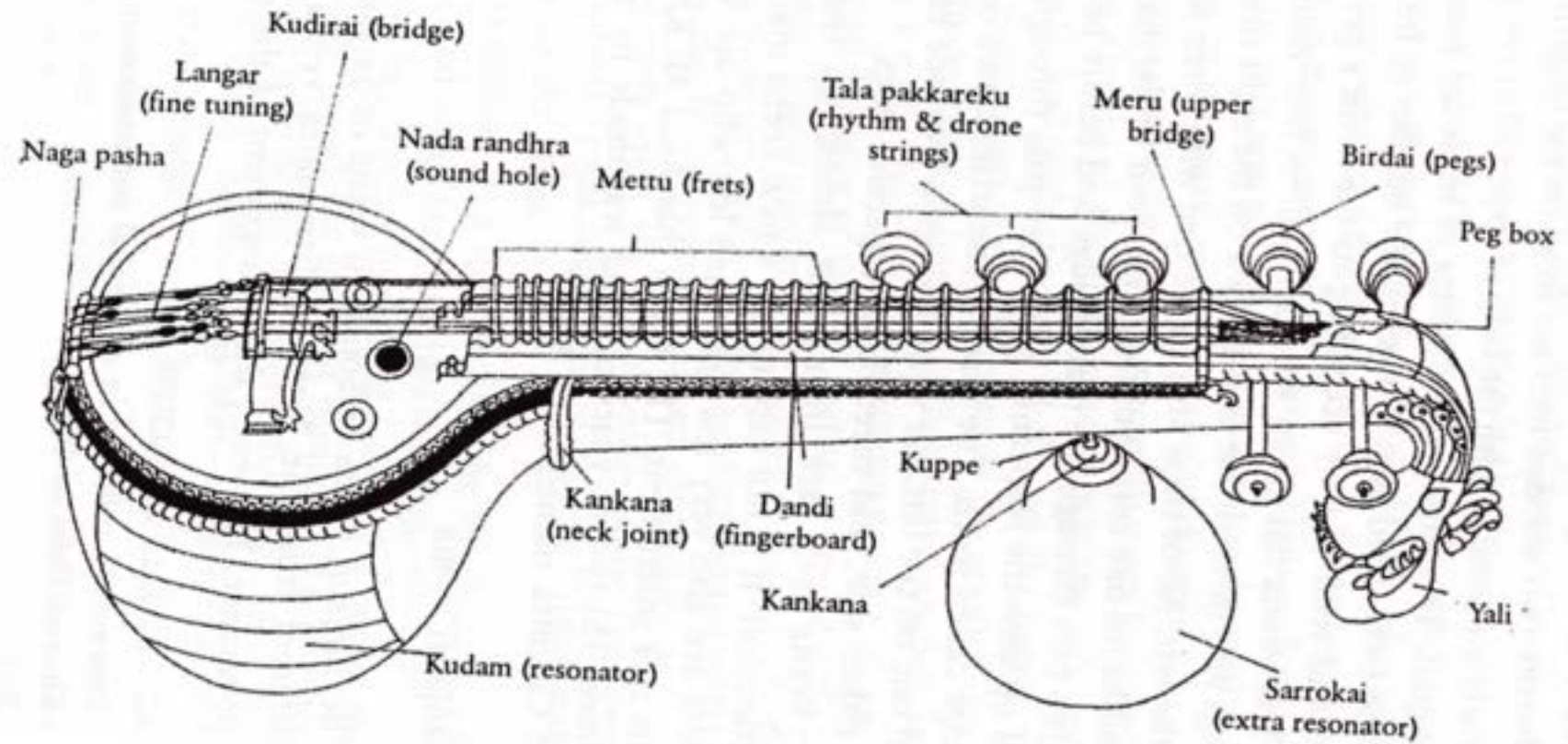


Figure 6.15 : Parts of veena

The resonator is a semi spherical hollow of the wooden log. Mainly the jack wood that too of the black variety is used to carve this part. This bowl is about 2 inches in thickness of the wood. The top of this bowl is covered with wood either from the same source or other seasoned wood .It is about three fourths of an inch thick. Depending upon the makers this can also be thinner up to even quarter of an inch thick. The thinner variety is prevalent in the Mysore variety of the Veena A small hole is made at the centre of this piece of wood which is also known as EDE HALAGE in Kannada. This hole is the BRAHMARNADHRA. A bridge made out of ebony or redwood or ivory covered with a metal piece of the width and breadth to match is fixed on the Veena with the help of a thin piece of metal on either side. This is usually an iron nail with the head cut-off. Sometimes in the older Veena this headless nail is not used as the tension of the strings passing on the bridge itself holds it firmly in place. This piece anchors the 4 main strings. One side of this bridge is usually elevated to about 3 cms usually made of a thin and sturdy piece of rose wood with 4 groove cuts to enable the strings to pass through. In turn the strings are attached to one side with the main Lunge or the anchor. This Lungar has another double piece of metal wires with a metal ring which is used to secure the end of strings. This is called the Nagapasha.The

nagapasha if it extends beyond the curve of the veena's resonator is secured by a nail or is glued on. These wires are held in place by either carving small holes and tying them on to the face of Veena or sometimes a circular metal piece is used to achieve the same result. The circular shape is sometimes of different shapes other than round. The other end of the string passes over the frets and is tied to pegs on the yali muka end. These pegs are mainly in black wood with a decorative head. There are small holes in the middle of the peg hands. The strings are tied by passing it through one end of the hole and securing them on the other side by locking it by turning the pegs and tightening the strings. All the 4 strings are tied in this way. There is a curved metal piece of about a width of half an inch is placed on the side of this bridge. This is the bridge which holds the tale strings. This can be either in steel brass or some rare occasions in ivory or a deer's horn. Three grooves are cut on this on the side of the Nagapasha end to enable the taala strings to pass through them before securing the strings on the pegs on the dandily as against the tala strings are on the side of the player and not on the side facing the audience. The strings are tied in a similar fashion as that of the main strings except that the pegs on the tying side is secured in the middle of the dandi. The dandi itself is attached to the Resonator on one side and the

Yalimukha on the other with the help of wooden nails. Sometimes this is secured using glue or metal pieces or nails.

6.3. Detailed Description of the Construction of Various Components of the Veena

6.3.1. Kuda or the Resonator

The resonator is the very visible and important part of the Veena. This is the part where the sound gets magnified as also enriched by the clashing of vibrations occurring non all the 7 strings of the veena. The kuda is made with the jack wood. This is an elaborate process and takes a long period of time to select the wood, season it and only after these the wood is carved out with care and precision. The kuda is usually of a thickness of 2 plus inches all along. Some schools of Veena making scoop out the wood along their natural curve so as not to waste the wood. The sizes of veenas as a result are never uniform as also the resonance and the timbre also vary accordingly. The Tanjavoor Veenas are but an example where in there are many similarities even when veenas are made from different wood and by different artisans. This is a result of following the rules of the art laid down by all those great Instrument makers or the "Jyakaras" as they were known, from ancient times to this day.

The emphasis is not to attain any given size but for the tonal quality. We see many Veenas which may be small in size emanate grand sound. This process of preparing the kuda is a long and laborious one. Many Veena makers have almost called it curtains owing to the lack of skilled artisans, procurement of the right wood reasonable returns for the labour involved etc.

This can be one of the many reasons to the reduction in the number of learners and as a result the number in Veena solo concerts. The top cover on the bowl is then attached to this resonator after it prepared and ready. The "Ede Halage" as it is known in our state is prepared by making provisions to fix the "Bridge". This is the place where the strings are passed on. Many small holes or two bigger holes are drilled or made on this plank of wood. These holes increase the resonance. It is also decorated using many materials such as pieces of different coloured wood, carved plastic to mimic the ivory decorations which were used previously and sometimes painted to achieve a design around these holes. The sound board is responsible for sound quality as much as the kudam. This board is very thin or thick according to the school of Veena making involved. In the Mysore variety sometimes it is very thin. (5mm)

The bridge or the anchor is placed on this plank. The bridge is built using a piece of wood of good quality and is carved beautifully. The top of the bridge is fitted with a plate of brass and sometimes a piece of steel is used. The Mysore variety has a piece of steel only on the first string or the sarane which is the first string from the side of the player. Rest of the top plate is brass. This results in a different tonal quality between the two main playing strings the Sarane and the Pinkham.

6.4. A Note on the Reverse Playing of Veena

It appears there was a Veena player who could play the Veena in the reverse position. He was known as savyasachi (Ambidextrous Veena Player) the Veena was reversed for such a playing. The strings had to be put in the reverse order to achieve this.¹⁸ In Mysore there was a player who earned the name Savyasachi in Veena play who could play the Veena both with the gourds on the left while playing on the frets with the left hand and changing the string positions in the opposite way to play with the right hand.

6.5. Study of the Structure of Veena and Violin

¹⁸ Prof.P.Sambamoorthy, South Indian Music Book

6.5.1. Veena

The Veena can be tuned to almost all the shrutis possible. This is true because the Veena when tuned at the pitch of D sharp can be employed in playing for the pitch of G or 5th mane or the female 5th tuning. This can be done by shifting the 'S' to the Antara gandhara or the 4th fret. Similarly a pitch of 'E' can be converted to 'G' again by making the Shuddha Madhayam the 'S' or the adhara shruthi. This is perhaps the only Instrument other than the Voice which can employ on so many shrutis.)

Usages of this variety of shruti on a single instrument are many. We have the knowledge that the Veena was in use on many levels in most temple rituals. Dance was an important part of this. When a Veena was used as accompanying Instrument in such times the multiple shruti was very convenient as the Nattuvanga or the vocalist got the mellow or the fast paced support from the Veena as the requirement arose. Veena was also a majestic presence in the Nattuwangam of these recitals. These players were held in highest regard in our society.

Currently the same setup is in place by and large. But there have also been many changes owing to the needs or the populist employ of such recitals. We get to hear more of the flute and violin

in comparison. This brings me to explore the reasons for this reduction in the number of appearance of Veena on concert platforms not only in the dance recitals but as a main musical instrument in an art music rendering area. There are a great many practitioners of this Instrument throughout the history and the epics as we know. It is said that the Demon 'Ravan' was adept in playing the veena.

I have dealt briefly about many historic aspects of concert music involving Veena earlier in the work. To elaborate the discussion of the various platforms the concerts took place can be revisited. The concert music has been an important part of day to day life in our country. The role of group orchestra is very important in this context. The earliest orchestras are during the Vedic times. The group music was called the Kutapas then. It is referred to in Bharata's Natya Shastra .Sangita Ratnakara of Sarngna deva. In it the 'vrinda lakshana' is discussed in the chapter 3.The sangita Raja by Kumbharaana also refers to kutapas.* King's courts employed these orchestras during visits of distinguished guests. King Sarfoji (1798-1832) maintained an exclusive classical music orchestra to perform during these visits. We know some remnants of this type of rendering are in practice

even today. In tanjore the descendents of the above said kutapa still perform.

The Mysore kings were great patrons of music. The Band which plays now during the world famous Dakar Festival is the palace band which was maintained and nurture by the Wodeyars. These bands have vainikas and violin players among other musicians even today. The instrumentalist here has a democratic role to play. The music is fixed and individual player will have specific responsibilities. The Veena perhaps will be drowned in the sound of other louder instruments in such group renderings but for the contact mikes which are just a basic requisite for any Veena rendering in modern times.

We can clearly see the path of instruments taking on individual or solo performances by the study of the orchestra. We can also see the induction of many other instruments into our system by the same. The violin and its induction may be a result of the band music Sri. Baluswami dixitar heard and noticed the violin. It owes it place to the efforts of many future violinists who added and improved the techniques to suit Carnatic style.

6.6. Structure of Violin

'Where ignorance is bliss it is a folly to be wise' goes a wise saying. Whenever one discusses or mulls over the structural aspects of any given musical instrument this saying gives a whole new perspective to a learner. The fact that the structure and the materials used in making an instrument ultimately dictates the sound quality is delectable .yet the music produced is another matter entirely.

Here we can try and get the details of the sound post of the violin. Any violinist worth the name knows that the whole tone of the violin depends on the position of the sound post, in relation to the position of the bridge. The placing of the sound post itself is a fine art, for, when the violin gives way owing to tropical heat or onboard the ship it has to be re-pasted or re-glued. There is no one carpenter who can do this adjustment satisfactorily to the needs of a violinist. The approximate positions are the bridge to be in the line of the centre of the 'f' holes and the sound post just behind the right foot of the bridge. One can see it all right by reference to the true upper partials heard in all strings and particularly on the SA (2nd) string. The bridge may lean to the front when the violin is in use. One must adjust it on the top only. But

never change the position of the feet of the bridge, when the violin has got its proper tone. If by accident, the bridge gets broken, or the indents thereon become deep.



Figure 6.16 : Violin

6.7. Violin Construction

Violin is a foreign instrument. These are best made in Europe as that is the origin and the place of manufacture from many centuries. The description of the making of the violin is done here with this in mind. Traditionally Stradivarius violins are known to be best. The best woods, especially for the plates, have been seasoned for many years in large wedges, and the seasoning

process continues indefinitely after the violin has been made. Glue joints of the instrument are held with hide glue, since other adhesives can be difficult or impossible to reverse when future repairs are in order. Parts attached with hide glue can be separated when needed by using heat and moisture, or by careful prying with a thin knife blade. A well-tended violin can outlive many generations of players.

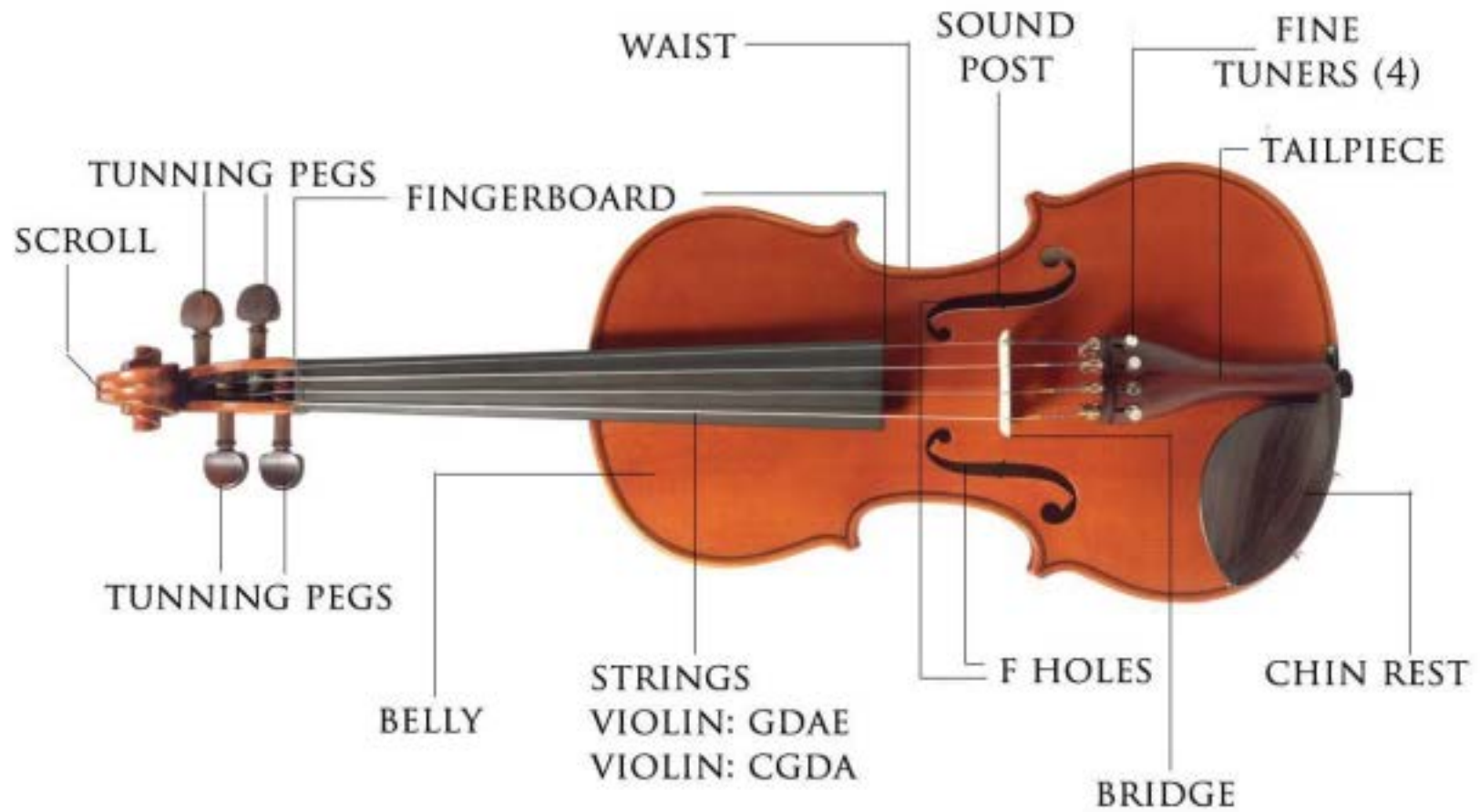


Figure 6.17 : Parts of Violin

Two arched plates fastened to a "garland" of ribs with animal hide glue constitute the body of a violin. The "sides" of the box is also commonly known as the ribs. The rib garland includes a top block, four corner blocks (sometimes omitted in cheap mass-produced instruments,) a bottom block, and narrow strips called linings, which help solidify the curves of the ribs, and provide extra gluing surface for the plates. From the top or back, the body shows an "hourglass" shape formed by an upper bout and a lower bout. Two concave C-bouts between each side's corners form the waist of this figure, providing clearance for the bow. Typically the top (also known as the belly)— is made of quarter-sawn spruce, book matched at a strongly glued joint down the centre, with two sound-holes (or "f-holes", from their resemblance to a stylized letter "f") precisely placed between the C-bouts and lower corners. The sound-holes affect the flex patterns of the top, or table, and allow the box to breathe as it vibrates. A decorative inlaid set of three narrow wooden strips, usually a light-colored strip surrounded by two dark strips, called purfling, runs around the edge of the top, and is said to give some resistance to cracks originating at the edge. It is also claimed to allow the top to flex more independently

of the rib structure. Some instruments have two lines of purfling, or have knot-work type ornaments inlaid in the back. Painted-on faux purfling on the top is usually a sign of an inferior instrument. A slab-sawn bass bar fitted inside the top, running lengthwise under the bass foot of the bridge, gives added mass and rigidity to the top plate. Some cheaper mass-produced violins have an integral bass bar, carved from the same piece as the top. Ideally the top is glued to the ribs and linings with slightly diluted hide glue, to the back and ribs are typically made of maple, most often with a matching striped figure, called "flame." Backs may be one-piece slab-cut or quarter-sawn, or book matched two-piece quarter-sawn. Backs are also purfled, but in their case the purfling is less structurally important than for the top. Some fine old violins have scribed or painted rather than inlaid purfling on the back. The small semi-circular extension of the back known as the "button" provides extra gluing surface for the crucial neck joint, and is neglected when measuring the length of the back. Occasionally a half-circle of ebony surrounds the button, either to restore material lost in resetting the neck of an old instrument, or to imitate that effect.

The neck is usually maple with a flamed figure compatible with that of the ribs and back. It carries the fingerboard, typically made of ebony, but often some other wood stained or painted black. Ebony is considered the preferred material because of its hardness, appearance, and superior resistance to wear. Some very old violins were made with maple fingerboards, carrying a veneer of ebony. At the peg end of the fingerboard sits a small ebony or ivory nut, infrequently called the upper saddle, with grooves to position the strings as they lead into the peg box. The scroll at the end of the peg box provides essential mass to tune the fundamental body resonance of the instrument, and provides a convenient grip for spare fingers to brace against when tuning one-handed, with the violin on the shoulder. Some "scrolls" are carved representations of animal or human heads, instead of the classical. The maple neck alone is not strong enough to support the tension of the strings without distorting, relying for that strength on its lamination with the fingerboard. For this reason, if a fingerboard comes loose (it happens) it is vital to loosen the strings immediately. The shape of the neck and fingerboard affect how easily the violin may be played. Fingerboards are dressed to a particular transverse curve, and have a small lengthwise "scoop", or concavity, slightly more pronounced on the lower strings,

especially when meant for gut or synthetic strings. The neck itself is not varnished, but is polished and perhaps lightly sealed, to allow ease and rapidity of shifting between positions.

Some old violins (and some made to appear old) have a grafted scroll, or a seam between the peg box and neck itself. Many authentic old instruments have had their necks reset to a slightly increased angle, and lengthened by about a centimetre. The neck graft allows the original scroll to be kept with a Baroque violin when bringing its neck to conformance with modern standard.

The bridge is a precisely cut piece of maple, preferably with prominent medullary rays, showing a flecked figure. The bridge forms the lower anchor point of the vibrating length of the strings, and transmits the vibration of the strings to the body of the instrument. Its top curve holds the strings at the proper height from the fingerboard, permitting each to be played separately by the bow. The mass distribution and flex of the bridge, acting as a mechanical acoustic filter, have a prominent effect on the sound. Tuning the violin can cause the bridge to lean, usually toward the fingerboard as the tightening of the strings pulls it. If left that way, it

may warp. Experienced violinists know how to straighten and centre a bridge.

The sound post, or "soul post", fits precisely between the back and top, just to the tail ward side of the treble bridge foot. It helps support the top under string pressure, and has a variable effect on the instrument's tone, depending on its position and the tension of its fit. Part of adjusting the tone of the instrument is moving the sound post by small amounts, both laterally and along the long axis of the instrument, using a tool called a sound post setter. Since the sound post is not glued and is held in place by string tension and by being gently wedged between the top and back, it may fall over if all the strings are slackened at once. The tailpiece may be wood, metal, carbon fibre, or plastic, and anchors the strings to the lower bout of the violin by means of the tail gut, nowadays most often a loop of stout nylon monofilament that rides over the saddle (a block of ebony set into the edge of the top) and goes around the endpin. The endpin fits into a tapered hole in the bottom block. Most often the material of the endpin is chosen to match the other fittings, for example, ebony and rosewood.

At the scroll end, the strings ride over the nut into the peg box, where they wind around the tuning pegs. Strings usually have a colour "silk" wrapping at both ends, for identification and to provide friction against the pegs. The peg shafts are shaved to a standard taper, their peg box holes being reamed to the same taper, allowing the friction to be increased or decreased by the player applying appropriate pressure along the axis of the peg while turning it. Various brands of peg compound or peg dope help keep the pegs from sticking or slipping. Peg drops are marketed for slipping pegs. Pegs may be made of ebony, rosewood, boxwood, or other woods, either for

The bow consists of a stick with a ribbon of horsehair strung between the tip and frog (or nut, or heel) at opposite ends. At the frog end, a screw adjuster tightens or loosens the hair. The frog may be decorated with two eyes made of shell, with or without surrounding metal rings. A flat slide usually made of ebony and shell covers the mortise where the hair is held by its wedge. A metal ferrule holds the hair-spreading wedge and the shell slide in place. Just forward of the frog, a leather grip or thumb cushion protects the stick and provides grip for the player's hand. Forward of the leather, a winding serves a similar purpose, as well as

affecting the balance of the bow. The winding may be wire, silk, or whalebone the stick is traditionally made of pernambuco or the less expensive Brazil wood, although some student bows are made of fibreglass. Recent innovations have allowed carbon-fibre to be used as a material for the stick at all levels of craftsmanship. The hair of the bow traditionally comes from the tail of a white male horse.

Strings. Wound strings avoid the flabby sound of a light-gauge string at low tension. Heavier Strings were first made of sheep's intestines (called "catgut"), stretched, dried and twisted. Contrary to popular belief, violin strings were never made of actual cat's intestines. Plain gut strings are used in both modern and "period" music though in recent years the "baroque" (historically accurate performances) players seem to use them more often than those musicians who play later period music or play baroque music in a "modern" style. Gut strings are made by a number of specialty string makers as well as some large string making companies.

In the 19th century (and even earlier though not yet prevalent) metal windings were developed for the lower-pitched gut ain-gut strings at a suitable tension are inconvenient to

play and difficult to fit into the peg box. The core may be synthetic filaments, solid metal, or braided or twisted steel filaments. The uppermost E string is usually solid steel, either plain or wound with aluminium in an effort to prevent "whistling." Gold plating delays corrosion of the steel and May also reduce whistling. Stainless steel gives a slightly different tone. Synthetic-core strings, the most popular of which is Perlon (a trade name for stranded nylon) combine some of the tonal qualities of gut strings with greater longevity and tuning stability. The violin makers have come to be more experts as compared to the technical details in building musical Instruments. As Indian musical instrument maker even today relies, mostly on his auditory abilities in identifying the problems. To a large extent it is trial and error. This fact cannot be replaced entirely as the musician who is the owner of such an instrument also takes an active part in repairs and corrections. This process of understanding the making is a fine art. Many of our own Instrumentalist s is also experts in making minor repairs themselves. In the realm of the modern day concerts, when an artist travels so widely this skill becomes essential. When a Veena artist travels to other parts of the world and if the Veena requires

some urgent adjustments she or he will have to make them. One cannot always find a repair person handy in such situations.

A note comparing the problem of minor repairs and the relationship of this to the concert:

As discussed above the Veena not only because of the bulkiness but because of its extra sensitive nature is more delicate in comparison to violin. A violinist perhaps can get a replacement of his instrument elsewhere in the country and outside the country. How many times can this be true for a Veena artist? Even though we have many numbers of Veenas in other parts of the world the condition of the instrument may not always be conducive to play a concert on the borrowed instrument. Even within India most of the people who own a Veena usually ignore its safety and often it will be in many stages of misuse and damage.

Pitch

Pitch is directly related to frequency and my analysis of ragas is based on frequency so it is very important to understand this term before I proceed to analyze raga.

‘It is the frequency of vibration that determines the pitch of the Sound. If there is no clearly defined frequency there is no clearly defined pitch, because the sound is no longer musical.’¹⁰¹

‘It must be kept in mind that whereas the western system conceives of an absolute pitch for each note, this is not the case with Indian music. Absolute pitch means that there is a fixed frequency for each note.

In Indian music, it is the relative pitch which is considered and this is the relation to the tonic. The actual relationship is given by the interval, that is, the ratio between the frequencies of the note taken as the tonic and the other note.’¹⁰²

Pitch (music)

‘In music, pitch is the perception of the frequency of a note. For example, the A above middle C is nowadays set at 440 Hz (often written as "A = 440 Hz", and known as concert pitch), although this has not always been the case. Pitch is often cited as one of the fundamental aspects of music.

A slight change in frequency need not lead to a perceived change in pitch, but a change in pitch implies a change in frequency.

Pitches may be described in various ways, including high or low, as discrete or indistinct, and as determinate or indeterminate. Pitch is often measured by frequency or wavelength, but is most often discussed either through notation and the accompanying letter labels (C#).

Varying Pitch

Musically the frequency of specific pitches is not as important as their relationships to other frequencies - the difference between two pitches can be expressed by a ratio or measured in cents. The relative pitches of individual notes in a scale may be determined by one of a number of tuning systems. In the west, the twelve-note chromatic scale is the most common method of organization, with equal temperament now the most widely used method of tuning that scale. In it, the pitch ratio between any two successive notes of the scale is exactly the twelfth root of two. In well-tempered systems, different methods of musical tuning were used. Almost all of these systems have one interval in common, the octave, where the pitch of one note is double the frequency of another.’¹⁰³

¹⁰¹ Science and Music by Sir James Jeans P. 23,24

¹⁰² Nad by Sandeep Bagchee P.25

¹⁰³ [http://en.wikipedia.org/wiki/Pitch_\(music\)](http://en.wikipedia.org/wiki/Pitch_(music))

Historical Pitch standards

‘The old Indian music makers also thought of standardizing the main notes, but it was not possible at the time;¹⁰⁴

‘As well as various systems of musical tuning being used to determine the relative frequency of notes in a scale, various pitch standards have been used historically to fix the absolute position of the scale. In 1955, the International Organization for Standardization fixed the frequency of the A above middle C at 440 Hz, but in the past, various frequencies have been used.

Until the 19th century, there was no concerted effort to standardize musical pitch and the levels across Europe varied widely. Pitch levels did not just vary from place to place, or over time - pitch levels could vary even within the same city. The pitch used for an English cathedral organ in the 17th century for example, could be as much as five semitones lower than that used for a domestic keyboard instrument in the same city. Helmholtz writes: 'On the sensation of tone'. The need to standardize pitch levels, at least within one city or country,

There was a tendency towards the end of the 18th century for the frequency of the A above middle C to be in the range of 400 to 450 Hz.

Throughout the first half of the 19th century, there was a tendency for the pitch used by orchestras to rise. This was probably largely due to orchestras competing with each other,

The rise in pitch at this time can be seen reflected in tuning forks. A 1815 tuning fork from the Dresden opera house gives A = 423.2 Hz, while one of eleven years later from the same opera house gives A = 435 Hz.

The most vocal opponents of the upward tendency in pitch were singers, who complained that it was putting a strain on their voices. Largely due to their protestations, the French government passed a law on February 16, 1859 which set the A above middle C at 435 Hz. This was the first attempt to standardize pitch on such a scale, and was known as the diapason normal. It became quite a popular pitch standard outside of France as well.

An alternative pitch standard known as philosophical or scientific pitch, which fixed middle C at exactly 256 Hz (that is, 2^8 Hz), gained some popularity due to its mathematical convenience (the frequencies of all the Cs being a power of two). In 1939, an international conference recommended that the A above middle C be tuned to 440 Hz. This standard was taken up by the International Organization for Standardization in 1955 (and was reaffirmed by them in 1975) as ISO 16.

Despite such confusion, A = 440 Hz is now used virtually world wide, at least in theory. In practice, as orchestras still tune to a note given out by the oboe, rather than to an electronic tuning device (which would be more reliable), and as the oboist himself may not

¹⁰⁴ Theory of Indian music by Rai Bahadur Bishan Swarup, P.31

have used such a device to tune in the first place, there is still some variance in the exact pitch used. Solo instruments such as the piano (which an orchestra may tune to if they are playing together) are also not universally tuned to A = 440 Hz.¹⁰⁵

'The first suggestion for a standard had been made about 1700 by French physicist Joseph Sauveur, who proposed C equals 256, a convenient standard for mathematical purposes. German physicist Johann Heinrich Scheibler made the first accurate determination of pitch corresponding to frequency and proposed the standard A equals 440 in 1834. In 1859, the French government decreed that the standard should be A equals 435, based on the research of French physicist Jules Antoine Lissajous. This standard was accepted in many parts of the world, including the United States, until well into the 20th century.'¹⁰⁶

'A reference tone is required - a "standard of pitch." For most western music "A4," the fourth A from the bottom of the piano keyboard is set to 440 Hz.

With A4 at 440 Hz, the frequencies of three notes of a major chord are shown in the table below. The frequencies of the three tunings are quite close. So close that the largest differences are barely perceptible to the human ear.¹⁰⁷

Tuning	C4	E4	G4
Just	264	330	396
Pythagorean	260.741	330	391.11
Equal Temperament	261.625	329.63	392.00

'In 1939, an international conference met in London and agreed on A = 440 as a new standard universal use, at least in broadcasting. With this standard the frequencies of tones being determined, are given below in the Table.'¹⁰⁸

Tone	Standard frequency	Indian frequency
C(Sa)	261.6	240
C(Re komal)	277.2	256
d(Re)	293.6	270
d(Ga kamal)	311.1	288
e(Ga)	329.6	300
f(Ma)	349.2	320
f#(Ma tivra)	370.0	337 ^{1/2}
g(Pa)	392.0	360
G#(Dha komal)	415.3	384
a(Dha)	440.0	405
A#(Ni kamal)	466.2	432
b(Ni)	493.9	450
c(Sa Upper octave)	523.2	480

¹⁰⁵ [http://en.wikipedia.org/wiki/Pitch_\(music\)](http://en.wikipedia.org/wiki/Pitch_(music))

¹⁰⁶ Microsoft ® Encarta ® Encyclopedia 2003. © 1993-2002 Microsoft Corporation.

¹⁰⁷ <http://www.abasoft.com/music/teory03.html>

¹⁰⁸ Science and Music by Sir James Jeans.p.23,24

'If there is no clearly defined frequency there is no clearly defined pitch, because the sound is no longer musical'.¹⁰⁹

Changing the pitch of a vibrating string

'There are four ways to change the pitch of a vibrating string. String instruments are tuned by varying the strings' tension because adjusting length or diameter is impractical.

Length

Pitch can be adjusted by varying the length of the string. A longer string will result in a lower pitch. A shorter string will result in a higher pitch. The change in pitch is inversely proportional to the change in length:

$$f \propto \frac{1}{l}$$

A string twice as long will produce a tone half the pitch.

Diameter

Pitch can be adjusted by varying the diameter of the string. A thicker string will result in a lower pitch. A thinner string will result in a higher pitch. The change in pitch is inversely proportional to the change in diameter:

$$f \propto \frac{1}{d}$$

Tension

Pitch can be adjusted by varying the tension of the string. A string with less tension (looser) will result in a lower pitch, while a string with greater tension (tighter) will result in a higher pitch. The change in pitch is proportional to the square root of the change in tension:

$$f \propto \sqrt{T}$$

Density

The pitch of a string can also be varied by changing the density of the string. The change in pitch is inversely proportional to the square root of the change in density:¹¹⁰

$$f \propto \frac{1}{\sqrt{\rho}}$$

¹⁰⁹ Ibid p.22, taken from book Sitar as I know by Ravi Sharma

¹¹⁰ [http://en.wikipedia.org/wiki/Pitch_\(music\)](http://en.wikipedia.org/wiki/Pitch_(music))

WESTERN MUSIC & INDIAN MUSIC

Helmholtz said: "The music based on the temperate scale must be considered as an imperfect music.....If we suppose it or even find it beautiful; it means that our ear has been systematically spoiled since childhood."¹¹¹

Observation:

Our voice can produce several frequencies with the limitation of three or four octaves only. It is known that the frequency between any key and the key immediately to its left is a constant which is being equal to the twelfth root of two or 1.059. By the time we reached the thirteenth key, we have doubled our frequency and thus spanned a whole octave. This division of the octave into twelve 'tones' which have specific ratio between adjacent keys is called an 'Equally tempered' arrangement. Besides the keyboard, most Western musical instruments are tuned to such an arrangement. The Western music defines a standard octave called the 'Middle C octave' (also called the Middle C scale).

We have no need to have just twelve keys in an octave. In fact, the traditional Indian music system over thousands of years is based on a 22 key per octave system. We do not have an 'Equally tempered scale'. One can locate one's frequencies based on some other non-geometric criteria, which might 'sound' better, and such scales are known as 'Just tempered scales'. In fact, the Indian musical system uses one such scale.

Even though Indian musical systems are very different from the traditional Western Music system, we can still get a lot of insight into Indian music using the equally tempered, twelve keys per octave methodology - essentially because it makes things simple.

Some Indian schools of thought even propose that there are infinite frequencies in an octave. The basic reason for demands for more than twelve 'srutis' per octave is that Indian music seems to 'flow' through the frequencies involving a lot of vocal acrobatics and nuances whereas a Western song seems 'jumpy' like a Piano. Because of this Indian classical music cannot be played effectively in a twelve key per octave instrument like a piano. Of course, several Western instruments have been 'adapted' with a little modification here and there, to play Indian classical music - violin, mandolin and guitar, for example. Some other instruments have been simply 'used', without modification, such as the harmonium and the keyboard.

In Indian Classical Music it is not enough to produce just twelve or twenty two tones in an octave one ought to produce even the intermediate frequencies which do not have any keys to produce them are called Microtones. The microtones add variety to the Indian classical music - an extra dimension. The very heart of Indian music is this 'continuous flow' or 'gliding through a continuum of frequencies' or gamakam or microtonal excursions. Thus, it is often said that Indian music is 'melody-based'. Since microtones are so important in Karnatic and Hindustani music and very few instruments can produce all the frequencies in an octave, the best enunciation of Indian classical music is in vocal singing. In the Western Music, 'harmony' is an important element. Orchestration and 'harmony' are absent in Indian classical music.

¹¹¹ Introduction to the study of Musical Scales by Alain Danielou P.220s

Even if there is a 'Jugal bandhi' - a standard fare in Hindustani classical music where two instruments (or even two vocalists) are featured together, the musicians usually follow the same melodic pattern one after another with minor variation rather than play different melodies simultaneously.

'In western music all the notes have an approximately equivalent value because each note can be fifth or third and second or octave of a chord. The significance of the notes as modal degrees is consequently generally nil, and, in any case, extremely weak.'¹¹²

'In Indian music, melody and rhythm are more developed and offer a great variety of subtleties, not possible in Western Music. Indian notes are divided into small units called sruties (22 microtones in all), whereas western music has only 12 semitones. The microtones are more subtle than semitone.'¹¹³

¹¹² Introduction to the study of Musical Scales by Alain Denielou, P.103

¹¹³ History of Music by Padma Iyer, P.244

CONCLUSION

CONCLUSION

It will not be wrong to say that the modern sitar with its dynamic qualities is a gift of the artists of modern period, because the early sitar was only a part of accompaniment with vocal music. It never had an individual identity as a solo playing instrument till some predecessors of different Gharanas gave it a look and life afresh. In fact a vivid study of our history shows that our music even did not have an individual identity. It used to be a part of offerings and theatre. Naturally, instruments were developed for accompaniment only. Amongst these, the veenas had a special status in the music world.

Veda being the first written document of Indian history -- does not produce much details about veenas or any other instruments. Yet some specifications show accompaniment of the instruments with mantras of 'yagna'. In addition, use of 'alavu' (gourd) in Alavuvina also shows these instrument as ancestors of the modern ones.

Bharat considered Vipanci and Chitra as mukhya vina, but Sarangadeva considered them as pratyangas. To explain this probably Abhinava Gupta states that 'in Gandharva (prevalent during Sarangadeva) vipanci has only a secondary status, but in Dhruvaganā (prevalent during Bharat muni) there is no rule regarding this:

‘gandharve vipancyevoparajika dhruvagane
tvaniyamah’.

Among these two instruments Chitraa was of 7 strings.

Around 7th century A.D. reference of seven stringed instruments is found in ‘Pitalkhora’ and ‘Kudumiamalai’ inscription. ‘Kudumiamalai’ reproduce the reference of seven stringed instruments with the nomenclature ‘Parivadini’. Amongst the seven gold strings that were used to produce notes (‘chatusprahara svaragamah’). Image of King Mahendravarman playing Parivadini proves the practice of playing the instrument.

The first visual representations of long necked lutes are found in ‘Raagamala Paintings’ of 17th – 18th Century. These Ragamala series are basically imaginative depiction of the mood and quality of each ragas. At the same time they also reflect the socio-cultural strata of these eras.

Naturally the instruments sketched in the pictures must have been only copies of those played. Though in most cases, from the pictographs, one fails to assume the proper name of the instruments. Yet the uses of double tumba in veenas are clearly visible. Usages of the instruments were mostly to give pleasure to the Royals, or to accompany singers. There were male and female singers as well.

18th century onwards written documents are found containing the name, description or usage of sitar. 'Hamir Raso', 'Muraqqa-i-dehli', 'Nadirat-i-shahi' are such examples. But the first etching of sittar is found in F. Baltazard Solvyns' 'Les Hindous'. There are certain points to be highlighted from Solvyns' etching and description of sitar :

- a. Presence of frets in the sitar – though they are not prominent.
- b. Position of the hands and fingers of the player, specially the left hand.
- c. Placing of sitar [in 30 degree angle]
- d. Solvyns also referred to the solo performance of the instrument by Muslim musicians.

So far as its resemblance with tambura [as concluded by Dr.] is concerned, tambura was never found to be played solo -- as it is invariably a drone. Another point to support the fact is Solvyns has given a separate drawing for 'Thambourah' also, which is different from the sittar.

After Solvyns the next name should be Sir S.M.Tagore's. He has great contributions in the field of music. He has described the sitar instrument of 3 – 5 – 7 strings also. Most important is the detailed description of the instrument and its playing style along with the grammar. The collection of Gats is also valuable additions. But most of the portions of the book 'Yantra Kshetra Dipika' is repetition of Kshetra Mohan Goswami's 'Sangeet Saar'. It is clear from his books – sitar was a solo played instrument during his time too. He has utilized it in Orchestration as well.

P.T.French has observed sitar as an accompanying instrument with voice. Comprising of five wire strings and 18 frets (movable) the instrument is able to produce chromatic passages. Probably French has heard the playing of sitar among Rajpoots only, where as

Solvyns has found its solo performance much before than him in the eastern part of India.

Dargah Quli Khan, the writer of the text 'Muraqqa-e-Dehli' has mentioned about the younger brother of Sadarang as a master of playing different musical instruments. But he has not mentioned the name. K.C.D. Brihaspati mentioned this name as Khusroo Khan. This name creates confusion as it has got similarities with Amir Khusroo's name. But it can be well said that during Dargah Quli the sitar was an uncommon instrument and only few people could play it. Though uncommon, it was developed enough to display the Raagdari System which could be possible only after a modification of the sitar in its initial form. Modern Musicologists consider Khusroo Khan for popularizing the instrument. e.g. according to Pt. Arvind Parikh - Faquir Khusroo Khan, the brother of Niyamat Khan Sadarang, introduced the solo performance of the instrument. From Mandir music this instrument came to 'Darbar' or court.

The gradual physical development of sitar instrument took place taking almost 200 years to get the modern form. In stead of papermache, fine seasoned woods are used. Qualities of dry pumpkin s are also developed by different makers. The thickness of tabli is varied. Numbers of strings are increased. Measurement and placing of strings over the bridge differs according to the artist's requirement. Finally two major sitars are in vogue - 'Gandhar - Pancham' and 'Kharaj - Pancham'.

Along with the development of the sitar instrument the playing style also was formed and reformed. As a result solo performance of modern sitar is well established. The style of playing has also changed and has become a compound of Dhrupad, Khayal, Tappa, Thumri, Dadra etc. and some special characteristics of the instrument itself. Modern performance may be called an ensemble of all the cream parts of each gat style. It is initiated with dhrupad ang Aap, made rich with khayal ang Vlambit and Maddhya or Drut Gat(which may be considered the refined form of Mazeedkhani and Razakhani gats) and concluded with Tan, Toda and Jhala. Moreover a raga presentation is mostly followed by Dhunn in Thumri, Tappa or Dadra ang.

The earliest and most popular gharana of sitar is Seni Gharana. All of the artists of this gharana used to stay in Alwar and Jaipur. Though the Senia Tradition ended with Kayam Sen – most of the other Sitar Traditions got their patronage from this Gharana. Disciples of these maestros flourished their art all over in India and abroad, glorifying their origine and status. Probably this is the reason which made Dr. Pankajmala Sharma to decide that Sitar does not have traditions or Gharanas. They can only be called *baaj*¹. Only one gharana is prevalent i.e. Seni Gharana. All others are having individual styles of playing. As in vocal Gharanas there are certain qualities that lead to recognize each gharana – but in sitar traditions there are no such specific qualities that make each gharana highlighted. e.g. Maihar Tradition originated from Ustad Alauddin Khan. He was a sarode player. He has taught many sitar students. But each of their style is different from another. The playing style of Pt. Ravi Shankar does not match with Pt. Nikhil Banerjee, though both are from the same tradition.

Jaipur Senia tradition is the only one to have soul sitar players for generations. This tradition is rich by two sides – through the training by Barkatullah Khan, the Sence disciple, and parentage of Ustad Ashiq Ali Khan, the descendant of Nayak Dhundhu, the pioneer of ‘Dhadhavanī’ – also called the 5th *vani* of Dhrupad. They are rigid about their traditions and traditional specialities. This is the only tradition which is still following the Sence quality of sitar with 17 frets, showing their mastery in ‘meend’. Purity of Raga, following all the rules and rasas but scientifically- is the base of their playing style which is well followed by their disciples and descendants till date.

Maihar Gharana has its root in Rampur state that groomed Ustad Wazir Khan, the revered guru of Ustad Alauddin Khan, father of this *baaj*. To his credit he has taught a large no. of students, apart from his own son [Ustd. Ali Akbar Khan] and daughter [Smt. Annapurna Devi], who are pioneering this gharana from the middle part of the last decade. Two prominent names - Ustd. Ali Akbar Khan and Pt. Ravi Shankar have been glorifying the two worlds of

¹ Personal interview with Dr. Pankajmala Sharma

Sarode and sitar Music. Another name to be highlighted is Late Pt. Nikhil Banerjee's, who has, in his short life span, introduced a new and different style of sitar playing. This is the uniqueness of this gharana. All of the pioneers have their own and different dimensions which were later well folled and expanded by their succerrors worldwide.

Imdadkhani Gharana, also named as Gouripur Gharana, started its journey from Imdad Hussain Khan – the great surbahar and veena player. The names of Sarojan Sing and Torab Khan are also found, as Imdad Khan's grand Father and father – who were great musicians, yet there is no proof of their being sitarists too. It is very clear that his practice of music initiated a new gharana of sitar, his son Inayat was the court musician of Gouripur – so it was also called the 'Gouripur Gharana'. Inayat Khan himself was a sitarist. His son Vilayat Khan brought a radical change in the style and quality of sitar playing in the gharana. He has even restructured the string arrangements and their tuning system. His style of playing is also so different from his predecessors that this style is considered as a new gharana – 'Vilayatkhani Gharana'.

Starting its journey from 'Akhdai Gaan' sitar instrument flourished the most in various parts of Bengal. As a result, most of the present day Gharanas of sitar has their connection with Bengal in some way or other. From the time of the Tagores it has been found that Bengal has always been connoisseur of instrumental music as well as the vocals, resulting the number of sitar traditions – Dhaka, Calcutta, Ranaghat, Vishnupur, Pathak, Kalipur- Zamindar traditions etc. most of these traditions faded out after a certain point of time, but Vishnupur Gharana and Pathak traditions are still in the lime light. Pt. Manilal Nag and his daughter Mita Nag and a good many of their students are flourishing the tradition in India and abroad. On the otherhand, Balaram Pathak and Ashoke Pathak are the modern descendants oh Pathak tradition.

The root of sitar music in Lucknow is layed in 'Razakhani Gat' which is an excellent contribution of Md. Raza Khan. Later on the establishment of Bhatkhande Music College was a turning point for the musicians in Lucknow. Most of the music traditions here started developing with this college at the centre. Many great

sitarists from all over India were groomed by this college as Gurus and under their strict supervision hundreds of students learnt music. Later on many of them have established themselves as artists. As a result a single stylistic pattern could not develop. It is rather a collection of different 'baaj' in one city.

The same truth is found in the states of Punjab, Himachal Pradesh and Rajasthan – who have developed and nurtured their music – folk and dance culture just like their greeneries, hills and sands. Classical music [both vocal and instrumental] also got nourishment by a class of people. Renowned artists of various Gharanas [or baaj] visited this place as invited artists in the 'Sangeet Sammelan'. Their repeated visits contributed to create artists of sitar also. Many sitarists of Punjab state have been taking part in different conferences in India and abroad. The Universities also accepted sitar as individual subject in its different colleges. Every year a good number of students are passing out, but it is also noteworthy that a single style has not been developed. As a result more than one style is followed – which leads to conclude – no particular gharana or baaj of sitar has developed in these states.

Indore Veenkar Gharana is the only existing sitar Gharana – the artists of which do not have any taalim from the 'Senias'. So, no concrete Senia qualities are found in their style of playing. This Gharana was initiated with Ustad Bande Ali Khan who was an inhabitant of Indore. Veena has been the main instrument played by the maestros, but later they have developed two different styles of their own. Ustad Rais Khan's style of sitar playing is always concluded with a vocal recital by the maestro himself. Ustd. Abdul Halim Jaffar Khan on the other hand developed some technical alankaras for sitar and with those he has developed a new style which he calls as 'Jafferkhani Baaj' and is well followed by his disciples.

For all the contributions of the great maestros, Indian Orchestra is blooming. The 'Maihar Band' is still continuing with their performance in different states of India and abroad under the patronage of the U.P. Government. Many new groups of orchestra are up-coming with the Melodic sentiment of Indian Music, giving

it a neo name – ‘Fusion Music’ - and sitar has become a must for all the compositions.

Basically the two maestros Ustd. Vilayat Khan and Pt. Ravi Shankar have chosen two sectors of the same stream – sitar music and did different experiments on them. Ustd. Vilayat Khan has always tried to develop and enrich the oars - already existing in his tradition. Accepting the ‘Gayaki ang’ as base, he has elaborated the traditional raga in its all possible [at times impossible]ways. Pt. Ravi Shankar on the other hand has accepted various influences of the World Music and mingled them in his own orchestration. But Indian Dhrupadi Tradition was also well maintained by him. both of them made the scope of sitar playing wider in two directions. So it can well be said that these two contemporary maestros are complimentary to each other and addition of these two styles cover the area of the whole of Sitar World.

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CHAPTER-VII

Contribution of Exponents of Ajrādā and Farrukhābād Gharānā in Solo Tablā Playing

Since the prehistoric era there is a tradition of Indian music. It is not an exaggeration if we say that music was present in nature since the evolution of human on earth. The relic of values of music was present on the entire earth. On the entire earth the land of India and its people were cultural. In the entire universe the Indian culture is rich since the beginning. Since the ancient times India has achieved cultural, scientific, social, religious, spiritual and intellectual progress.

This is why in all the field India was positioned first. At that time India was known as *Vishwa Guru*. Owing this from the entire universe the students used to come to the universities like *Takshashilā*, *Nālandā* and *Vikramshilā* to study the cultural values. The subjects like archery, political science, governance, study of logic, anthropology, and study of mathematics, study of Ayurveda, art of painting, art of sculpture, science of linguistics, architectural science and the art of music were taught over here. That is why India was recognized as a *Vishwa Guru*.

After observing all the historical facts it is known that in India the tradition of *Guru-Shishya* exists since thousands of years. The same tradition is followed in Indian Classical Music. In his thesis the researcher has decided to put the facts about the great guru of Ajrādā and Farrukhābād gharānā. He has also mentioned about their biography, their great teachings and contribution to the world of music. Both the gharānā are the uppermost gharānā of tablā playing. The tradition is preserved by numerous *guru-shishya*.

It is very difficult to mention over here about all *guru* of both the gharānā. Then too I have tried to include the biography of *guru* who was the pioneers of these gharānā. Though in his thesis from beginning to the end if any important information is unknowingly missed out by the researcher, he requests you to forgive and guide him.

7: 1 Contribution of Exponents of Ajrāḍā Gharānā

7:1:1 Shammu Khan

In the ancestry of Ajrāḍā gharānā Ustad Shammu Khan's name is taken with respect. The exact record of birth of Ustad Shammu Khan is not available but his period is presumed to be somewhere around the year 1875. You were the most distinctive tablā players of Ajrāḍā gharānā.

You were well aware about the knowledge of your ancestors but you still put lot of efforts to develop various innovative compositions and presented them each one of it in your performances. Due to this the tablā playing of Ajrāḍā gharānā became familiar. Ustad Shammu Khan was popularly known as *Munshi* in the field of tablā. *Munshi* means originator of *bandish*. Most of the compositions of *Munshi* were in *tishtra jāti quāyedā* and their variations. It is said that in his performance there was beauty of *paltā* as well as *bal* along with *quāyedā*. While presenting the tablā of Ajrāḍā gharānā, you always explained the difference to the audience in tablā playing style of Ajrāḍā and Delhi gharānā through your performances. This is contributed a lot for the development of Ajrāḍā gharānā.

The specialty of your tablā performance is to give equal importance to *dānyā* (right) and *bānyā* (left). The most important part of your presentation is to maintain the beauty and purity of every composition. Ustad Shammu Khan Sahab had two sons namely Ustad Habeebuddin Khan and Ustad Rafiquddin Khan.¹

7:1:2 Ustad Habeebuddin Khan

In the year 1899 Ustad Habeebuddin was born at Merath. In your childhood initiated training in tablā under your father Ustad Shammu Khan. As tablā playing was a ritual in your family so the atmosphere in the house was of music, hence since your childhood you were habituated to hear tablā playing of Ajrāḍā gharānā. You did a lot of thinking on the shortcomings of Delhi gharānā. You were the successful artist to achieve to overcome the shortcomings of Delhi gharānā.

From your childhood you were trained by your father and you became a successful tablā player. Later you developed interest in learning tablā of Delhi gharānā.

Therefore you decided to become disciple of talented tablā artist Ustad Nathhu Khan of Delhi gharānā and began your training. As he learned tablā of Delhi gharānā for many years and that got reflected in his performances. This made tablā playing by Ustad Habeebuddin Khan very effective, melodious and rhythmic attractive. While playing *bandish* on tablā you exhibited the easiest way of playing the compositions in *drutgati*. Ustad Habeebuddin Khan had a good command over *bānyā* wherein he played composition *ghetak ghetak dhindhināginā* very effectively and efficiently. When this composition was played it gave the effect as if two pigeons are cooing. You performed tablā of both Ajrāḍā and Delhi gharānā very melodiously.

In Ajrāḍā gharānā tablā is played in *tishtra* form. Whenever during a performance *quāyedā* of this gharānā was presented by you it was initially played in *tishtra jāti*, followed by *chatushtra jāti* and then the first was played in *dugun*. Till today in your presentations you presented various lengthy *quāyedā*. You presented *quāyedā* of *chatushtra jāti* you lifted and played the 13th ‘*mātrā* of *quāyedā* of *ādi laya*. You had the exclusive art of presenting the most difficult compositions cleanly by converting them in *drut laya*. You generally presented tablā playing in *drut laya*. The tablā of Delhi gharānā is considered to be in the form of *madhya laya* but with lot of practice Ustad Habeebuddin Khan converted these *quāyedā* compositions into *drut laya*. Therefore you were known to be the supreme artist to play tablā of Delhi gharānā in *drut laya*.

You were expert at with playing word *dhir-dhir* with use of fist (mutthi). You very easily played the compositions in *drut gati*. It is said that in one of the conferences held at Kolkata one tablā player very skillfully presented *dhir-dhir* before you. After listening to the open *dhir-dhir*, you decided to play that same word with closed fist. As soon as you took over the stage you declared to the audience that to response to this open fist *dhir-dhir* and declared that; ‘I will present the same with closed fist’ and very skillfully played that word. Due to your presentation skill you became the topmost, very popular and an extraordinary artist of the society. It is said that Ustad Habeebuddin Khan did all his *riyāz* in Merath itself. Your disciple Prof. Sudhir Kumar Saxena very precisely declares that Ustad Habeebuddin Khan did most of his *riyāz* in Hapud village of Merath district. Your specialty was to do *riyāz* very secretly. You used a tablā with a large *mukh*. Your hands had a special melody. Your father Ustad Shammu Khan had trained you only

for the promotion and development of tablā of Ajrāḍā gharānā. You loved to mingle around with everyone. It is said that you were fond of flying pigeons. You also loved making fire crackers. You were also the captain of Kabbadi team.

In the year 1939 Shri Maheshwari Dayal, the Civil Judge of Merath had organized a Music Confernece. In this conference Ustad Habeebuddin presented the most prominent compositions of Ajrāḍā gharānā. That created a special impression on people about Ajrāḍā gharānā. Ustad Habeebuddin Khan not only learned, wrote compositions and remembered tablā but became complete and established tablā player. This concert was organized to present you to the audience. Your cousins-Ustad Abdul Karim Khan, Ustad Azizuddin Khan and his son Ustad Ashiq Hussin Khan and Ramzan Khan-their names are remembered with lot of respect. In the year 1941 Shri Umanath Bali had organized a concert for the propaganda and promotion of tablā of Ajrāḍā gharānā. This concert was held at Pandit Bhatkhande College in Lucknow. In this concert you presented your solo performance, listening to it the audience was enthral and mesmerized. You presented a marvel of *laya* to the audience. The specialty of your presentation was such when you played a composition in *drut laya*, each words could be heard clearly and every character can be copied easily by the listener. In the same year (1941) Dr. B. R. Bhattacharya organized a concert at Allahabad. In this concert you presented a solo performance of tablā of Ajrāḍā gharānā. It is said that Ustad Habeebuddin Khan was not only the expert solo performer but also the best at accompanying. You were recognized as *Sangat Samrāt*. The contribution made by Ustad Habeebuddin Khan to develop tablā of Ajrāḍā gharānā is remarkable. The development of this gharānā was impossible if the artist of your caliber did not belong to it. There was a possibility that after Ustad Shammu Khan this gharānā would not have subsisted remained in limelight. Ustad Banne Khan's son Ustad Niyaz Ahmed Khan was an expert tablā player but he accompanied you by playing Sarangi. Some of the well-known and prominent disciples of Ustad Habeebuddin Khan S are his son Manju Khan still resides in Delhi and among his other disciples Prof. Sudhir Kumar Saxena (Baroda) and his nephew Late Ramzan Khan. During the period from 1940 to 1960, tablā playing of Ustad Habeebuddin Khan was at its paramount level. In musical concerts all over the nation his tablā playing has created sensation. Your health deteriorated after few years and in the year 1969 you suffered a paralytic attack. Finally,

after a prolonged illness your demise took place on 1st July 1972 you departed to a heavenly abode.²

7:1:3 Swami Dayal

Swami Dayal was native of Allahbad. Your father Shri Maheshwari Dayal Mathur was the Station Judge (around 1940) at Allahbad. Your father had two sons namely-Shri Guru Dayal and Shri Swami Dayal. Shri Guru Dayal was a vocalist and Shri Swami Dayal was a tablā player. Shri Swami Dayal had acquired training of Ajrādā gharānā from Ustad Habeebuddin Khan. You are the senior most disciples of Ustad Habeebuddin Khan. You aimed to play tablā only as a hobby. You have learned and memorized important aspects of tablā of Ajrādā gharānā. Your father always invited Ustad Habeebuddin Khan to your resident so that you will learn tablā of Ajrādā gharānā.

The *Nauchandi* Festival was regularly held at Merath. Every year Shri Maheshwari Dayal used to organize music conference at this festival. Ustad Habeebuddin Khan had given his first program of his life at this festival. Swami Dayal never performed anywhere in India so he did not get fame. Recently you passed away.³

7:1:4 Prof. Sudhir Kumar Saxena

Prof. Sudhir Kumar Saxena was born on 5th July 1923 in Aligarh district of Uttar Pradesh. Since your childhood you were fond of music. At the young age of 12 to 13 you began elementary training in tablā from Ustad Bundu Khan at Gaziabad. You tried to learn playing tablā by reading various books on related subject but you realized that by merely reading books one cannot learn to play tablā. However you decided to begin your training under your maternal uncle Pandit Prasadilalji of Delhi. At that time your maternal uncle was at Lucknow. Your maternal uncle encouraged you a lot to develop interest in the field of music. This helped you to progress in overall education in tablā playing training. You developed more interest in this field. In the year 1930 you were started accompaniment with vocal and instrumental music on tablā. To attain further progress in this field you decided to go get training from appropriate *guru*. Subsequently in the year 1939 you met Ustad Habeebuddin Khan of Merath. You decided to acquire

training from Ustad Habeebuddin Khan who was India's distinguished *khalifā* of Ajrādā gharānā. In the year 1939 you started formal training in Ajrādā gharānā. Along with tablā training you continued working hard and within three years of duration you completed a degree of Bachelor of Arts. Day by day you became affectionate towards your *guru*. Keeping in mind the routine of your *guru* Ustad Habeebuddin Khan you continued practicing in an artistic form.

From your Ustad you obtained comprehensive training of tablā playing of Ajrādā gharānā. You put in tremendous efforts and lot of hard work for the same. Your aim was to obtain in-depth knowledge of tablā of Ajrādā gharānā and to work towards its development and assimilated your goal. You have learnt the best of the qualities of tablā playing in the company of his *guru* and developed it further with your intellect.

In the year 1950 Smt. Hnasa Mehta, the first Vice Chancellor of Maharaja Sayajirao University of Baroda was present at one of your performances at Bombay. After listening to your performance she invited you to take over the post of Head of the Department of tablā. You gracefully accepted the offer and since the year 1950 to 1983- for thirty three years you were associated with the university. You have performed in prominent music concert all over India, aimed to develop tablā of Ajrādā gharānā and are honoured as the eminent tablā player. You have performed in cities like Delhi, Mumbai, Lucknow, Kolkata, Banaras etc. You have accompanied renowned vocalists, instrumentalists as well as classical dancers and persistently worked towards the development of tablā of Ajrādā gharānā. In Baroda city of Gujarat State, you have trained many disciples; who are performing tablā of Ajrādā gharānā on the state, national and international level. Many of your disciples are associated with various educational institutions in tablā departments. Some of your well-known disciples are Late Shri Ganpatrao Ghodke, Shri Madhukar Gurav, Shri Ravindra Nikte, Shri Chandrakant Bhosle, Shri Vikram Patil, Shri Pushkarraj Shridhar, Shri Chandrashekhar Pendse, Shri Ajay Ashtaputre, Shri Anil Gandhi etc.

Names of the disciples who are actively involved in tablā playing in various cities of Gujarat State: Shri Divyag Vakil and Shri Ramesh Bapodara (Ahmedabad), Shri Devendra Dave and Dr. Gaurang Bhavsar (Rajkota), disciples active in Maharashtra State: Mumbai: Pandit Sudhir Mainkar, disciples' active at the international level: Shri

Dirpaul Devnandan at Mauritius, Shri Kazuyuki at Japan, Shri John at London, Shri Altaf Hussain and Shri Nitiranjan at Bangladesh.

Pandit Sudhir Kumar Saxena selected various mediums for the promotion of tablā. Among them Radio was the most prominent. Till date the recordings of your tablā performances is aired on all the Radio Stations of Gujarat State. You have given numerous solo performances and accompanied various musical concerts on Radio. Your articles on tablā are published in numerous journals of different organizations. Your solo performances of tablā are still broadcasted on Doordarshan programs.

Various organizations have honoured you for your valuable contribution for the development and promotion of tablā playing namely-

1. *Gaurav Puraskrā* by *Sangeet Nritya Nātya Acādemty* of Gujarat State in 1983
2. *Shārangdev Puraskār* by *Surshringār* of Mumbai in 1992
3. You have organizes workshops and lecture sessions in various institutions to address the topics like ‘Tablā Gharānā’ *Bandish* and ‘*Ajrāḍā baaj*’. You are the ‘A’ grade artist of All India Radio (A.I.R). Pandit Sudhir Kumar Saxena composed numerous melodious compositions of *Ajrāḍā Gharānā*. In that you have primarily composed *quāyedā*, *relā* and *gat*. On 30th November 2007 you departed to the heavenly abode.⁴

7:1:5 Pandit Hajarilal

Around 1925, you were born in the village Badawar of district, Churu of Sujangarh Tahesil of Rajasthan State. You acquired the training of *Ajrāḍā gharānā* from Ustad Habeebuddin Khan. After several years of training from Ustad you came to Mumbai. After coming to Mumbai you set up an academy for the promotion of *Ajrāḍā gharānā*. However, in the year 1941 you were appointed as a Reader at Merath Sangeet Samaj College of Merath. Later you were appointed at the Department of Tablā as a Ustad at Raghunath Girls College of Merath.

Instead of giving public performances you concentrated more on teaching tablā of *Ajrāḍā gharānā* to the students. His specialty was to use a wrist and to play a complicated composition in the simplest form. He trained every disciple according to his ability. You have made a remarkable contribution for the development of this *gharānā*. Your demise took place on 23rd April 1995. Your sons Shri Prem Shankar, Shri Brij Mohan, Shri

Hanuman, Shri Ravi, Shri Prakash, Shri Munna and Shri Dhaji names are well-known and Pandit Sundarlal Ghagani and Late Madanlal Gangani are two of his well-known disciples.⁵

7:1:6 Ramzan Khan

In the year 1941 Ramzan Khan was born in Meraath, Uttar Pradesh. This artist represented the most renowned tablā gharānā i.e. Ajrāḍā gharānā. You got the formal training of tablā from your father Ustad Azizuddin Khan and Ustad Habeebuddin Khan. Ustad Azizuddin Khan had three sons namely Ashique Hussain, Ramzan Khan and Shamshad Hussain.

Ustad Ramzan Khan had accompanied many eminent artists in the concerts organized on A.I.R. Along with an expert solo performer; you were talented companion for the classical music performances, Gazals and accompanying other forms of music. You were bestowed *Tālmani* by the organization called *Sur-Singār Sansad* of Bombay. Other than India you have travelled to the countries like Germany, England, France and Afghanistan for performances. He passed away at the beginning of 19th century.

Some of the prominent disciples of Ramzan Khan are Gulam Sabir, Mohemmad Kamil (these two are his sons), Shakil Ahmed, Naushad Ahmad and S. R. Chishti.⁶

7:1:7 Shri Yashwant Kerkar

Shri Yashwant Kerkar was born in the year 1915 in the village Keri of Goa. You initiated your formal training in tablā from Ustad Habeebuddin Khan. You became a disciple of Ustad Habeebuddin Khan to obtain training in tablā of Ajrāḍā gharānā. Later to acquire training in tablā playing of Farrukhābād gharānā you became disciple of Ustad Amir Husasain Khan.

You acquired the best training of both-Ajrāḍā and Farrukhābād gharānā. Therefore you are the proficient at solo tablā playing and as an accompanying other performances. You are specialized in playing tablā with open words while accompanying vocal recitals. You are well known for this quality. For years on you are teaching tablās in Mumbai. You are the ‘A’ grade artist and are associated with All India Radio, Mumbai

Centre. Later you retired from Mumbai Radio station and were associated with *Sangeet Nātak Acādemī* of Goa. You have always aimed to give best education to your disciples. Therefore you worked really hard for the promotion and development of *tablā* of *Ajrāḍā gharānā*. Shri Gore is one of the best disciples of yours.⁷

7:1:8 Shri Padhye Master

Pandit Shridhar Pandhye was born on 9th March 1938, at Ādiware (Kalikawādi), Taluka Rajapur of Ratnagiri district. He did his basic schooling from Ādiware and then completed his S.S.C. from a night school in Mumbai.

There is a precise enculturation of *tablā* on him due to daily *Āratīs* and rhythmic Bhajans that took place in the temples of Ādiware. He started his *Tabla* training under the guidance of Pandit Sakharampant Bhawat of Kasheli. In the year 1957, he met his prodigious *Guru* Pandit Yashwant Kerkar. Since 1957, he not only took traditional and methodical *tablā* training from his *Guru* Pandit Yashwant Kerkar but also wholeheartedly served him till 1992. Pandit Padhye Master is very fortunate that he got a Pandit Yashwant Kerkar as his *Guru*. Master Kerkar means the ocean of knowledge of Delhi and *Ajrāḍā Gharānā*. Under his guidance Pandit Padhye acquired profound knowledge and countless traditional compositions too. He also got guidance about process of *nikās*. He got the spell and technique of accompaniment. Above all under his guidance he acquired perception about *Tabla*.

In the year 1965 he started teaching *tablā*. Pandit Padhye progressed under the guidance of his *Guru* Master Kerkar. He also enhanced his knowledge while teaching his students. In this process of self-development he got due recognition. He is well-respected amongst the people as *Guru* and an artist.

As a person, he is very simple and kind-hearted. He is also known as a man of principles. In the mean-time many scholars thought and experience his greatness. He is a hard-working man with high morale and determination. He has acquired and proved his greatness through tremendous loyalty towards *Guru* and immeasurable hard work done to achieve goals of life. He has served in the Department of Music at Mumbai University for ten years.

Generally while accompanying, taals like *Teen Taal*, *Rupak*, *Ādacaताल*, *Zap Taal*, *Sawāri*, *Addhā*, *Chamak* etc. are to be played and in a *veelambeet laya*. It is the most essential but challenging to maintain such a beat. Pandit Padhye Master manages to handle these tasks effortlessly. Along with playing *tablā*, his other interest is Astrology. He has expertise at this subject too. By using the knowledge of Astrology, he has helped and guided many curious people without any monetary gain. He is a rare combination of erudition, talent and offered education to students generously. He has trained countless students selflessly. He has trained nearly 200 students.

He has accompanied various prominent artists like Pandit Nivruttibua Sarnaik, Pandit Krishnarao Chonkar, Pandit Gajananbua Joshi, Pandit Govindrao Agni, Pandit Firoz Dastoor, Dr. Ashok Ranade and Pandit Ratnakar Pai. He has given presentations of *tablā* during the workshops and lectures on music Professor B. R. Devdhar. He has accompanied '*Gān Samradnyai*' Pandita Dhondutai Kulkarni for almost 40 to 45 years. He has played *tablā* in more than 50 shows of musical dramas of Smt. Suhasini Mulgaonkar and also accompanied '*Gān Samradnyai*' Smt. Shanta Apte in a drama- '*Sangeet Swayamwar*'.

His students have achieved accolades in various programmes of A.I.R; competitions like '*Valhemāmā Spardhā*' and '*Jagannāth Spardhā*'. In the year 1993 he went to South Africa on request of his students. He gave programs, presentations and conducted workshops in Durban and Johannesburg. Since 1965, he is serving his Guru diligently and the teaching learning process is still on.⁸

7:1:9 Ustad Manju Khan

Ustad Manju Khan was born approximately around 1950 in at the resident of Ustad Habibbuddin Khan. For 13 years he took *tablā* training from Ustad Habeebuddin Khan. After the riots of Merath in 1962 Ustad Habeebuddin Khan suffered a paralytic attack. For the next one year he went to Ustad Amir Hussain Khan to acquire further *tablā* training. Then he shifted to Merath. The next five years was the most difficult time of his life. After the demise of Ustad Habeebuddin Khan in 1972, Ustad Manju Khan came to Delhi. By that time he had become an expert *tablā* player. Ustad Karim Khan

(Merath), *Khalifā* Affaq Hussain Khan (Lucknow), Ustad Ramzan Khan (Delhi), Babu Ram Parwesh Singh (Darbhanga) and Panidt Balkrishna Sharma (Amritsar) were his disciples. Khan Sahab was the esteemed artist of All India Radio. He was known as the most respected tablā player in Delhi. He was also known as '*Table ki Dukān*'. In the year 1971 Balkrishna Shukla took him to Amritsar for a tablā performance. For the next 15 years, he gave tablā performances at *Shri Durgyanā Raag Sabhā*. Apart from Amritsar, Khan Sahab gave wonderful tablā performances in *Harivalabh Sangeet Sammelan*-at places like Jalandhar, Ludhiana, Fillaur, Chandigarh, Patiala, Pathankot, Shimla, Kanpaur, Lucknow, Banaras, Rampur, Jaipur, Jodhpur, Patna, Darbhanga, Hyderabad, Muambai, Delhi, Bhopal, Agra, Gwalior, Mugal Sarai, Dibrugarh and many more places. Along with a solo performance he had accompanied several superior artists and for this the artists respected him a lot. However, Ustad never was ranked among the renowned artists. The main reason for this was his illiteracy and he was never into playing politics among the artists. Ustad Manju Khan Sahab was a straight forward and extremely humble ahuman being. He had accompanied renowned artists like 'Bharat Raatna' Pandit Bhimsen Joshi, Ustad Amjad Ali Khan, Pandit Ram Narayanji, Pandit Jitendra Abhisheki, Pandit Jagannath Mishra, Ustad Abdul Haleem Jafar Khan etc. He never compromised with the purity of tablā, although he had a tough life. He is still working really hard to preserve the purity of tablā of *Ajrādā gharānā*. Ustad Athar Hussain (Delhi), Parvez (Delhi), Anil Sharma (Ludhiana), Amaan Ali (Delhi), Kumari Neety Chopra and Sanjesh Prasad (Fiji) are among his disciples. Various other disciples of Khan Sahab are bringing glory to his name.⁹

7:1:10 Shri Madhukar Gurav

On 21st August 1954 you were born to Pandit Nanasaheb Tukaram Gurav. There was atmosphere of music in your family so at very young of six you started taking formal training in tablā from your father Pandit Nanasaheb Gurava. Pandit Nanasaheb Gurav was one of the best tablā player and pakhāwaj player. You father passed away when you were very young. Therefore in the year 1966 you took admission in Diploma course at Maharaja Sayajirao Univesity. Here you met Prof. Sudhir Kumar Saxena.

After listening to *tablā* performance of Prof. Sudhir Kumar Saxena you decided to attain further training from him. Your interest in *tablā* playing took you close to Prof. Sudhir Kumar Saxena and developed respect and affection for him and you accepted him as your *guru*. From your *guru* you acquired training of *Ajrāḍā gharānā* as well as other *gharānā* too. However you strongly believed that *Ajrāḍā gharānā* is totally distinctive than any other *gharānā* so you decided to develop it further and began tremendous reparation for it and attained success in it. You were mesmerized when you heard the recording of your senior *guru* Ustad Habeebuddin Khan. You have realized that in *Ajrāḍā gharānā* *tablā* is to be played at superior level to attain pleasure. You have always presented *tablā* to achieve the superior level. You did the promotion of *tablā* of *Ajrāḍā gharānā* through Radio, Doordarshan and by writing in various newsletters. You ranked first in India at the Classical Instrumental Music Competition sponsored by A.I.R. This made you an ‘A’ graded artist at A.I.R. You worked really hard to promote and develop the *tablā* playing style of *Ajrāḍā gharānā*. For this purpose you gave various solo performances and accompanied various music concerts on A.I.R. During the period of 1972 to 1979 you were the artist at A.I.R. centre at Rajkot. In the year you took over as a Head of Department of Instrumental Music at Maharaja Sayajirao University at Baroda. You have performed at various music concerts in India and abroad. You were accompanied some of India’s renowned musicians like Pandit Jasraja, Smt. Kishori Amonkar, Ustad Gulam Musttafa Khan, Dr. Prabha Atre, Pandit Jagdish Prasad, Pandit Dinkar Kaikini, Pandit Umashankar Mishra, Pandit D. K. Datar, and Dr. Arvind Parekh etc. The above given information is from the excerpts of the interview of Prof. Ajay Ashtaputre. Along with the Degree in *Tablā*, you have obtained a degree of Bachelor of Arts. On 9th July 2004 you departed to the heavenly abode.¹⁰

7:1:11 Shri Sudhir Mainkar

In your family your father Late Shri Vishnupant alias Dada Mainkar has great liking for music. You started leaning to play *tablā* as the instrument was available in the house and your father’s wish that you should learn play it. At the very young age of 13 to 14 you were cultured for music.

You began learning tablā of Delhi gharānā from Pandit Marutirao Kir. Your father was very much keen on listening best performances of tablā artists so he was keen on inviting many artists of different gharānā to his residence. Therefore you were lucky to hear performance of well-known artists at your residence. While listening to these performances, Shri Sudhir Mainkar decided to become the disciple of Ustad Imamali of Delhi gharānā and started systematical training of tablā playing under him. You acquired the formal training of tablā playing of Delhi gharānā from Pandit Marutirao Kir and *khalifā* Ustad Imamali Khan. Along with tablā playing, you are working as an officer with Life Insurance of Corporation of India. You wanted to continue with your occupation at Life Insurance Corporation of India. Therefore you stayed in Baroda for few years. During this period you happened to meet Pandit Sudhir Kumar Saxena who was associated with Maharaj Sayajirao University of Baroda. Hereafter you continue training of Ajrādā gharānā under Prof. Sudhir Kumar Saxena. Hence you did special study of the beauty involved in the compositions of Ajrādā gharānā. The development of basic culture of Delhi gharānā and the training acquired of Ajrādā gharānā from Prof. Sudhir Kumar Saxena had given you the fame of the best tablā player in the society.

He was became admired as one of the best teacher for giving training in Ajrādā and Delhi gharānā. You gave the most important training to your disciples. You imparted the most important value of education on your disciples. The most important aspect of the tradition of *guru-shishya* is to learn, to observe and to examine. You explained this principle to your disciples i.e. to have a vision. You have acquired the above during the training from Prof. Sudhir Kumar Saxena. Shri Umesh, Shri Amit and Shri Ashish are some of your famous disciples.

During your long service with Life Insurance Corporation of India you played a very important role in the Department of Training and Human Resource Development. While working in this department you have studied the Principles of Global Training and imparted the same principles while teaching tablā. You have always worked hard for the developing the quality of the playing style of the artist to the fullest and tried to maintain the balance to get the best. For the development of tablā of Ajrādā gharānā you are still training students in Kandivali, one of the suburbs in Bombay. You have contributed a lot in the development of Delhi and Ajrādā gharānā.¹¹

7:1:12 Shri Pushkarraj Shridhar

You were born on 15th September 1952. Your entire family is in the field of music thus you spent your childhood in the culture of melody and rhythm. You started your training in *tablā* age of six under your father Pandit Kishanlal Shridhar. However since your childhood you began your training in *tablā* that developed your interest in it. You immediately acquired obtained *tablā* training from Pandit Lakshman Prasad Shirdhar of Jaipur but due to some unavoidable reasons you left your home and came to Baroda in 1965. In the year 1967 you met Prof. Sudhir Kumar Saxena. You were already trained under Jaipur style. You sincerely decided to learn *tablā* playing style of *Ajrāḍā gharānā*. After acquiring training under *Ajrāḍā gharānā* you began your tours all over India. In the year 1968 you resided at Delhi. You went to Aligarh in 1969, to Kolkata in 1971 and finally in the year 1972 you joined Vanasthali College as lecturer in *tablā*. Your father Pandit Kishanlalji was already residing at Baroda so you visited frequently. During every visit you acquired training from your maternal uncles Pandit Sunderlal Gangai and Pandit Madanlal Gangani. From 1974 to 1982 you worked as a lecturer and promoter of *tablā* at ‘The Institute of Music and Fine Arts’ in Jammu. Since 1983 you are working as Reader in Department of *Tablā* at Maharaja Sayajirao University of Baroda. You acquired *tablā* training of different *guru*-*tablā* of Jaipuar style from your father and maternal uncle, Banaras *gharānā* from Pandit Bipin Chandra Malviya and *tablā* of *Ajrāḍā gharānā* from Prof. Sudhir Kumar Saxena. You are B+ grade artist of A.I.R. You have established the reputation of a brilliant musician at several reputed music conferences all over India. It is said that you are the expert and successful accompany for vocal recitals, instrumental as well as dance performances. You are very good composer and singer. You are adopted playing style of Ustad Habeebuddin Khan and Ustad Ahmad Jan Thirakhwa. Now a days researcher is also received training from such a talented artist and *guru*.¹²

7:1:13 Mohammad (Md.) Akram Khan

You are the young, renowned, intelligent and versatile artist of *Ajrāḍā gharānā*. In the year 1965 you were born in the family of musicians. You began your *tablā* playing

from your father Ustad Hashmat Ali Khan. Later you continued tablā playing under the guidance of Ustad Niyaju Khan.

Ustad Akram Khan has graduated from Merath University. You obtained degree as *Sangeet Praveen* from *Prayāg Sangeet Samiitī*, Allahbad and *Sangeet Vishārad* from *Prāchin Kalā Kendra*, Chandigarh.

Mohammad Akram Khan started stage performances at a very young age. In the year 1987 you went to Japan to accompany Ustad Vilayat Khan. Later time and again you gave many performances abroad. You are grade ‘A’ artist of A.I.R. You have accompanied renowned artists like Ustad Vilayat Khan, Panit Ravi Shankar, Pandit Ramnarayan, Pandit Shiv Kumar Shama, Pandit Budhaditya Mukharjee, Shri Bhajan Saponi, Ustad Shahid Parvez, Ustad Shujat Khan, Pandit Hari Prasad Chaurasiya, Pandit Rajan-Sajan Mishra, Pandit Jasaraj, Ustad Rashid Khan, Dr. N. Rajam, Pandit Debu Chaudhari, Pandit Birju Maharaj etc.

Your specialty is to play the most difficult composition of Ajrādā gharānā in the easiest and fascinating manner. You love to mingle with people. You are tirelessly and diligently working towards the development and promotion of the traditional tablā of Ajrādā gharānā in the society. You reside at Delhi and guide your disciple wholeheartedly and affectionately.¹³

7:1:14 Prof. (Dr.) Ajay Ashtaputre

Ajay Ashtaputre was born in 1965 from a Music living family. He has started learning tablā from his first *guru* Shri Prabhakar Date at the age of 10, who taught him basic of rhythm. Later he had also the fortune of receiving advance training from Prof. Sudhirkumar Saxena, The prominent artist of Ajrādā gharānā and the disciple of Ustad Habeebuddin Khan of Ajrādā gharānā. After years of rigorous training and hard practice put Ajay on a firm and solid foundation and he emerged as a competent tablā player at the young age.

He passed ‘*Sangeet Vishārad*’ examination with first class distinction from ‘*Akhil Bhartiya Gāndharva Mahāvidyālaya Mandal*’ Miraj, Bombay. He also received the degree of Ph.D. from M.D. University Rohtak Haryana under the guidance of Dr. Ravi

Sharma in 2004. He has awarded '*Taal-Mani*' from '*Sur-Shingār Samsad*'. He is a B-high grade artist of doordarshan and A.I.R. since last twenty years.

He is serving in the M.S.University of Baroda as a professor, Head, Department of Instrumental Music and Vice-Dean in the Faculty of Performing Arts since 1990. He performed with top grade artist in foreign countries like France, Spain, Italy, Austria, Germany, Switzerland, Belgium, Poland, U.K., Mauritius etc. At present he is a prominent artist of Ajrādā gharānā.¹⁴

7:1:15 Shri Sudhir Pandye

You were born on 10th April 1967, on the auspicious day of *Ramnawami*, in the devoted and established family of musicians. Shri Sudhir Pandye acquired high-level education in tablā playing from your father Pandit Arjun Pandye and your Guru Pandit Bhagwatsinhji. Both your *guru* trained you in tablā of Ajrādā, Delhi and Banāras gharānā and made you extremely qualified.

You were eminent solo performer as well as you have accompanied several renowned artists like Late Vilayat Kha, Late Shri Nikhil Banerjee, Late Shri V. G. Jog and Late Shri Bholanathji Pathak (*Guru* of Pandit Hariprasad Chaurasiya). You have also accompanied Ustad Amjad Ali Khan, Ustad Raees Khan, Mehendi Hasan, Vidushi Girija Devi, Pandit Jasraj, Dr. L. Subramanyam, Pandit Bhajan Saponi, Pandit Ramnarayan, Late Shri Shirkant Bakre, Pandit Rajan-Sajan Mishra, Dr. Ashwini Bhide Deshpande, Pandit Ronu Majumdar and Ustad Shujat Hussain.

The audio-visual and compact discs recordings of your performances of accompanying Ustad Vilayat Khan, Ustad Amjad Ali Khan, Pandit Bhajan Saponi, Vidushi Kankana Banerjee, Vidushi Sumitra Guha etc. are available the market. In one of the Fusion Concert organized by Max Muller Bhavan at Delhi, you have accompanied Saxophone players from Michael Ritjler and Valendein Clauster of France.

You are the recipient of many gold medals. You have also received the junior fellowship from the Ministry of Human Resource Development. You are honoured with title of *Tālmani* by *Sursingār Sansad* of Mumbai and *Taal Ratna* by *Surmandir* of Patna.

As an artist Shri Sudhir is equally popular on A.I.R and Doordarshan. On the 50th anniversary of India's Independence you got an opportunity to present your performance at the programme organized by the United Nations at Geneva. At this program Presidents from more than 100 countries were present. You have successfully performed in countries like Germany, Holland, Belgium, Switzerland, Serbia, France, England (London), Gulf countries, Bhutan, Vietnam, Korea, Japan etc. and many other countries.

Shri Sudhir Pandye is the 'A' grade artist of A.I.R. and Doordarshan, and has performed in various Music Concerts organized by them on national level. You have obtained the honours degree of Sanskrit literature. You are a tablā player of the styles of Ajrādā, Delhi and Banāras gharānā and your wife Smt. Amrut Prabha Kaur is a vocalist and a tablā of player of Punjāb gharānā.¹⁵

7:2 Contributions of Exponents of Farrukhābād Gharānā

7:2:1 Ustad Haji Vilayat Ali Khan

Haji Vilayat Ali had unique blend of qualities, as he was the supreme tablā player, finest composer and a successful tutor. He combined the composition of Delhi and Farrukhābād gharānā into his opus and presented tablā playing in a new form. He gave acknowledgement to Farrukhābād gharānā through his sons and disciples. His son, Hussain Ali became a renowned artist. Some of his eminent disciples are esteemed Chudiyānwale Imaam Bakhsh, Miyan Salaari Khan, Mubarak Ali Khan and Chhunnoo Khan.

Amaan Ali Khan was Haji's second son. He was also connoisseur at his art. Prof. Laalji Shrivastav had heard from his *guru* that in his old age Aman Ali Khan suffered from some contagious disease. His family members neglected him at that time. At that he left for Jaipur and decided to educate others instead of his own family members. Pandit Jiya Lal grabbed this opportunity. He took lot of care of Ustad and Ustad trained him wholeheartedly.

Haaji's compositions are religiously pursued by all the competent tablā players. Ustad Ameer Hussain Khan claims that even if one composition of Hajiji is presented by any performer it is considered to be the best performance.¹⁶

7:2:2 Ustad Ahmad Jan Thirakwa

Ustad Ahmad Jan Thirakwa is considered one of the greatest tablā players of the 20th century. He is known for his mastery over most of the different tablā gharānās, and was one of the first tablā players to elevate the art of playing tablā solo to an art in its own right.

He was born to a family of musicians in 1892 in Murādābād in Uttar Pradesh state in northern India. Although his early musical training was in Hindustani vocals and the Sarangi, his interest in tablā was aroused when he heard the famous Ustad Munir Khan. He became Munir Khan's disciple at the age of 12.

The name Thirakwa is not actually his original name, but was an epithet he earned from his *guru's* father. One day, while watching him practice, his *guru's* father remarked that he played so well his fingers seemed to be 'shimmering' on tablā. This earned him the nickname Thirakwa. He acquired his nickname in an interesting manner. It is said that Thirakwa's devoted practice and natural talent pleased Ustad Munir Khan so much that Thirakwa became his favourite disciple. Munir Khan's father, Kale Khan used to watch Thirakwa play.

One day Kale Khan remarked how nicely his son's pupil's fingers 'dance on the drum'. Thirakwa came from the word *thirakh* or 'Shimmering thunder'-like the quality of a Kathak dancer's feet in action. Soon he was to be "Thirakwa tablā master with dancing fingers".

In three types of presentation-Form, Matter and Process- the most important was 'Process', of which Thirakwa was prominent tablā player. Along with process the other most important aspect is richness of language. Ustad Thirakwa's tablā playing was affluent in literary language. When we listen to tablā playing it seemed that brilliant results are not achieved just by literature, but literary tablā playing will be extremely effective if presented skillfully, efficiently and using powerful hands. Ustad Thirakwa's tablā playing was always superior as he possesses both the qualities-the knowledge of standard literature, best and dominant style of process. His smallest *mohrā* too was appreciated by the audience.

It was considered to be the specialty of Delhi gharānā to present a traditional and disciplined *peshkār*. Ustad Thirakwa never played that *peshkār*, (He played a *peshkār* of

Delhi gharānā only on a national program of ‘All India Radio’.) but he presented altogether a different *peshkār*.

There are four major factors of presenting a *peshkār*. It consists of (1) Slow *vilambeet laya*, (2) its presentation should be done in poetic language and in the form of vocal recital in *upaj ang*, (3) it should be free from strict rules of *quāyedā*, and (4) Various alphabets should be presented on the basis of the principles of *khāli-bhari*. There is a liberal and artistic utilization of all these four things in *peshkār vādan* by Ustad Thirakwa.

There was tremendous influence of Ustad Natthu Khan’s thoughts on the playing style of Ustad Thirakwa. Ustad Thirakwa used to say that his thoughts about tablā playing were highly influenced by Ustad Natthu Khan’s ideologies. Other than *peshkār vādan*, Ustad Thirakwa used to present few *quāyedā* of Delhi, Ajrādā as well as Farrukhābād gharānā.

While presenting *quāyedā* of Delhi gharānā he used to apply *laya* relevant to Delhi gharānā. He used to extend a *quāyedā* with limited strength. Audience used to enjoy his performance to the fullest as he has magnificent power in his hands. Ustad Thirakwa had expert at playing *quāyedā* of Ajrādā gharānā but he brilliantly played *quāyedā* of Farrukhābād gharānā.

Relā were played after *quāyedā*. He used to play *relā* very excellently in Delhi as well as Farrukhābād gharānā style. There has to be a continuity echo of words in a *relā*. Due to the echo of *chānt* and *bānyā* there was a flow of rhythmic tone in his *relā* playing. His presentation was really superior and ear pleasing. He used to play various compositions of *relā*. There was tremendous sweetness in his *relā* due to his individual process style.

Ustad Thirakwa used to play *mukhdā*, *mohrā*, and *tukdā* very delicately and elegantly while extending a composition during his presentation with his expertise and surprise the audience.

Ustad Thirakwa had the ultimate supremacy of playing *gat-tukdā*. It was a matter of fortune to hear the presentations of *gat-tukdā* that are composed in rich language and high quality of rhythmic *laya*. His style of presenting *gat-tukdā* was decorated in the style of Lucknow and Farrukhābād gharānā.

He served in *Bāl Gandharva Nātak mandal* for almost one decade as a companion and as he took interest in it, so his accompanying used to be very melodious and it was not just about accompanying but his solo performance was also equally brilliant.

Thirakwa's debut performance was in *Khetbādi*, Bombay at the age of 16. From then on he became one of the busiest artists in North India. In 1936 he was appointed a court-musician of Rampur. In his 30 years of service he accompanied the greatest musicians of his time. After his service, he went to Lucknow, *Bhatkhande College of Music*. He became professor and Head of the faculty of tablā. Even after he retired, he was closely associated with this institution as Professor Emeritus.

Thirakwa was able to play material from all the different gharānās. He belongs to the *Laliyānā paramparā* of the Farrukhābād gharānā. (*Some suggest that this paramparā deserves to be considered a separate gharānā read biography of Ustad Nizamuddin Khan for more details on Laliyānā tradition.*) Other Laliyānā musicians are Ustad Amir Hussain, Ustad Nizamuddin Khan, Ghulam Hussain, Shamsuddin and Nikhil Ghosh.

The romantic and serene mood Thirakwa was able to express with his playing was something unbelievable. Audiences would sit engrossed in his solos for as long as he wished to play. He kept on doing his *riyāz* and the standard of his playing was unbelievable right up until the end. In 1972 you departed to the heavenly abode. There is only one Thirakwa! ¹⁷

7:2:3 Ustad Amir Hussain Khan

In the year 1899, you were born to Ahmad Bakhsh Khan in a village Bankhedā of District Merath. Your father, Ahmad Bakhsh Khan was a renowned *sarangi* player of those times. He was conferred royal patronage by the Royal court of Hyderabad. Your childhood was spent in Hyderabad along with your father. Initial training in tablā playing also was given by your father. Your maternal uncle was the renowned artisan Ustad Munir Khan of Bombay, who used to often visit Hyderabad. During his visits, he would take up your musical training. However this routine was broken when Ustad Munir Khan would return to Bombay. Finally, young Amir Hussain Khan decided to shift to Bombay, so that there would be no break in his training & *riyāz*. Ultimately, you settled down in

Bombay. You were one of the three main disciples of your maternal uncle Ustad Munir Khan. Ustad Munir Khan would take all three of you during his touring across India. He would enthusiastically encourage you to play to the audience. In the year 1923, at the age of 24 years, you played magnificently before the renowned art connoisseur Naresh Chakradhar Singh. He was so enraptured by your playing that he bestowed his blessings & gave you huge prize money.

During your stay at Hyderabad Ustad Amir Hussain Khan did *tablā* playing in *purab baaj* style. Ustad Ameer Hussain Khan possessed good health thus did lot of *riyāz* of *khulā baaj* of Lucknow and Farrukhābād style and acquire expertise thus became renowned *tablā* player. He was very much influenced by a *tablā* player of Delhi gharānā Ustad Natthu Khan other than Ustad Munir Khan. With tremendous respect Ustad Ameer Hussain Khan tell about Ustad Natthu Khan that, due to the influence of Delhi gharānā by using two fingers he did so much *riyāz* of the words *tiṭa*, *tirakiṭa* and *dhir-dhir* that they were very importantly in his presentation. Therefore along with Lucknow-Farrukhābād gharānā, Ustad Ameer Hussain was able to play *tablā* of Dalhi gharānā very competently and effectively.

Ustad Ameer Husain played *tablā* with left hand. Due to tremendous *riyāz* and probably with God's blessings, he played each alphabet so clearly, efficiently and effortlessly. Being a healthy person, Ustad Ameer Hussain Khan continuously played *tablā* and people had never seen him exhausted.

Ustad was apprised with hundreds of *quāyedā* and *relā* and presented with incredible strength, but the real strength and beauty was in his presentation of *gat-ṭukḍā*. He presented the compositions of all the leading scholars and Ustad of all the gharānā by taking the name of Ustad individually before presenting his composition. He was aware of all types of *gats*. He pleased and enamored the audience by continuously playing a *gat* for two hours or more.

He would have been equally talented at *tablā* playing even if he was trained under Ustad Munir Khan but Ustad Ameer Hussain Khan was not only a player but a genius artist as he has composed many *quāyedā* and countless *gat-ṭukḍā*. *Bandish* composed by him are as exquisite as *bandish* composed by Ustad of earlier times. Ustad Ameer

Hussain Khan presented tablā in different rhythm, may be with the intention of presenting them on the Radio Stations, probably they were his own compositions.

Ustad Ameer Hussain Khan was not only a great tablā player and composer but he was a great *guru* too. Today tablā is popular in various places of Mumbai and Maharashtra. This is because Ustad Ameer Hussain Khan has taught tablā playing to many disciples. Today in the entire Maharashtra more than five hundred disciples of Ustad Ameer Hussain Khan are playing tablā with responsibility and teaching other disciples too.

Ustad Ameer Hussain Khan used to play in various styles of tablā playing but he was inclined towards playing tablā with great speed. Which is why, he preferred to present most of his compositions in *drut laya*. It is very rare to hear a *peshkār* presented by Ustad Ameer Hussain Kha in *vilambeet laya* as he was less fascinated with it. In his tablā he used very effective and rich language that made his presentation impressive. (*His Tablā playing was very impressive and remarkable due to effective use of rich language.*) In you departed to the heavenly abode.¹⁸

7:2:4 Ustad Jahangir Khan

You were born in Varānasi (Uttar Pradesh) around 1869. Your father Janab Ahmad Khan was a great artist. Young Jahangir inherited musical atmosphere. He began training in tablā from his father. A competent Jahangir Khan took training from Mubarak Ali of Patna, Chhunnu Khan of Bareilly, Firozshah of Delhi and *khalifā* Aabid Hussain Khan of Lucknow. In his playing he acquired the specialties of all gharānā. He was soft-spoken by nature and from his heart he always praised the artists from all categories. He accompanied many artists but for long years he accompanied vocalist *Sangeet Samrāt* Ustad Rajjab Ali Khan. Maharaj Tukojirao Holkar of Indore was very much impressed with your tablā playing. Somewhere in the 1911, he appointed you in his court along with other legendary performers. Then Ustad settled in Indore itself.

Ustad Jahangir Khan was well aware of tablā of all gharānā, but he had more liking towards tablā playing style of Lucknow and Farrukhābād gharānā. He always presented extraordinary compositions to the audience. The execution with his hands and

clarity of words were amazing. He composed many melodious compositions and trained his disciples. You were an exceptional solo performer, companion and the best teacher.

Ustad Jahangir Khan, a worshipper of music was awarded with the President's Medal. He was awarded a fellowship by *Sangeet Nātak Acādemī*, Delhi and *Indirā Kalā Sangeet Mahāvidyālaya*; Khairagarh conferred an honorary degree as 'Doctor of Music'. Other than this, in the year 1956 he was also awarded with a degree as *Tablā Nawāz* by *Abhinav Kalā Samāj*, Indore and felicitated by *Sangeet Samāj* of Bombay. Despite of receiving lot many awards and felicitations you always faced financial crisis in your life. However you lacked many things in life.

Ustad Jahangir Khan was a generous tutor. Out of your hundred of disciples few are named here-Shri Narayan Rao Indurkar, Mahadev Rao Indurkar, Late Shri Chaturlal, Niyaju Khan, Late Shri Dhulji Khan, Mehboob Khan (Poona), Abdul Hafeez (Udaipur), Shri Gajanaj Tade, Shri Sharad N., Shri Madhav Khargaonkar, Shri Ravi Date, Shri Dinkar Majumdar, and Shri Dipak Garud. None of his family members acquired the art of tablā playing from him and that bothered him a lot, at the same time he was confident that many of his disciples will preserve his art.

You breathed last on 11th May 1976 at Indore. Twelve years before his death he celebrated a birth centenary, which is remarkable.¹⁹

7:2:5 Ustad Shaikh Dawood Khan

In the year 1916, you were born in Kolhapur. Your father's name was Hashim Khan who was a draught's-man. You were sent to a local Ustad Mohammad Kasim to learn tablā. In the year 1939 you took a job at A.I.R. Hyderabad Centre. It is notable that during those days Hyderabad was under Nizam's rule and the A.I.R. centre was known as 'Deccan Radio'. After you came to Hyderabad from Solapur you took advanced training from Ustad Alladiya Khan, Mohammad Khan, Chhote Khan, Ustad Mehboob Khan Mirajkar of Poona and Ustad Jahangir Khan of Indoor, at the same time learnt compositions of Pakhāwaj player Nana Panse.

Ustad Shaikh Dawood Khan was popular among the apex artists for his balanced music. He had developed his own technique of apt, impressive and melodious for accompanying vocal recital performances. For which he was recognized in the Indian

subcontinent. Along with vocal recital he successfully accompanied the instrumental music too. You never preferred accompanying dance performances.

Ustad Shaikh Dawood had collection of various compositions of numerous Ustad and he used to present them very adorably and efficiently with his hands. In some of his presentations the audience used to get the feel of Ustad Ahmad Jan Thirakwa. He considered Ustad Thirakwa as his *guru*. In your solo performances, you have presented *gat*, *gat-ṭukḍā*, and *rau* very competently.

Shaikh Dawood Khan's *guru*, Ustad Kaasim Khan had a distinctive specialty of playing *bānyā*, and that was to produce a word *ge* very softly and a sound in deep tone with a thumb on *bānyā*. Ustad Shaikh Dawood Khan had acquired that technique with tremendous *riyāz* and enhanced its melody. He used to play this *ge* very effectively while presenting *peshkār*, *laggī* and *relā*.

To conclude every composition an artist takes help of a *tihāt*. The tradition of playing a *tihāt* is to continue it in the *laya* of previous composition but Ustad Shaikh Dawood used to play a *tihāt*, which used to come at the end of the extended composition with *dhimi laya*, which used to create an amazing atmosphere.

In the period of Shanrgadev the classical music was present through *chitra mārg*, then in *vartik mārg* i.e. half a *gun-laya* of *vartik* and then the same composition was presented in *dakshin mārg* where the composition would conclude. Probably, Ustad Shaikh Dawood Khan was not at all aware about this *mārg* system, but the extended composition which he used to present *tihāt* in *dhimi laya*; it was very similar to *mārg* system. Other than his son Ustad Bashir Khan, Shri Nand Kumar and Shri Kiran Deshpande were his foremost disciples.

Ustad was a generous tutor. Some of his main disciples worth a mention are-Shri Kiran Deshpande (Bhopal), Shri Vijay Krishna (Kumaon University, Nainital), Shri Nand Kumar (Hyderabad), Shri Gautam Kodaikil, Shri Lakshmaiya and Nawab of Hyderabad Zahir Yarjung and your son Shabbir Nisar. Ustad was the 'A' grade artist of A.I.R. and with respect the people of Hyderabad called him as *Hazarat*. In his old age he suffered with paralysis that affected his memory, speech and remembrance. In the year 1991 when *Sangeet Nātak Acādemī*, Delhi conferred the *Acādemī Puraskār*, his health had already

deteriorate. At last on 21st March 1992 due to old age, this loveable musician passed away in pain.

Ustad Shaikh Dawood served for promotion and propaganda of art. In his remembrance his son and disciples have established ‘Ustad Shaikh Dawood Academy of Music’ in Hyderabad.²⁰

7:2:6 Ustad Karamatullah Khah

You were born in the eminent family of professional musicians of Rampur village (Uttar Pradesh) in the year 1918. Your father well-known Ustad Masit Khan, was a disciple of Nanhe Khan, who belonged to a tradition of Farrukhābād gharānā of Ustad Haji Vilayat Ali Khan. At the age of 6, young Karamat began his training from his father. In youth, you migrated to Kolkata, chose Bengal as your workplace. You served as a staff artist at All India Radio Kolkata Center for the entire life. You were expert at plying style of Farrukhābād gharānā.

You possessed melodious voice and were popular among the singers of your era. An EP-record of your solo performance is available in which you have played *taal* like- *Dhamār*, *Teen taal* and *Kahrawā*. Other than your son Ustad Sabir Khan, other main disciples were-Shri Narendra Ghosh, Shri Shankh Chatterjee, Shri Amar De, Late Kanai Dutt and Shri Kamlesh Chakravarty. After a prolonged illness, you passed away on 3rd December 1977 at Kolkata.²¹

7:2:7 Pandit Dnyan Prakash Ghosh

The resident of Kolkata, *Padma Bhushan* Pandit Dnyan Prakash Ghosh had achieved success according to the meaning of his name. His services to the world of music are written in golden words as he has trained many singers and tablā players of West Bengal.

Pandit Dnyan Prakash Ghosh is a gharānā in him as he has dedicated his entire life to music. Pandit Ghosh was a gifted genius, who was a disciple Ustad Masit Khan of Farrukhābād gharānā and always acquired the best from wherever he could.

In those days Ustad Habeebuddin Khan used to give lots of performances at Kolkata. At that time Pandit Ghosh learnt tablā playing style of Ajrādā gharānā from Ustad Habeebuddin Khan. He remembered most of the exceptional *quāyedā* of Ajrādā gharānā. You taught all those special *bandishes* to your disciples. That is how tablā of Ajrādā gharānā was played in Kolkata. You were a brilliant harmonium player. You arranged many compositions and composed various *bandishes* for vocal recital, which are still presented by many of your disciples on stage. His eminent disciple Shri Ajay Chakravarty often presents his compositions on stage with devotion.

Pandit Ghosh has experiment a wonderful orchestra of percussion instruments. The percussion instruments like-tablā, pakhāwaj, khol, naal, nakkarā, mrudangam, kanjirā etc. were assembled in that orchestra. The music company has presented it with a name ‘Drums of India’, in the form of long play and an album.

You have trained many disciples in Bengal. In those Pandit Anindo Chatterjee is known to a prominent one. Keeping in mind your dedication towards music, the Indian Government had awarded you with *Padma Bhushan*.²²

7:2:8 Pandit Nikhil Ghosh

Pandit Nikhil Ghosh was born in the village Barisal (presently in Bangladesh) in the family of musicians. His father Shri Ajay Kumar Ghosh was a brilliant musician. At a very young age Nikhil entered the world of music. Other than his father he learnt vocal music from Shri Vipin Chatterjee, Shri Dnyan Prakash Ghosh, Shri Firoz Nijami and he learnt tablā from Pandit Dnyan Prakash Ghosh, Ustad Amir Hussain Khan and Ustad Ahmad Jan Thirkwa.

After coming to Bombay he tried his luck in film industry and composed music for many films. This field did not suit him and in your friend’s name you established an institute called ‘*Arun Sangeetālay*’. The popularity of this institute increased so it changed its name to ‘*Sangeet Bhārati*’ and the same then changed to ‘*Sangeet Mahābhārati*’. The education Department of Maharashtra Government affiliated this as University. Through this University Pandit Ghosh educated many disciples in music. He made an extensive plan to write books namely ‘Encyclopaedia of Music and Dance and Drama in India’. The work of writing a book is in progress according to plans. Your book

‘Fundamentals of *Rāga* and *Tāla* with a new system of Notation’ is available in English, Marathi, Hindi and Gujarati languages. Other than this many books are in process of publication.

As a companion of *tablā*, Pandit Ghosh accompanied the artists of three generations. He accompanied senior artists like Pandit Omkar Nath Thakur, Ustad Faiyaz Khan, Ustad Allauddin Khan, Ustad Bade Gulam Ali Khan and elder brother Shri Pannalal Ghosh and Pandir Ravi Shankar, Ustad Ali Akbar Khan, at the same time accompanied artists younger to him like Pandit Nikhil Banerjee and Pandit Jasraj.

Pandit Nikhil Ghosh has proved his talent through his solo performances in Europe, United States America and other countries, their Universities as well as radio stations and television program. Both his sons, Shri Nayan Ghosh is a good *tablā* and *sitār* player and Shri Dhruv is a good *sārangi* player. His daughter Tulika is a *sitār* player. You have received many degrees and awards. Receiving *Padma Bhushan* from the Indian President is the highest honor you have achieved.

Internationally renowned, *Padma Bhushan* Pandit Nikhil Ghosh passed away on 3rd March 1995 at the age of 75. He was a younger brother of renowned flute player Late Shri Pannalal Ghosh. He devoted his entire life to music. The possessor of qualities of an artist, teacher, author of many books, and inventor of self-assessment technique, founder of a Music University in Bombay, the music world is at great loss due to the demise of this greatest artist.²³

7:2:9 Pandit Pandharinath Nageshkar

Pandit Pandharinath Nageshkar’s name is taken with great respect in the echelon of the elderly and the senior most *tablā* players of recent times. In the year 1988, ‘Dādar Matungā Cultural Center’ has organized a function to celebrate your 75th birth day. While addressing that huge function Ustad Allahrakha had praised your talent and devotion towards music, and he also wished him a long and healthy life.

Pandit Pandharinathji was born on 17th March 1913 in Nāgeshi (Goa). Your father’s name was Gangadhar Nageshkar. Other than your uncle you Pandit Ganesh Nageshkar, you took *tablā* training from Shri Vitthal Naik (Balhemāmā), Shri Subba Rao Ankolkar and Ustad Amir Hussain Khan for 16 years. You played a major role in

bringing and settling down Ustad Amir Hussain Khan to Bombay. You played all the three styles-Delhi, Farrukhābād and Ajrāḍā gharānā with an extraordinary authority.

You have accompanied many artists of historic importance like-Ustad Vilayat Hussain Khan, Ustad Ajmat Hussain Khan, Ustad Faiyaz Khan, Ustad Amir Khan, Ustad Manzi Khan, Ustad Murji Khan, Ustad Khadim Hussain Khan and Pandit Vaze Bua Haribhau ghangharekar, Shri Sharadchandra Arolkar, Shri Bhaskar Bua Joshi and Shri Hirabai Badodekar.

On 19th March 1991, on Goa's Independence Day function then President of India Dnyani Zail Singh awarded him with *Marāthi Kalā Acādeṃy* for his services to music. Among his prominent disciples are, his son Shri Vibhav Nageshkar and others like-Shri Vasant Acharekar, Shri Rambhau Vasta, Shri Suresh Talwalkar, Shri Rajendra Antarkar, Shri Sandeep, Shri Devendra Solanki and Shri Abhay Suthar.²⁴

7:2:10. Pandit Arvind Mulgaonkar

Pandit Arvind Vishnu Mulgaonkar was born on 16th November 1938. You always had liking for tablā playing from childhood but to acquire an expertise in the year 1955, only for 6 months you took training from Ustad Baba Lal Islampur. Then from 1955 to 1969, you learnt methodical tablā from the great Ustad Janab Amir Hussain Khan of Farrukhābād gharānā. Since 1969 for 3 years, you were fortunate to get training under Ustad Ahmad Jan Thirakwa and in 1979 for another 3 years you were trained under Ustad Atahussain Khan of Rampur.

Pandit Mulgaonkar wrote a very important book named 'Tablā' in Marathi language, that's a wonderful contribution by you to the music world. In the year 1975 this book was published by 'Maharashtra Test Book Board', Nagpur. Time and again in many newspapers you have published articles about various artists. You are associated with 'All India Radio, 'Education Department of Indian Government' and many universities of the country in some or the other manner. Pandit Mulgaonkar has given speeches, conducted seminar, given solo performances and accompanied exceptional and legendary artists. In the year 1992, Maharashtra Government has honored you for Percussion Instrumental Music. Till date you are imparting education to many disciples by *Guru-Shishya* tradition.

Pandit Arvind Mulgaonkar has all the specialties of playing style of Farrukhābād gharānā and it gets reflected in his presentations. He always preferred pure form of tablā. In his performances he always exhibits old compositions of Ustad very artistically. He is extremely careful about the purity, process, force, *dānb-ghāns* and the aesthetic value of *bandish*. Most of his tablā presentation used to be in madhya laya, at the same time he also presented *bandishes* composed in vilambeet laya artistically.

You have published your own composed *bandih* in a book named *Ijāzat*; this has proved that you are a great composer too. You are a great solo performer, accompanist, composer and the best tutor. You have trained all your disciples very carefully. You reside in Mumbai, Maharashtra. Due to your ill health, you just provide guidance to your disciples. Pandit Arvind Mulgaonkar is a founder and honorable secretary of an organization named ‘*Bandish*’, which is established in the memory of Ustad Amir Hussain Khan.²⁵

7:2:11 Pandit Suresh Talwalkar

You were born on 20th July 1949 in the family of famous *Kirtankār* Pandit Dholi Bua. Your father Shri Dattatray Talwalkar was a renowned Pakhāwaj player. His father gave him a basic training of tablā. You continued your further training in tablā with Pandit Pandharinath Nageshkar, Pandit Vinayakrao Dhanagrekar and *khalifā* of Farrukhābād gharānā Ustad Amir Hussain Khan.

Pandit Suresh Talwalkar was an ‘A’ grade artist of All India Radio. Many times you have performed in the national programs of All India Radio and Doordarshan. Compositions of *Taal Mālā* and *Jod Taal* are the reward of his creative intellect.

During his training of tablā playing, as his preference was more towards *laykāri*. He took a special training from Karnataki (South Indian Music) music expert and Mrudang player-Laya Prabhu Shri Ishwaran, in *laykāri* and its presentation. Due to this in his performances audience always experience command over *laykāri*.

Reserved but by rasik by nature, Talwalkarji has learnt all the specialties of all the gharānā and compositions and through which he formed his independent and distinctive

style. He studied and acquired the basic ideas and playing style of Delhi gharānā. Following are some of the playing styles innovated by him:

- Since last many years his solo performances are based on *taal* other than *tritaal*.
- Most of the presented *peshkār* and *quāyedā* are his own compositions as in other rhythms traditional compositions are not used for these both compositions.
- His *tablā* presentation is influenced by principles of *purvāṅg* of Delhi baaj.
- *Gat-ṭukḍa* on *tablā* is of *uttarāṅg* of *purab baaj*, but audience experience the feel of *pakhāwaj*.
- He presents *chakradār-ṭukḍa* and *tihāī* of differently and very long duration.
- With the intention of making his solo presentation more effective and melodious, instead of using *laheerā* in his solo presentation he used *bandish* of vocal recital.
- Sureshji went on experimenting new presentations in his *tablā* playing. In a vocal recital a *raag* is presented in the form of *Raag Mālā* (a *Bandish* composed in series of various *raag*). Similarly, he thought and worked on presenting a *bandish* composed in *thekā* and presented a *Taal Mālā*.

While presenting a *Taal Mālā* in solo, the *taal* keeps changing and according to it *tablā* playing continues. The audience enjoys this extra ordinary presentation of *taal-laya* in his performances. In this style of *Taal Mālā* there is an exhibition or technical aspect *tablā* playing as well as presentation of high quality of art. *Jod Taal* is associated with this and he was expert at presenting *Jod Taal* in his solo performances.

- Some legendary artists preset *murchanā* in their vocal recital; he presents the same concept of *murchanā* in his solo performances.
- From his very young age, Pandit Talwalkarji has never missed an opportunity of accompanying any senior and renowned vocalist of Maharashtra from Gwalior, Agra and Jaipur gharānā. He also developed a unique technique of accompanying vocal recital. He has successfully accompanied senior vocalist like-Pandit Nivruttibua Sarnaik, Pandit Gajananrao Joshi, Pandit Ram Marathe, Pandit Yashwantbua Joshi, Pandit Sharadchandra Aarolkar, Ustad Khadim Hussain and Pandit Ulhas Kashalkar of the present generation. He has created special playing

style of *thekā* with *khyāl gāyki*. He gives absolute pleasure to the performer and the audience by his accompaniment.

- He also accompanies the instrumental performances excellently.
- He has done a special analysis and calculation for the rhythm of ‘Kathak Dance’.
- Along with presentation of *tablā*, he does his duty of a tutor with tremendous responsibility. More than hundred students from all over Maharashtra are learning *tablā* under his guidance. With the intention of effective teaching-learning, he conducts workshops in the villages of Maharashtra.
- He is tirelessly putting all his efforts to develop training in *tablā* based on the accurate principles and for this he contributes by participating in various conferences as well as seminars.

He educates his disciples under the tradition of *guru-shishya paramparā* and through this he trained excellent disciples like-Pandit Vijay Ghate, Shri Ramdas Palsule, Shri Charudatt Phadke and his son Satyajit Talwalkar.²⁶

7:2:12 Pandit Suresh (Bhai) B. Gaitonde

On 6th May 1932, you were born in Kankawli village, Ratnagiri District. Among musicians and music lovers you are popularly known as Bhai Gaitonde. Your father was a doctor by profession but he had special interest in playing *Tablā* and Harmonium. Bhai Gaitonde got his primary training in music from his father. In the year 1942, when Bhai was just 10 years his father shifted to Kolhapur.

In those times Kolhapur was a prosperous regime and had a strong hold of musicians. Due to this Bhai got to remain in the proximity and training from Pandit Sudhar Digrajkar (vocalist), Pandit Ramakant Bedagkar, Pandit Mahmudal Sangonkar and renowned *tablā* player Ustad Bal Bhai Rukadikar. This went on of 9 years.

Thereafter for next 16 years he came into contact with Pandit Jagannath Bua Purohit ‘Gunidas’ and under a popular tradition of *guru-shishya* he did hard work and got training.²⁷

7:2:13 Pandit Anindo Chaiterjee

Pandit Anindo Chaiterjee is considered to be one of the senior most and renowned disciples of *Padma Bhushan* Pandit Dnyanprakash Ghosh. He is one of the foremost exponents of *tablā* playing in our country. Your pleasing personality and melody in your execution in *tablā* playing, clarity of words and an extra ordinary steadiness with *dānyā-bānyā* has fascinated the audience.

Pandit Anindo Chaiterjee is a native of Kolkata (West Bengal). In your childhood itself, you made *tablā* playing as your ultimate goal and devoted your entire life for art. You are an internationally renowned artist. On various occasions you have travelled to western countries to accompany the performances of well-known Sitar player Pandit Nikhil Benerjee. You have very successfully gratified various renowned artists by accompanying them during their performances and during your solo performances on A.I.R., Doordarshan and music concerts and during your solo performances too.

Dnyanprakash Ghosh was a disciple of Ustad Masid Khan-the *khalifā* of Farrukhābād gharānā. He was very knowledgeable and able *tablā* player. He has extensively worked for the promotion of *tablā* in West Bengal. Pandit Anindo Chaiterjee is one of the disciples of him. Due to Pandit Dnyanprakashji, Pandit Anindo Chaiterjee has immense treasure of Farrukhābād gharānā.

Before going to Pandit Dnyanprakashji for formal training in *tablā*, Pandit Anindo Chaiterjee attained his primary *tablā* training from his uncle Pandit Vishwanath Chaiterjee. He then went to Ustad Aafaq Hussain-the *khalifā* of Lucknow gharānā to acquire the best of *tablā* training of Farrukhābād and Lucknow gharānā.

Owing to definite and artistic process of *dānyā-bānyā* his *tablā* playing was of very high level and melodious. He is popular as well as an expert in both the fields-for his solo performances and as the best accompaniment. His system of *riyāz* was very different. While *tablā* playing he used only fingers and hands and never shook his body much. Due to this his *tablā* playing was not only melodious but also really spectacular.

His solo presentation in *tritaal* was obviously of high quality. In his other solo performances too he played all other Taal with equal competence.²⁸

7:2:14 Shri Kiran Deshpande

You were born in Jabalpur (Madhya Pradesh) in the year 1940. He was son of musician Pandit M.B.Deshpande. Your father proved to be a blessing for Madhya Pradesh especially for Jabalpur. Due to your father's efforts and determination *Bhātkhande Sangit Mahāvidyalay* was established in Jabalpur. Shri Kiran Deshpande took his basic training in tablā from his father. You were selected by Government of India under the scheme of young talent and got national scholarship for your further training for methodical training in tablā. You went to renowned tablā player Ustad Shaikh Dawood of Hyderabad for the same. You hold a bachelor degree in English language.

At first in 1955 Shri Deshpande received a junior fellowship at University of Pennsylvania in America and resided there as 'Artist in Residence'. Time and again you have travelled all over the world and pleased the music lovers with your melodious tablā playing. In 1958 you bagged the first prize in the Inter-University Youth Festival. You had successfully participated and received a merit and bagged *Pnadit Anokhelal Troaaphy* in the competition held by *Prayāg Sangit Samīti* of Allahabad. It is a remarkable achievement that this trophy was awarded to you by the Director of the Committee Prof. Lalji Shrivastav.

Kiranji's tablā playing has strong Aesthetic value. You also included *quāyedā* of Farrukhābād and Delhi gharānā in your tablā playing. Due to the perfect balance between *dānyā* and *bānyā* your tablā presentation is extremely ear pleasing and attractive. You presentation of the compositions in *drut laya* are very melodious.

You are very well-known among the vocalists as you are soft spoken and straight forward by nature. You have very successfully accompanied many renowned vocalists. You are a professor in Vocal Department at Woman's College of Bhopal. Your son Shri Suprit Deshpande is successfully following your footsteps.²⁹

7:2:15 Shri Omkar Gulwadi

You were born on 2nd March 1945 in the village Kasārgaud in Kerala. You have taken your training of tablā from Late Shri Gulwadi Ratnakar Bhatt of Mangalore and Pandit Taranath Rao-the disciple of Ustad Shamsuddin, Shri Ravi Ballore and Pandit

Anvind Mulgaonkar. Omkarji has acquired the art of a perfect accompanying from Pandit Chidanand Nagarkar and Shri Mangeshnawth Govikar. Your style of playing is closely associated with Farrukhābād and Laliyānā gharānā.

Shri Omkar Gulvadi has done graduation in Commerce. You have become the most popular among the renowned artist due to your persistent, confident and melodious style of accompanying. You have participated in numerous musical concerts and accompanied artists like Pandit Mallikarjun Mansoor, Pandit Bhinsen Joshi, Pandit Kumar Gandharv, Pandit Hariprasad Chaurasia, Shrimati D. N. Rajam etc.

Shri Gulwadi has represented Government of India at Afghanistan (Shri Gulwadi has travelled to Afghanistan on behalf of Government of India). He also performed in countries like America, Britain, Bahrain, Muscat, Dubai etc. Lots of recordings of your performances are available. You serve as a Secretary of an organization called 'Peshkār' which works for the development and propaganda of tablā in Mumbai.³⁰

7:2:16 Pandit Vibhav Pandhirinath Nageshkar

On 19th April 1955 you were born in Mumbai. Your father and *guru* Pandit Pandharinath Nageshkar was the senior most and renowned tablā player of India. Under the guidance of your father you acquired the knowledge of the playing style of Delhi, Ajrādā and Farrukhābād gharānā.

Pandit Nageshkar is an 'A' grade artist of All India Radio. You titled as *Taalmani* and also recipient of the *Pandit Balhe Mama Tablā Award*. You have accompanied various renowned artists of the country and numerous recordings of the same are available. You are also an expert solo tablā performer. To play Tablā meticulously as per Delhi, Ajrādā and Farrukhābād gharānā style is your forte. Your presentation of *peshkār* is extremely ear pleasing and attractive. You generally prefer to present *quāyedā* of Ajrādā and Delhi gharānā and specifically present *bandishes* of Farrukhābād gharānā that are composed in *drut laya*. You have extensively reviewed the playing style of Ustad Thirakwa, Ustad Amir Hussain Khan and Ustad Habeebuddin Khan. Your presentation is always attractive and methodical.

Presently Pandit Vibhav Nageshkar is a Professor of tablā at Club House at University of Mumbai. You have travelled to various countries on many occasions. Some

of your disciples are Shri Same Chalkar, Shri Girish Sabnis, Shri Nivas Ranivkar, Shri Vishwanath Shirodkar, Shri Lalait Paradkar, Shri Dhyanes Kulkarni, Shri Anand Kirloskar, Shri Vinay Thali, Shri Prakash Anil Vaidya, Shri Milind Naik etc. and also your daughter Kumari Dhanashri Nageshkar.³¹

7:2:17 Pandit Nayan Jyoti Ghosh

Pandit Nayan Jyoti Ghosh was born in the year 1956 in the family of India's most prominent musicians and inherited music. His father Pandit Nikhil Jyoti Ghosh and elder uncle Pandit Pannalal Ghosh are the signatures of the world of music. Flute was just considered as one of the important instrument played in folk music, sentimental songs and in films but his uncle gave flute entirely different dimension and made it one of the most prominent instruments of Indian classical music. His father Pandit Nikhil Jyoti Ghosh bestowed a distinctive dimension to the art of tablā playing. Nayanji acquired the art of playing tablā from his father and the art of playing Sitar from Pandit Buddhadev Dasgupta. He presents both-tablā as well as sitar-on All India Radio, Doordarshan and in the music concerts at national and international level. He has extensively travelled all throughout the world and performed successfully in musical concerts around entire Europe, England, America, Australia and New Zealand. He has performed magnificently at numerous music festivals world over such as International String Festival of Rome, The Helsinki International Music Festival of Finland, The Bratislava International Music Festival of Czechoslovakia now Czech and Slovakia are separated, this town is in Slovakia, the East-West Music Festival at Athens, the World Music Conference at Germany and the Festival of India at New York. World famous violinist Sir Lord Yehudi Menuhin is one of the greatest admirers of Pandit Nayan Jyoti Ghosh.

The believer of tradition and experiments, Pandit Nayan Jyoti Ghosh has accompanied maestros of Indian music like Pandit Ravishankar, Pandit Nikhil Banerjee, Ustad Vilayat Khan, Pandit Buddhadev Dasgupta, Ustad Amjad Ali Khan, Pandit Shivkumar Sharma and Ustad Zakair Hussain. On the other hand he has also performed with maestros of western music like Lewis Armstrong, Duke Ellington, Dave Brubeck, Kidd Jordan, Yosuke Yamashita, and Kajumi Bentenva etc. He was the lead performer in the 'Dynamic Asian Fantasy Orchestra' of Japan. In the year 1998 in one of the program

at Los Angeles, you were awarded by the ‘Achievement Award’ by Grey Davis the then Governor of California. Despite his preoccupation Pandit Nayan is doing the most important work of shaping up the young talents of present generation at *Sangeet Mahābharati*, Mumbai, which was founded by his father Pandit Nikhil Ghosh.³²

7:2:18 Shri Mukund Bhale

Pandit Mukund Bhale was born on 18th November 1953 at Gwalior in the family of music enthusiasts. His father Shri N. R. Bhale encouraged and developed his interest in tablā playing. At very young age of seven, you started your training of tablā playing under the able guidance of Pandit Yashawant Rao Shirgaonkar of Gwalior. Pandit Yashawant Rao Shirgaonkar had acquired training under the guidance of numerous renowned artists. He was mainly trained under Pandit Yashawant Rao Kerkar of Mumbai, who himself was disciple of *khalifā* Ustad Amir Hussain Khan of Farrukhābād gharānā.

This extensive training had established Mukundji not only as child artist but he has won various awards and was also blessed by many scholars. During this time he also attained the degree of Bachelor of Music with first class and by scoring highest marks from Jiwāji University of Gwalior.

In the year 1972, Shri Mukund Bhale joined *Indira Kala Sangeet Vishwavidhyalaya* at Khairagarh for B.A. Honors in tablā, where he got an opportunity to acquire training under the guidance renowned artist Pandit Gajanan Tade who himself was one of the prominent disciples of Ustad Jahangir Khan (Indore) of Lucknow gharānā. Under the able guidance of Pandit Tade Mukund attained the B.A. Honors degree with highest marks to get first class and was in the merit list. He also attained a degree of M.A. in tablā with first class for which the University awarded him with the Gold medal.

National Scholarship, U.G.C. Fellowship and the Fellowship under the Ministry of Human Resource Development, New Delhi were your major achievements. Pandit Mukundji has exhibited his art at various prestigious concerts on national and international. In your six international tours, you have travelled to countries namely Yugoslavia, Bulgaria, Poland, Russia, France, Italy, Switzerland and England. Along with that you have exhibited your talent in England and America. He has exhibited his extra ordinary talent in the most prestigious programs of our country like *Tānsen*

Samāroh, Maihar Samāroh, Ustad Amir Khan Samāroh, Gangā Mahotsav, Lucknow Mahotsav and *Chakradhar Samāroh* of Raigadh etc. Other than this he has successfully accompanied on tablā some of the departed and present, vocalists as well as instrumentalists such as Shri Pandit Kumar Gandharv, Pandit Hariprasad Chaurasia, Ustad Abdul Halim Jafar Khan, Pandit Vishwa Mohan Bhatt, Pandit Om Prakash Chaurasia, Ustad Fariduddin Dagar, Smt. Malini Rajurkar, Smt. Padma Talvalkar, Pandit Yashawant Bua Joshi, Pandit Balasaheb Poochhwale, Pandit Sharad Chandra Arolkar, Pandit Buddhdev Dasgupta, Dr. N. Rajam, Pandit Vasant Ranade, Pandit Rup Kumar Soni, Dr. Smt. Anita Sen, Pandit Budhaditya Mukharjee, Pandit Prabhakar Karekar, and Sushri Ms. Aarti Ankalikar Tikekar.

The connoisseur tablā player and expert companion of vocal and instrumental performances, Pandit Mukund is associated with the field of education ever since 1982. He is the first lecturer of *Indira Kala Sangeet College*. Since 1982 he is working as the Reader and has trained and guided several students. Due to his sincere efforts teaching percussion instruments was only introduced at the University but since the year 1992 there is a separate department of Percussion Instrument and Pandit Mukund Bhale is obviously the Principal of the same. In the field of education he has made his mark by conducting several workshops and done analysis of various topics as well as research articles. He has included required modifications in the traditional and added findings into the existing courses. He also focused on percussion instruments and developed courses for degrees like M. Phil. and D. Music. He is the member of the Board of Studies in various Universities as professional of subject and a member of a Selection Committee of various Universities are some of your achievements.

Pandit Mukund Bhale has earned stipend under the senior fellowship from Ministry of Human Resource Development, New Delhi and has done extensive research and analysis work on the compositions of Lucknow and Farrukhābād gharānā. He has also done a remarkable research on the transformation that has taken place in the last fifty years in solo tablā playing styles.

Your research papers are published now and then in the Journals on Music. You have won the award for your article titled *Relā Quāyedā Peshkār* which was published in *Sangeet Hāthras Magazine* of Uttar Pradesh.³

FOOTNOTES

1. “*Ajrāḍā Gharāne ki Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.212
2. “*Tablā Vādan me Nihit Saundarya*”author Pandit Sudhir Mainkar pg.224
“*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.216
3. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan* (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.221
4. “*Samsavedanā*” (Souvinar of first death anniversary of Prof. Sudhirkumar Saxena) Distributor Dr. Heena Saxena pg.1
5. Excerpts from Shri Pushkarraj Shridhar’s interview
6. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.209
7. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.208
8. Souvinar of 75th birth anniversary of Shri Padhye Master
9. Received from Ustad Manju Khan’s disciple Shri Amit
10. Excerpts from Shri Pushkarraj Shridhar and Prof. (Dr.) Ajay Ashtaputre’s interview
11. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.215
12. Excerpts from Shri Pushkarraj Shridhar’s interview
13. “*Ajrāḍā Ghārāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.207
14. Excerpts from Prof. (Dr.) Ajay Ashtaputre’s interview
15. “*Tablā Purān*” author Pandit Vijayshankar Mishra pg.298
16. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.220
17. “*Sangeet Kala Vihar*” (Magazine) article of Pandit Vijayshankar Mishra pg.38
18. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.9
“*Tablā Vādan me Nihit Saundarya*”author Pandit Sudhir Mainkar pg.223
19. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.76
20. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.228
“*Tablā Vādan me Nihit Saundarya*”author Pandit Sudhir Mainkar pg.228
21. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.36

22. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.254
23. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.134
24. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.138
25. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.38
26. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.248
“*Tablā Vādan me Nihit Saundarya*”author Pandit Sudhir Mainkar pg.238
27. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.248
28. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.20
“*Tablā Vādan me Nihit Saundarya*”author Pandit Sudhir Mainkar pg.240
29. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.41
Excerpts from Shri Kiran Deshpande’s interview
30. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.33
31. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.218
32. “*Tablā Purān*” author Pandit Vijayshankar Mishra pg.286
33. “*Tablā Purān*” author Pandit Vijayshankar Mishra pg.288

CONCLUSION

The collected information is gathered and highlighted and only the facts are presented over here after doing detailed and collective study of methodical style of tablā tradition of Ajrāḍā and Farrukhābād gharānā. However both gharānā have legacies over solo tablā playing. The researcher has done extensive hard work to gather required information and only facts are put forward in the thesis. The researcher has highlighted all the facts in the form of conclusion.

1. There is a very little difference between the origins of these two gharānās. The difference is only of about nearly fifty to sixty years.
2. According to researcher findings Ustad Miyan Basant name had come forward as the pioneer of Ajrāḍā gharānā before the names of Ustad Kallu and Ustad Miru Khan. Ustad Haji Vilayat Ali Khan is considered as the pioneer of Farrukhābād gharānā.
3. However Ajrāḍā gharānā is influenced by Delhi gharānā similarly Farrukhābād gharānā is influenced by both Lucknow as well as Delhi gharānā.
4. Both gharānā have different playing style. However there are similarities among the materials and diversities among the playing styles.
5. Ajrāḍā gharānā is known as *bandh baaj* gharānā. The compositions of this gharānā are entirely composed in *vilambeet laya*. The foundation of Ajrāḍā gharānā was established after Delhi gharānā. Therefore, the effect of all the facts that are given above is seen. At that time there was a trend of playing pakhāwaj. Lots of efforts were done to keep away the influence pakhāwaj from tablā. On the basis of this fact both gharānās composed their compositions in *vilambeet laya* than *drut laya* or *madhya laya*. This proves most of the compositions of Ajrāḍā gharānā are in *vilambeet laya* compared to *madhya laya*. The compositions of Farrukhābād gharānā are composed mostly in *madhya laya*. At that time there was an influence pakhāwaj on Lucknow gharana. On the basis of this fact most of the compositions of Farrukhābād gharānā are composed in *madhya laya* such as *ṭukḍā*, *gat*, *chakradār*, *tripalli*, *mukhḍā* etc.
6. As tablā playing style of Farrukhābād gharānā has the influence of Lucknow gharānā hence it is based on *khulā baaj*. Lucknow gharānā is principally influenced by

pakhāwaj and Dance. During that period most of the singing style was done for dance oriented that's why Thumri, Dadra, Kajri, Chaiti etc. form of style was popularized. Hence the compositions of tablā were also based on that type of singing. All of them were very similar to the playing style of pakhāwaj. Ustad Bakhshu Khan and Ustad Modu Khan were mainly trained in Delhi *baaj* then both of them proceeded to Lucknow. There is a possibility that after going to Delhi and both these Ustad might have found difficulty in playing *khulā baaj* of Lucknow gharānā. By putting lots of efforts they brought changes and to some extent *khulā baaj* was converted to *bandh baaj*. This is how the innovative playing style came into existence. The *khalifā* of Farrukhābād gharānā Ustad Haji Vilayat Ali Khan by trained by his *guru* in the playing style of *thapiyā baaj* of Lucknow gharānā and *bandh baaj* of Delhi gharānā. Subsequently he combined both *baaj* and originated a new *baaj* that was popularly known as 'Farrukhābād *baaj*'.

7. After the detailed study of these two 'Baaj' the researcher came across a fact that a new method of process came into existence due to the transformation in both Gharānā is quite similar. There is a variety is found only in the compositions of *bol-bandish*. This resulted in bringing innovative compositions with change in speed of playing and brought diversity in sound which became favorable for traditional tablā playing style.

8. When we focus on the matter of tablā playing then the only difference observed only in the compositions of *peshkār-quāyedā* and *farshbandi*. The composition *peshkār-quāyedā* or *peshkār-rang* is arranged in Ajrāḍā gharānā. Then in Farrukhābād Gharānā *peshkār* and *farshbandi* is more superiority playing style compared to Ajrāḍā Gharānā. The *quāyedā* that are composed in Ajrāḍā gharānā does not exist in any other Gharānā. *Quāyedā* exist in Farrukhābād gharānā is less compared to Ajrāḍā gharānā. In this gharānā more importance is given to *gat-quāyedā*. The artists of present generation prefer to play *quāyedā* of Ajrāḍā gharānā in their solo performances. The former renowned Ustad namely Ustad Ahmad Jan Thirakwa, Ustad Shaikh Dawood Khan, Ustad Jahangir Khana, Ustad Karamatullh Khan and the renowned artists of present generation namely Pandit Anindo Chatterjee, Pandit Nayan Jyoti Ghosh, Pandit Kiran Deshpande, Ustad Sabir Khanaa, Pandit Bhai Gaytonde, Pandit Arvind Mulagaonkar, Pandit Vibhav Nageshkar etc. have mostly played *quāyedā* of Ajrāḍā gharānā in their performances.

However, all the above mentioned artists had accurate knowledge of its process so they were able to present *quāyedā* in its original form of Ajrāḍā gharānā.

9. When playing material of *madhya laya* and *drut laya* of both gharānās is perceived, one fact is concluded that maximum compositions are composed in Farrukhābād gharānā compared to Ajrāḍā gharānā. The main reason behind this is the influence of Pakhāwaj and *khulā baaj*. Since the time of Ustad Habeebuddin Khan the artists of Ajrāḍā gharānā played the compositions arranged in *madhya laya*. My Guru Prof. Sudhir Kumar Saxena has also done extensive study on *madhya laya*. This has helped the researcher to include all the compositions of Ajrāḍā gharānā in his thesis that are based on *gat* and *ṭukḍā*. This confirms the fact that the present generation artists of Ajrāḍā gharānā also very artistically include *madhya laya* in their performance. However the artists of Farrukhābād gharānā have flawless proficiency and richness in their performance compared to the artists of Ajrāḍā gharānā.

The tradition of gharānā is descending day-by-day in today's era. However the artists of present generation have apprehensions about making their tablā presentation attractive. To achieve success the artists of present generation adds whatever attractive they found to their tablā playing performance. However, the seniors have really worked to compose various compositions in traditional tablā playing. This achievement is beyond compare and remarkable. The artists of present generation bring about variations in the traditional compositions and playing style and then them in their performance. The playing style of the artists of earlier generation of every gharānā used to be extremely orthodox but that does not exist in the performances of the artists of present generation. This is why even if in the present generation the artist belonged to the same gharānā there are dissimilarities in their presentation. Numerous seniors and scholars composed innovative compositions and presented them artistically and imparted the same in their disciples and that is how the traditional style of presentation was carried to the next generations this led to change in the basic rules of main gharānā also changed which leads to confusion among the students. Keeping in mind the above fact the researcher has focused on both-the playing style of both the gharānās. In his thesis the researcher has aimed to comprise the traditional compositions of both gharānā keeping in mind the students and tried to give the accurate information to them. The facts that have

congregated from the earlier Ustads and the renowned artists of both gharānā and the same are presented in this thesis. The notations of the compositions are established in this thesis on the basis of the legendary artists of this gharānā or I have learnt some of them from my *guru*. All the composition presented here are the original *bandishes* of both gharānā.

10. In the compositions of Farrukhābād gharānā all the sounds that are originated on *tablā* are used while composing *bandishes*. This has made the compositions of this gharānā really complicated. The *varna* used while composing *bandishes* of Ajrādā gharānā are not complicated as they are in Farrukhābād gharānā. It is also observed that in these *bandish* a particular word is played by altering its order and used it in various *nikās* stype.

11. In Ajrādā gharānā while playing *tablā* only fingers are used as it adhere to *bandh baaj* of Ajrādā gharānā. Different fingers are used for execution is done by using different fingers and the importance is given on playing the compositions different tempo. The *tablā* performance Ustad Habeebuddin Khan is the finest example to prove the above fact. He very rarely lifted his hand from *tablā* while playing compositions and presented them very efficiently and competently.

In playing style of Farrukhābād gharānā along with the fingers entire palm is also used. While playing *Tablā* he lifted his hand to create diversity in sound and resonance. The use of *thapiyā baaj* is also done to sustain the resonance in their presentation.

12. In Ajrādā gharānā importance is given to *chānti* and hand is lifted very rarely while effective execution of *varna*. On the contrary in Farrukhābād gharānā along with the use of *maidan* the other *varan* are executed with open hand.

13. A word *dhir-dhir* is very rarely played in Ajrādā Gharānā but whenever *dhir-dhir* is presented it is played with fingers at the center on *syāhī* of *tablā*. However in this gharānā too *dhir-dhir* is played by use of a palm as Ustad Habeebuddin Khan and Ustad Munir Khan were proficient in ‘Purab Baaj’.

Since the origin Farrukhābād gharānā falls under the style of *khulā baaj* so here *dhir-dhir* is played with open palm. Therefore *dhir-dhir* is played in most of the compositions of this Gharānā.

CHAPTER-8

SYNTHESIS OF LEARNING, CONCLUSION AND SUGGESTION FOR FURTHER RESEARCH

8.1 Introduction

This chapter contains the summary of the whole research. The major findings and recommendations emerging out of this study are outlined. Some of the significant research contributions are listed to fill the gaps identified in the literature review. However, there are some limitations that are also incorporated in this chapter suggesting future areas of study.

This chapter also presents the synthesis of results from the opinion survey study. The learning from both the analyses has been synthesized. The framework for meeting international marketing strategy having an external focus, advertisement and promotion, product branding and strategic alliance, in the context of Indian marine shrimps/prawns sector has been postulated.

8.2 Summary of the Research

The present study addresses to develop a strategic model for international marketing through an empirical study in select organizations of the Indian marine shrimps/prawns sector. The main issues covered in the study are the international marketing strategy with relation to enhance the market share, revenue share, competitiveness and sustainability in market. The study is a comparison of applied research as well as an exploratory research.

The study has been conducted in two parts: a primary survey, through organized questionnaire and the opinions collected from the top level managers of Indian sea food exporting firms. The secondary data has been collected and studied for developing an understanding of production, preference, business management style, customer/consumer, competition, collaboration, competitiveness (demand and supply capacity of India for this product in market, comparative UVR of Indian in this product, comparative rank, major and potential markets for India), strategies measures of performance, government policies, market trend etc.. To get secondary data, the sources chosen are WITS-COMTRADE, MoC, MPEDA, ICMRI,FAO etc. Competitiveness of product is analyzed by using the WITS data.

Three types of questionnaires were developed. The questionnaire used for the opinion survey (for export enhancement in terms of export trade value, quantity and increasing UVR) study of the exporters were in Likert-type scale using a five point rating scale, whereas part of the same questionnaire is in descriptive type of scale, using yes or no. The questionnaire deals with the consumer awareness and to know the domestic competition were constructed in a combination of technical and non technical form. One more questionnaire was used in this study to get the opinion of experts (Government officers, academicians and researchers) which was a completely nontechnical format to analyze the policy issues related to this sector. The questionnaire which deals with the consumer awareness and domestic competition and the questionnaire which deals with the opinion survey of exporters, both have two parts: one covers the specifics of demography (management level, no. of years in export, annual turnover) and the other

part covers the technical variables. All employees considered for the exporter's opinion survey questionnaires were in the executive cadre. A total of 101 executives cadre employees (each from one export firm) were covered for the opinion survey study from different parts of India (Mumbai, Kolkata, Orissa, Kerala, Andhra Pradesh and Tamil Nadu).

The data obtained from the opinion survey questionnaire were analyzed using the SPSS package. The entire study was classified into four major parts according to the hypotheses: finding out the competitiveness of Indian shrimps/prawns sector; impact of branding to enhance the market share by proving the product standard as well as helping in UVR hike and getting sustainability in the existing market; increase the awareness through proper advertisement and promotional activity; and developing value added product as well as penetrating the new market through by strategic alliance. All the hypotheses of this study are accepted with 99 per cent confidence level and the hypotheses for these have been found true.

The findings from the opinion survey study organized for exporters and experts are synthesized. A number of important findings are reported below.

- The model developed for international marketing strategy for Indian shrimps/prawns depends on four significant factors: factors influencing in competitiveness, branding approach to the product, effect of advertisement and promotional activity and strategic alliance. All these four factors of this model are correlated and dependent on each other.
- For testing the hypotheses of export growth in terms of turnover, correlation and regression analyses were performed for both the macro and micro variable. All

the macro as well as the micro variables under this study emerged as interdependent on each other. For growth of export turnover, advertisement and promotion (A & P) of the product and product status in market are the key drivers. Whereas years in exporting, threat by cheap-prawn, price constraint, safety standards, and custom procedure are creating hurdle for export growth in terms of revenue as well as in sustainability (Table 4.8 and 4.9).

- For testing the hypothesis of branding approach to Indian marine shrimps/prawns exporting, correlation and regression analysis were performed for both macro and micro variables. There is a scope of increase penetration to the new global markets as well as getting sustainability by exporting under brand name. Other variables like price constraint, threat of cheap-prawn availability in export market and competition in domestic market problem can also be controlled by branding. Branding is also a key driver to solve the problems like erratic-demand and up to some extent for lack of knowledge about the availability of product in the market. The hypothesis is proved true as branding is significantly correlated with these variables (Tables 5.5, 5.6, 5.9, 5.11, 5.12 and 5.13).
- The hypothesis, through advertisement and promotion, turnover and market penetration to the number of new markets, for Indian exporters can be possible is true. The micro variables- industry website, prod-details, and registered with any trade directory/website were found as the key driver for creating effective public relation for the product (Indian marine shrimps/prawns). Likewise micro variables- number of certificates, trade show, brand name, and buyer-seller was highly impacting on the macro variable advertisement and promotional activity.

The macro variables turnover, export to number of countries and public relation were dependent upon advertisement and promotional activity. That shows the micro and macro variables both are inter and intra dependent on each other significantly (in 99 percent confidence level). The advertisement and promotional activity was contributing to enhance the turnover as well as the market penetration for Indian marine shrimps/prawns exporting in a real term (Tables 6.3, 6.4, 6.5, 6.6, 6.7 and 6.8).

- Correlation and regression analyses were performed to test the hypothesis that strategic alliance will help to enhance the R & D capacity as well as help in deep sea fishing and facilitate to FDI-inflow in the context of this product can be possible is true. The FDI inflow helps to infrastructure development of the sector. Investment environment was drove by sector, Government policy, and economic condition of the country. Similarly import barrier, export experience were combinely impacting Joint venture. The threat of cheap prawn can be reduced by product prominancy, investment environment. Therefore FDI inflow is one of the options to facilitate the infrastructure development and value addition to the product. That will lead to meet the international product standard. The product standard is the key factor for product prominancy. Product prominancy again is a driving factor to attract the other countries for joint venture and joint venture depends upon the investment environment of the country. That means, the number of exporting country for the Indian marine shrimps/prawns exporting was depend on two macro factors - investment environment, and product prominancy.

All factors in this part of study are highly correlated (99 per cent confidence level) and dependent on each other (Tables 7.3, 7.5, 7.6, 7.8, 7.9, 7.10, 7.12 and 7.13).

India has vast natural resources and it has huge capacity of organic (as the products are captured) shrimps/prawns (particularly black tiger prawns, which are larger in size and unique in test in comparison to other species within that category) production. So in terms of product standard, though Indian exporters are at the par, it is not reflecting through their marketing strategy. To accelerate the export consistent quality of the product is not sufficient, but effective advertisement and promotional strategy for the individual importing country market is also essential. Branding helps the exporters in the product advertisement and promotion. A brand name can never be copied. Therefore, effectively, their advertisement creation gets protected. Apart from that advertisers can initiate fearless and independent advertising due to the process of branding. The importers generally prefer to trade with a credible and reliable partner. The credibility and reliability of the exporters come through an effective advertisement and by offering the branded product. Incase of Indian marine shrimps/prawns exporting, the maximum exporters use the company label though the brand name facilitated the advertisement and promotional activity as well as provides special price offer to the same product. Brand prominancy create a positive product judgment capacity within the buyer. The prominent brand always creates the attraction for investment inflow and facilitate for joint-venture. From the opinion survey analysis of exporters, the unwillingness for product branding is due to cost factor. While branding approach needs only one time investment.

8.3 Key Learning from the Opinion Survey Study

A total of 101 employees in the top level management cadre from different export firms were covered under the primary survey study. The data obtained from the questionnaire was analyzed and the following key learning were derived:

- On the basis of primary study, the hypotheses were tested. Both the micro and macro level study was conducted. Through the correlation and regression analysis result the study was concluded. Relationship of the micro variables within the group and with macro variables was analyzed. From the analysis it was found that the micro variables were sharing a strong relationship within group and with the macro variables also. Simultaneously the relationships within the macro variables were also analyzed. According to the hypothesis the three major variables: branding approach, advertisement and promotion activity and strategic alliance, were analyzed through individual chapter.
- It was analyzed from correlation and regression analyses the branding approach to the product has contributed to the problem solving in the micro variables: erratic demand and lack of knowledge and in the macro variables: price constraint, threat of cheap prawn availability in export market, competitiveness of domestic market problem and advertisement and promotional activity. The above mentioned variables are creating hurdles in the market sustainability as well as for the revenue benefit by decreasing UVR of the product, according to the exporters.

- It was found that advertisement and promotion was highly correlated with the macro variables: exporting to number of countries, public relation, threat of cheap prawn availability in export market and Facilitated the investment environment. These macro variables are also significantly impacted by the variable advertisement and promotional activity. So it is concluded from the analysis that proper advertisement and promotional activity can create a better awareness, which will help to get sustainability in international market and lead to create a friendly environment for investment in this sector. From the literature review it was explored that the international market has a demand of organic food product. Though India has a vast natural resource for marine shrimps/prawns, and maximum quantities exported to the international market are organic (because these are capture shrimps/prawns), the exporters are getting lower UVR in comparison to the competitors. Whereas Vietnam and Thailand are getting a good acceptance with an appreciated UVR (maximum content of export shrimps/prawns are cultured in the artificial pond). It is analyzed from this study by effective advertisement and promotional activity the threat of cheap shrimps/prawns can be decreased and establishment of unique quality of Indian marine shrimps/prawns can be also ease.
- Strategic alliance is a macro variable highly correlated with the macro variables: FDI inflow and joint venture. The significance of impact of the strategic alliance on these two variables is confirmed by regression analysis. Indian exporters unable to do the value addition due to lack of sufficient R&D support to fulfill the global market demand. Join-venture is one of the methods that can facilitate

sharing of the technology, skilled labour and get a penetration to the new market through the partner country. Strategic alliance can develop external network to significantly improve FDI inflow as well as the positive environment for joint-venture.

8.4 Validated Conceptual Framework

Based on the findings of the primary survey, the validated conceptual framework is drawn covering both macro variable level and micro variable level analysis. The details are provided in Figure 8.1. The framework presents the validated links between the research variables as confirmed by regression analyses. Role of the macro variables: branding and advertisement and promotional activity (A & P) are key drivers for enhancing the export growth (turnover), as well as they are also a facilitator to enhance the URV of the product (Indian marine shrimps/prawns). The major outcome of the problems for which branding is an enabler are: price constraint, threat of cheap prawn availability in export market, competitiveness of domestic market problem and advertisement and promotion (macro variables), erratic demand and lack of knowledge (micro variables). Similarly, the major outcome of the problems for which advertisement and promotion is an enabler are: increase in export to number of countries, increase public relation, threat of cheap prawn availability in export market and facilitated the investment environment. From the analysis it is found strategic alliance is a facilitator for FDI inflow and opening joint venture with the other countries. The outcome through the variable strategic alliance is to create novel technology for value addition and processing in the existing quality

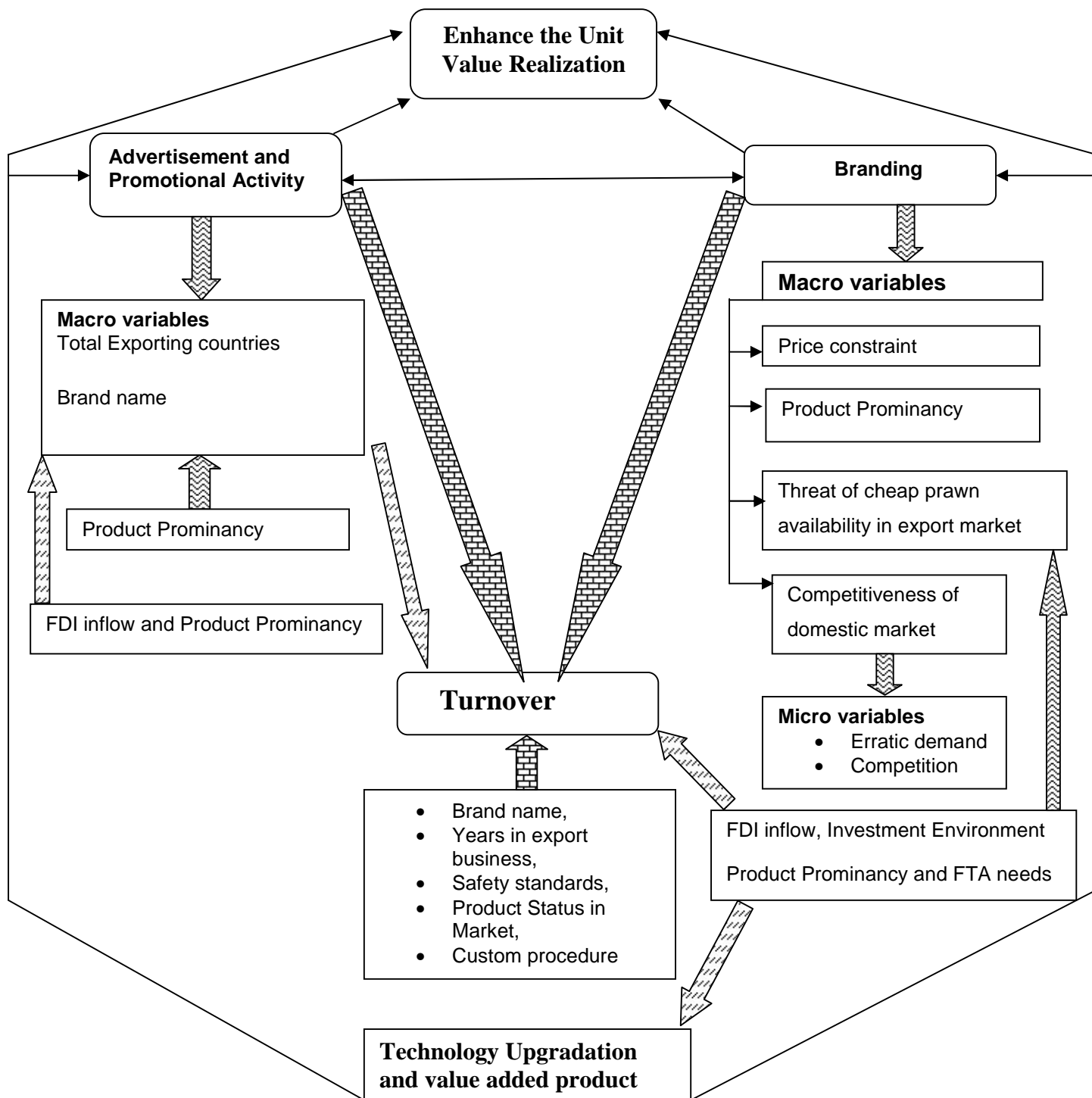


Figure 8.1 Model Suggested for International Marketing Strategy

Key Driver-



Facilitator-



Enabler-



Indirectly Facilitator- →

of the product according to the international market demands and to enhance the unit value realization (UVR).

8.5 Insights Gained from the Study

Strategy is needed for success in business. For exporting Indian marine shrimps/prawns to the international market branding, advertisement and promotion and strategic alliance are integrated parts of export strategy. The study finds the following insights

- The main factors creating hurdle for export of Indian marine shrimps/prawns to international market are, threat by cheap prawns (vinamae prawns), safety standards, product status in international market, custom producers, price constrains and number of years the exporters are in this business.
- Branding gives reorganization to the product. As branding is a commitment, a contract and a promise to provide consistency in quality, the product standard can be proved.
- Advertising the product under a brand name in the international market is an effective strategy for market establishment.
- Strategic alliance is one method by which the exporters can get technical assistance as well as market security and penetration into new market. That helps increase their product standard and new product development.

8.6 Recommendations of the Study

There is an enormous scope to generate revenue by exporting marine shrimps/prawns to different countries, as this a healthy and a delicious product.

India has enough production capacity and most of the countries, those are importing from India have no production capacity in an organic way (a fat free and Omega- 3 fatty acid which is not produce in our body). Industry should substantially enhance quality of the product (for example: processing, packing, value addition etc.) and customer orientated product to capture the demand and supply of the market by recognizing the customer need. Firms need to define export growth in terms of revenue benefit which is a key indicator of performance. They should focus on reducing the domestic competition and fix a national wide price for export, according to standard of the product category (size, IQF or not, head on, head off, cooked, half cooked, minimum processed, maximum processed etc.). (Tables 4.5 and 4.6).

The industry should understand the standard requirement of the individual exporting countries. They should take care of NTBs issues like labeling, packaging standards, antidumping allegations, language barriers, procedural bottlenecks, product certification etc. (Table 2.3).

The brand is a medium to prove the standard of the product. The idea behind the brand approach is to associate the end-users of marine products with Indian marine shrimps/prawns product with high quality as well as tasty and nutritional attributes. Chefs, restaurant operators and supermarket managers can be targeted personally (by a firm), while home-makers will be reached out via publicity in specialized food and lifestyle publications. They should approach the MPEDA to create a common logo for all Indian exporters. That logo will stand for the country identification and it will work like a country of origin mark. With this

logo the company can also use the own brand name. It will give a benefit in terms of revenue and protect the product identification in international market (Tables 5.9, 5.14). To enhance the market share, sustainability and unit value realization (UVR) the firms need to adopt branding approach and stop the practice of exporting the product under company label.

Success in export Marketing begins with effective advertisement and promotional activity. The awareness of Indian organic marine shrimps/prawns is very less in the international market. There is no strategy developed and adopted to create awareness about the uniqueness of the Indian shrimps/prawns. Therefore exporters need to design the marketing materials and packaging by highlighting the uniqueness as well as messages related to the health benefits (as this is a food product) in the target market. They should also need to translate these materials into the native language as most of the EU countries are prefer to deal with their native language. Similarly MPEDA should also organize some activity both in national and international level as APEDA is doing for the mango exporting. The exporters association should also organize some food fair, exhibitions both in national and international level. Give advertisement in the international and food related magazines are another process to catch the eye of customer and consumer. The exporters should open stalls inside the prominent hotels, malls etc. Aggressive advertisement is needed to get success in the national and international market (Tables 6.5, 6.6, 6.7 and 6.8). In addition to these, business cards: should be up-to-date and complet, including area codes, country, telephone and fax numbers, postal code, e-mail and website adresses ;

brochures: should be creative and appealing, informative and easy to read, highlighting uniqueness, professionally designed and printed and usually pleasing; and websites must be: comprehensive and informative, professionally designed, visually pleasing, up-to-date, e-mail enabled and capable of allowing online purchasing (if appropriate).

The major problem with this sector is lack of skilled labour and technology for processing. Though Government is open for investment in this sector, many other factors are creating impeding for investment. These factors are product promiancy in market, government policy which depend upon the political environment of country. There is no branded product of any dominant player which can be targeted for the investment prospective where as hiring the technology and skilled labour form other countries (available in Japan and China) are very costly procedure. It is wise to take the help of the countries those are efficient in this way. Therefore the Indian exporters are needed to go for a strategic alliance with the convenient country to avail the support in value-chain activity from R&D to sales (strengthen market presence). That also helps to penetration in that country market as well as the RTA partner's country market of that country (Table 7.3).

Government should provide the training for the custom procedure, as it is blamed by the exporters that custom procedure takes a lot of time to getting a clearance, though this is a misconception (Table 4.8).

Thus, Government policy reformation (new FDI policy, FTA and RTA for strategic alliance) and providing sufficient training related to create awareness among the exporters are needed. As well as aggressive marketing strategy, branding for standard prove, institutional research in the management and marketing prospective for this sector is very much necessary for sustainability.

8.7 Implication of the Study

The research was carried out using a marketing approach in the Indian marine shrimps/prawns sectors. The research findings can be generalized in other contexts as none of variables – branding, advertisement and product, NTB issues, custom producers, FDI inflow and strategic alliance are context specific. International marketing should be established a strategic model with a focus on customers, competitors and collaborators. The validated conceptual framework derived from this study can be adapted for any product which is not only exported form India but also the products used in domestic market.

8.8 Specific Contributions

The study empirically validates the strategy model for international marketing – all the factors: branding, advertisement and promotion, strategic alliance, FDI inflow, custom procedure, NTB issues, competition and competitiveness are contributing effectively in market share growth, in terms of revenue as well as quantity. This is confirmed not only through opinion research study, but also through the national and international case studies to make specific contributions:

- The study led to conclude that branding is not merely giving a name to any company product. It gives a consistent quality and quantity and particular test for all time. By this way the price fluctuation and erratic demand due to the standard fluctuation can be controlled.
- It is revealed from the analysis of this study that branding approach to the product will be facilitated by the advertisement and promotional activity.
- FDI inflow is a dependent factor on Investment environment. Similarly strategic alliance is dependent upon on Government policy. Where as value addition, product developments and new market penetration is dependent on both FDI inflow and strategic alliance.

8.9 Limitations of the Study

Though the study was done covering a major part of the marine shrimps/prawns exporting sector, it is unable to cover the direct buyer/customer/consumers perception.

The respondents were reluctant to share their problems, specifically NTBs and standard related, which faced in the international market. In this context the study is unable to provide any conclusion.

The secondary data used to for measuring the competitiveness performance was only considering the frozen marine shrimps/prawns (HS 6 digit code-030613).

8.10 Suggestions for Further Research

This study covers only the seafood sector, specific to marine shrimps/prawns. Similar studies can be conducted for the entire range of products in seafood sector. It is also suggested to take similar study for other agricultural products.

Entire research may be extended by adding/replacing the variables included in this study. The study should be undertaken with a larger sample.

For the product development, a specific study may be taken over by covering the consumers in the domestic market as well as for the international market.

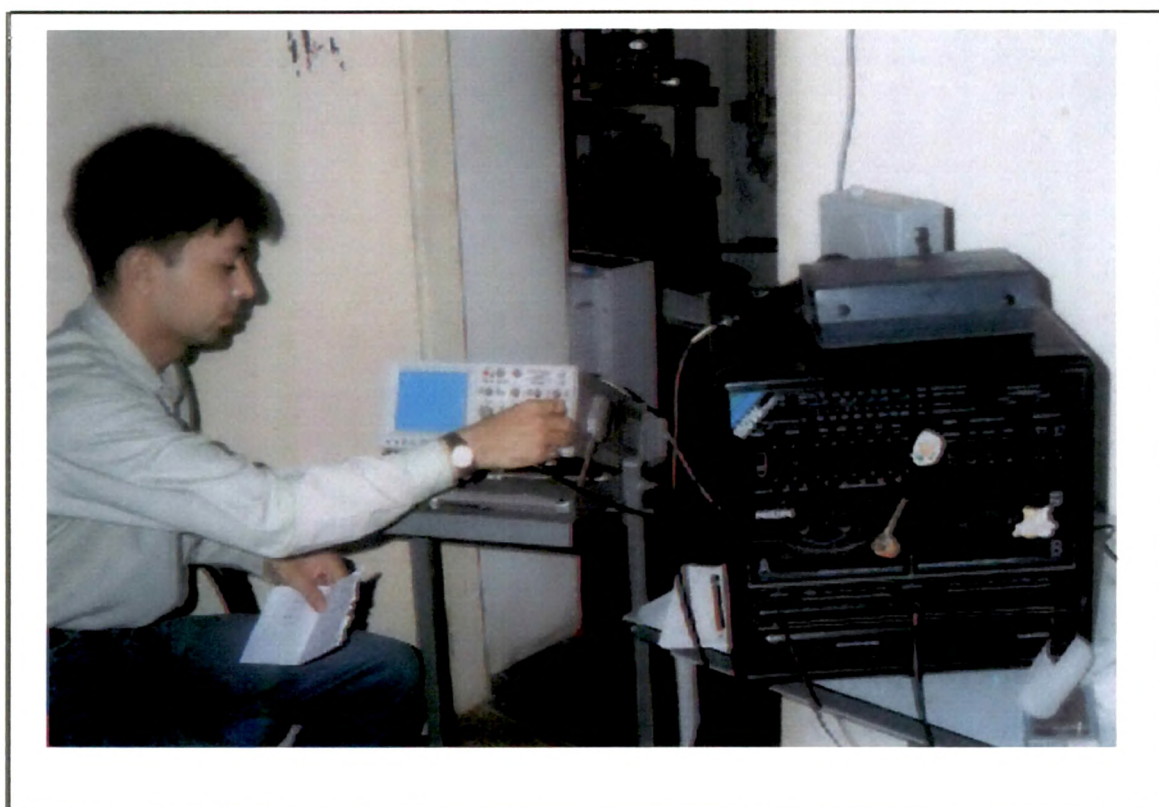
Some specific studies are suggested to take on government policy, export import policy and WTO policy related to this sector.

8.11 Conclusion

This study adds to the existing literature on this critical and less studied area of competitiveness, marketing strategy, trade policy, branding, advertisement and promotion and strategic alliance. The study provides an insight into the dynamic international marketing strategy to the Indian marine shrimps/prawns export firms. This also serves as a guide to a disciplined approach to enhance the market share, sustainability in market, new market penetration and getting higher unit value realization for the product marine shrimps/prawns. Depending on this study a conceptual framework has been developed by showing the interlinkages of all valid variables, which are considered as a true contribution for this study.

Standardization of 12 notes with respect to frequency

OSCILLOSCOPE WAVEFORM



Working at Physics Department, Faculty of Science,
M.S.University of Baroda

Oscilloscope

‘The changing voltage caused by sound waves can be displayed on a Oscilloscope. The oscilloscope shows changing voltage on the vertical axis. The horizontal axis shows a change of time.

Sound waves are longitudinal waves but the wave on the oscilloscope looks like a transverse wave.’¹¹⁴

‘An Oscilloscope is used to display the waveform of various musical instruments, and vocal music in order to show the effect of frequency and wave shape on the sound.

An Oscilloscope with a large screen can be connected directly to a microphone or to the output of an audio amplifier or function generator to illustrate, the waveforms produced by various sounds.

Sine waves can be produced with tuning fork or with electronic function generator. Anyone with perfect pitch should be able to identify the frequency of musical notes.

Different musical instruments have different type of waveform which can be observed from Oscilloscope. One can illustrative frequency modulation and amplitude modulation. The different result of waveform for different instrument for same frequency, is called “Overtone” by musicians and “Harmonics” by physicists.

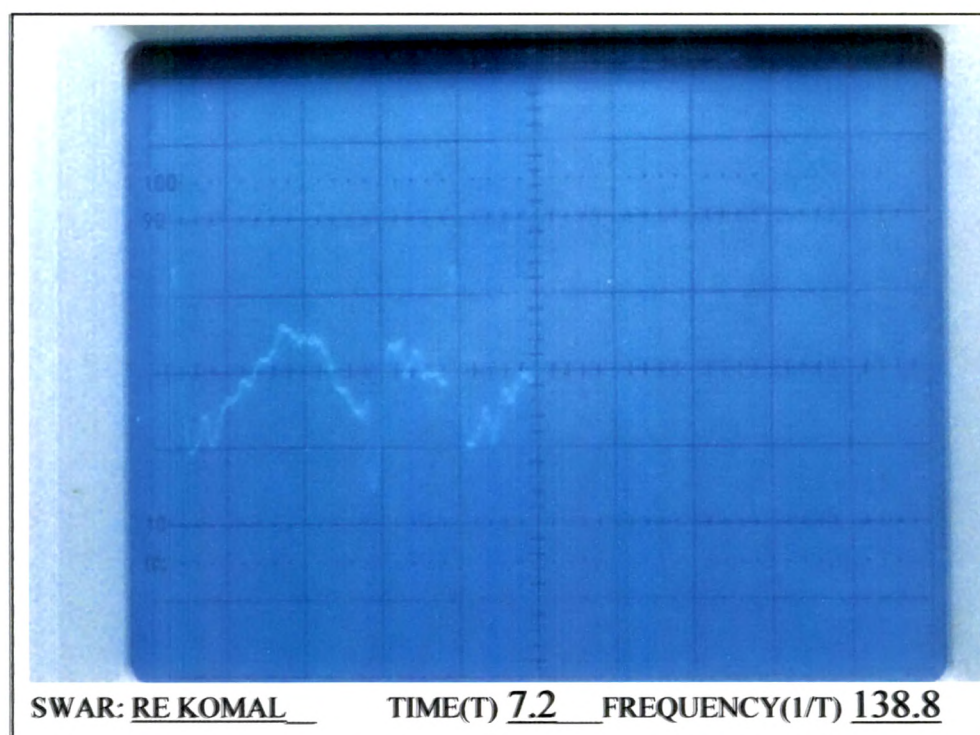
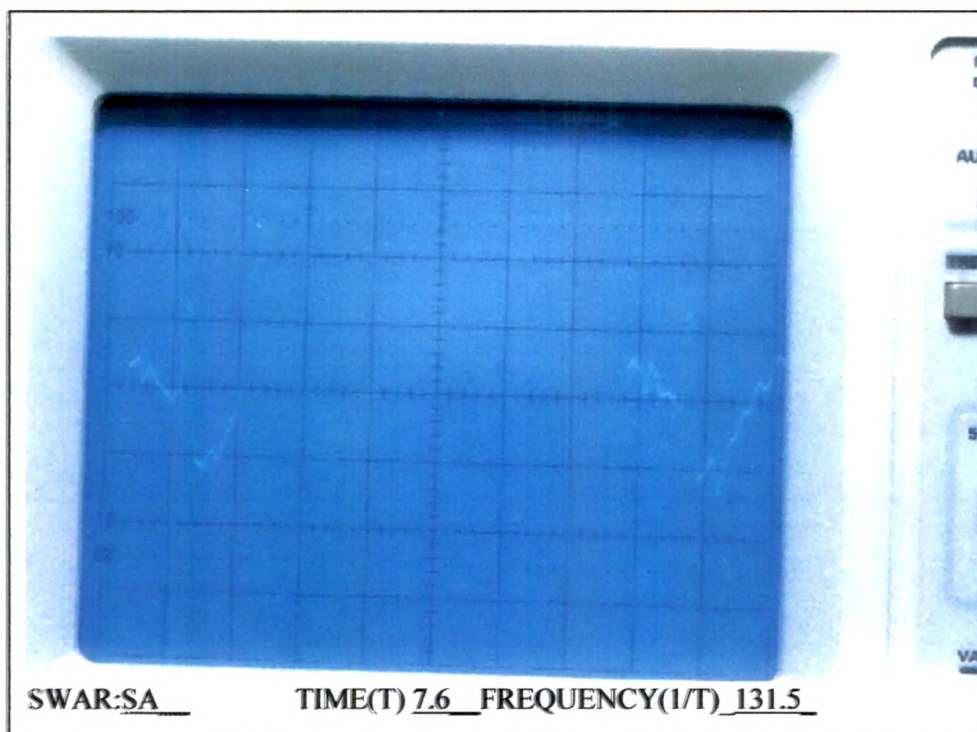
Harmonics are integral multiples of the fundamental frequency, but overtones may or may not be related to the fundamental in a simple way. In most string and wind instruments, the overtones form a harmonic series, but in percussion instrument such as the drum, the overtones are more complicated and less “Harmonics”.

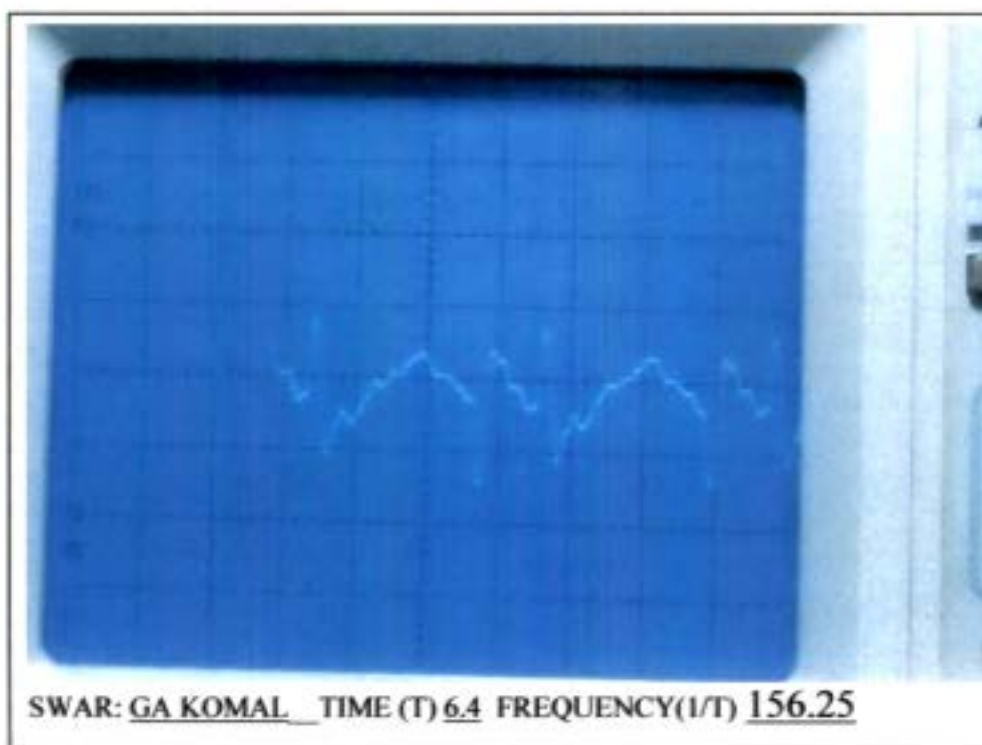
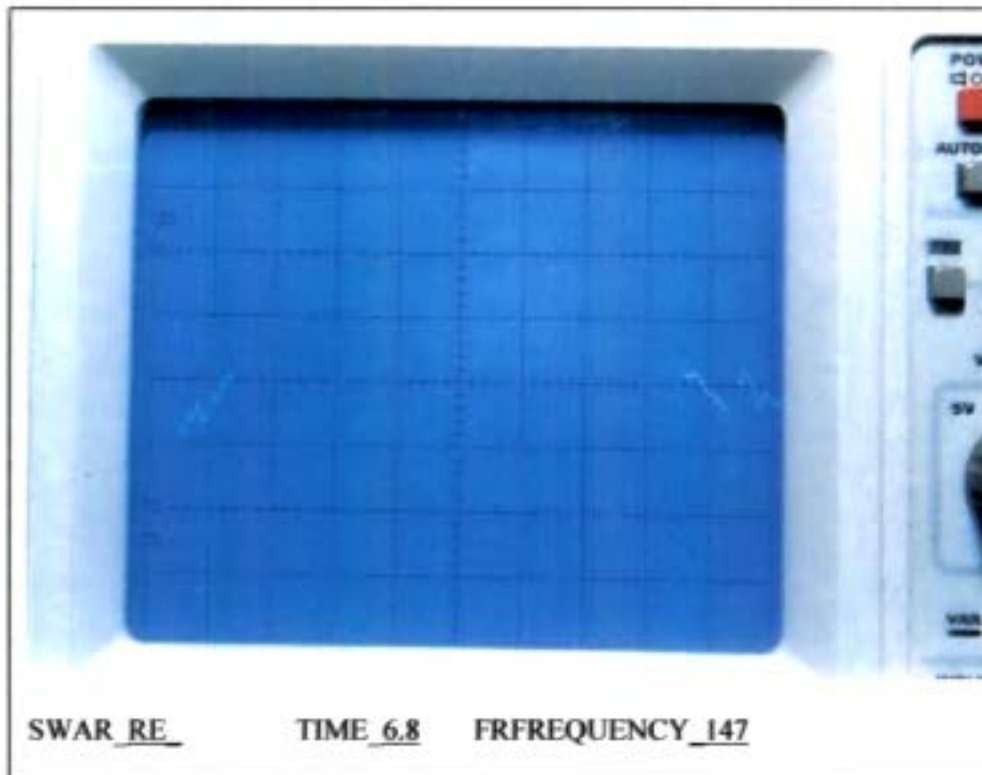
The combination of overtones is what gives each musical instrument its characteristic quality or timbre.’¹¹⁵

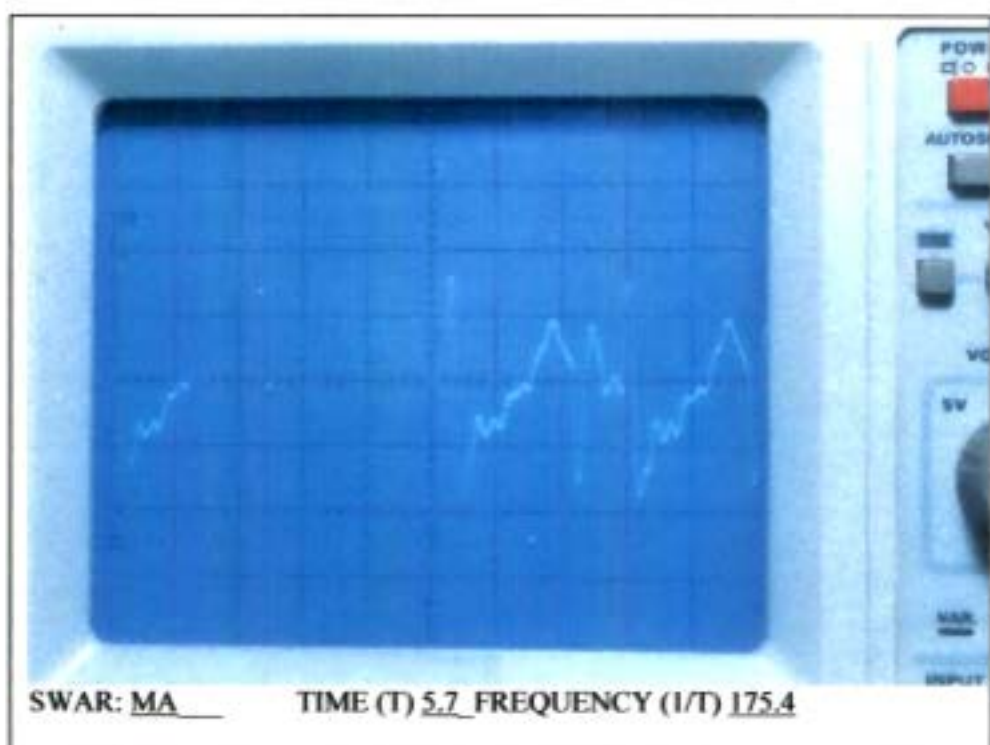
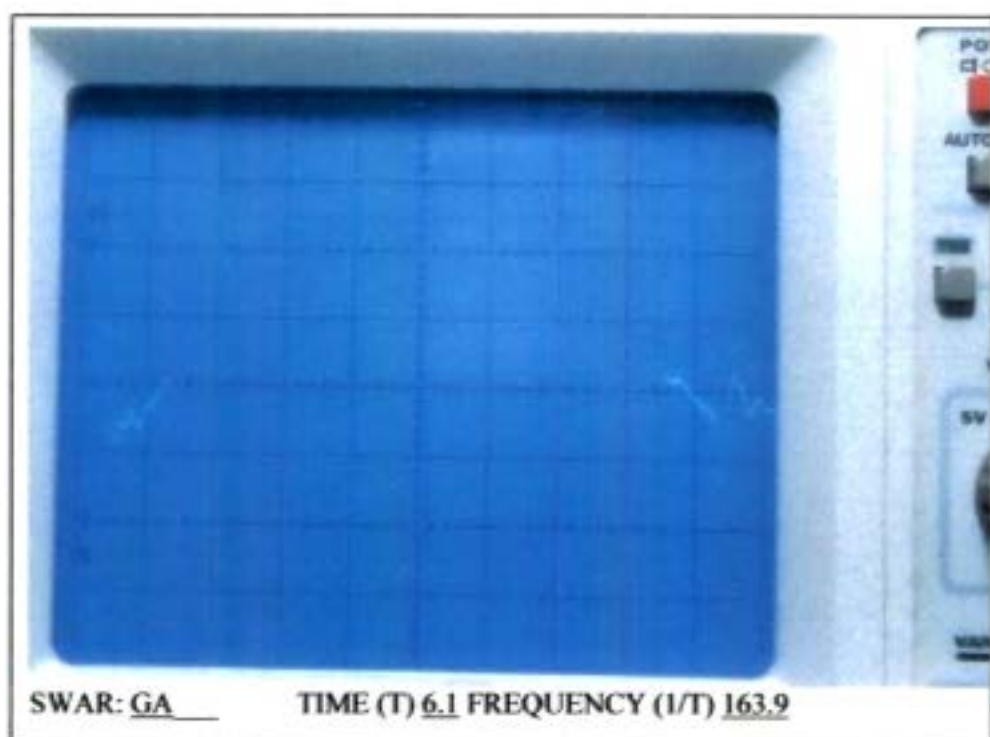
¹¹⁴ Coordinated Science-Physics by Mary Jones,P.110

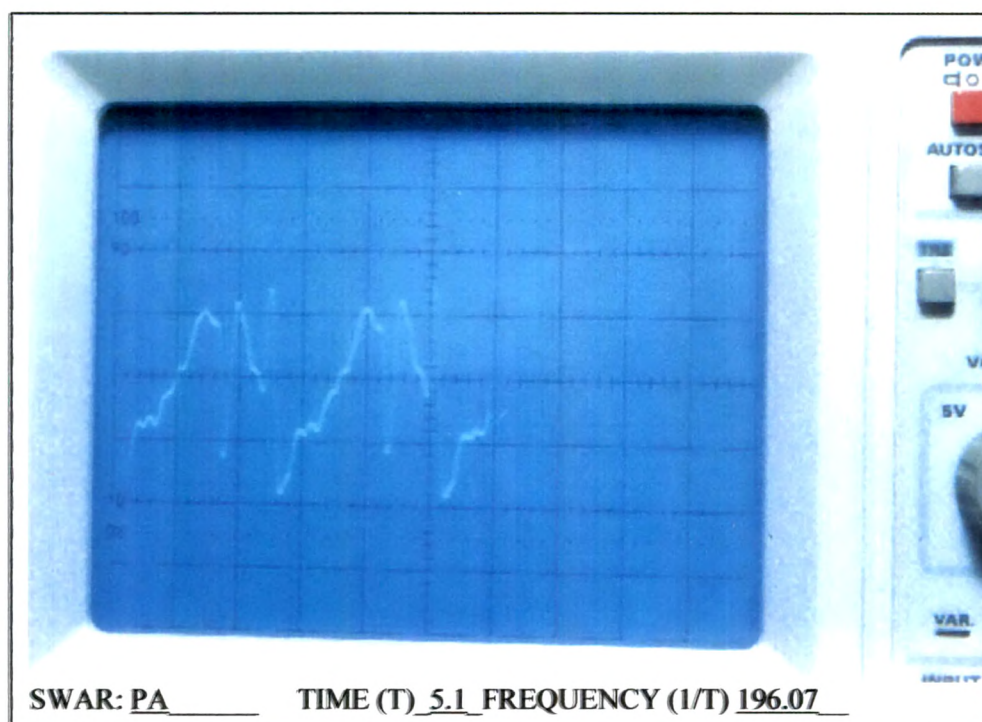
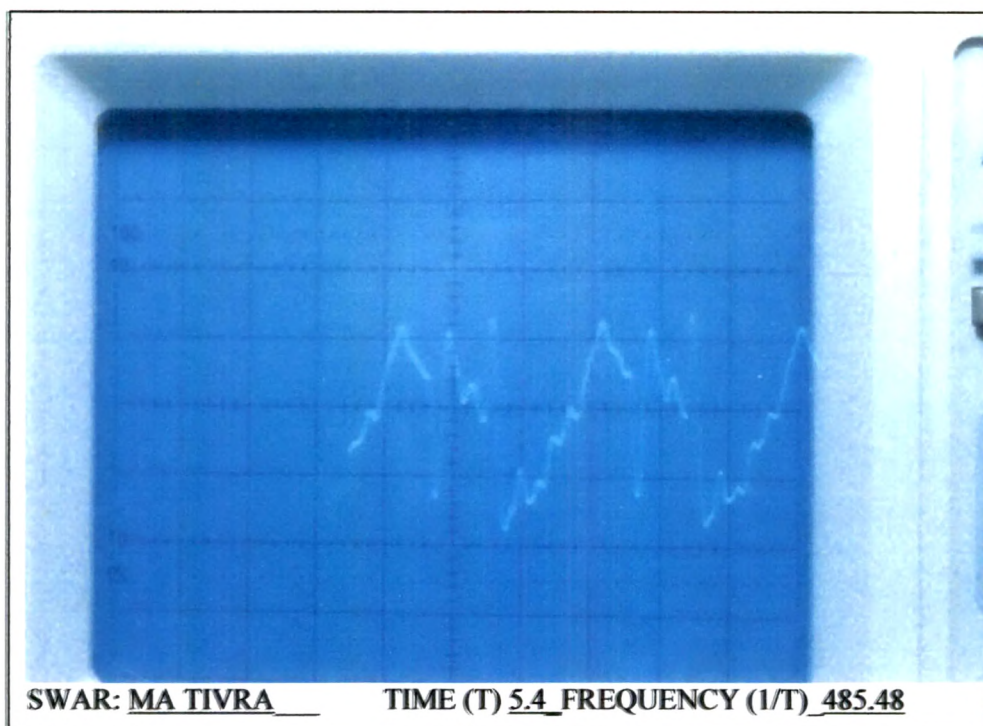
¹¹⁵ <http://sprott.physics.wisc.edu/demobook/chapter3.htm>

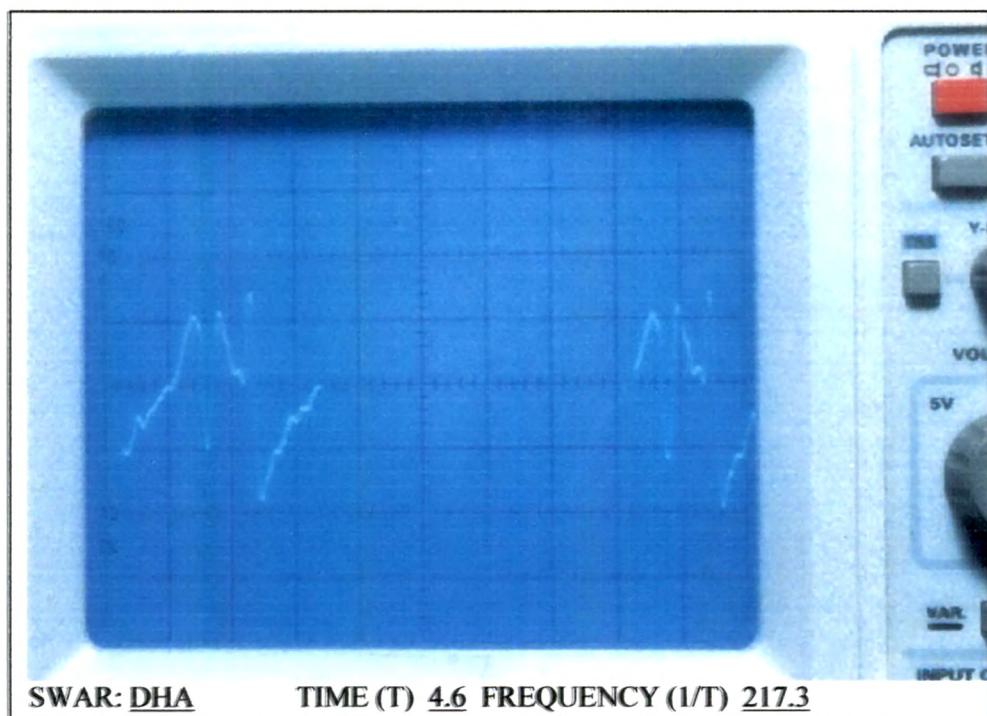
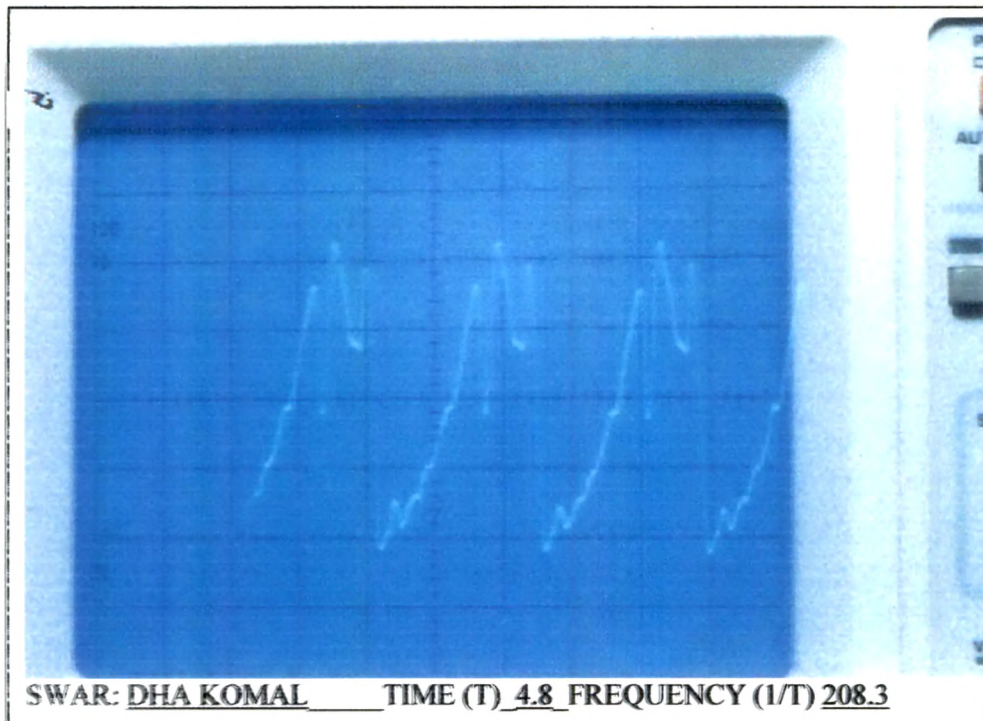
PHOTOGRAPHS OF OSCILLOSCOPE WAVEFORM

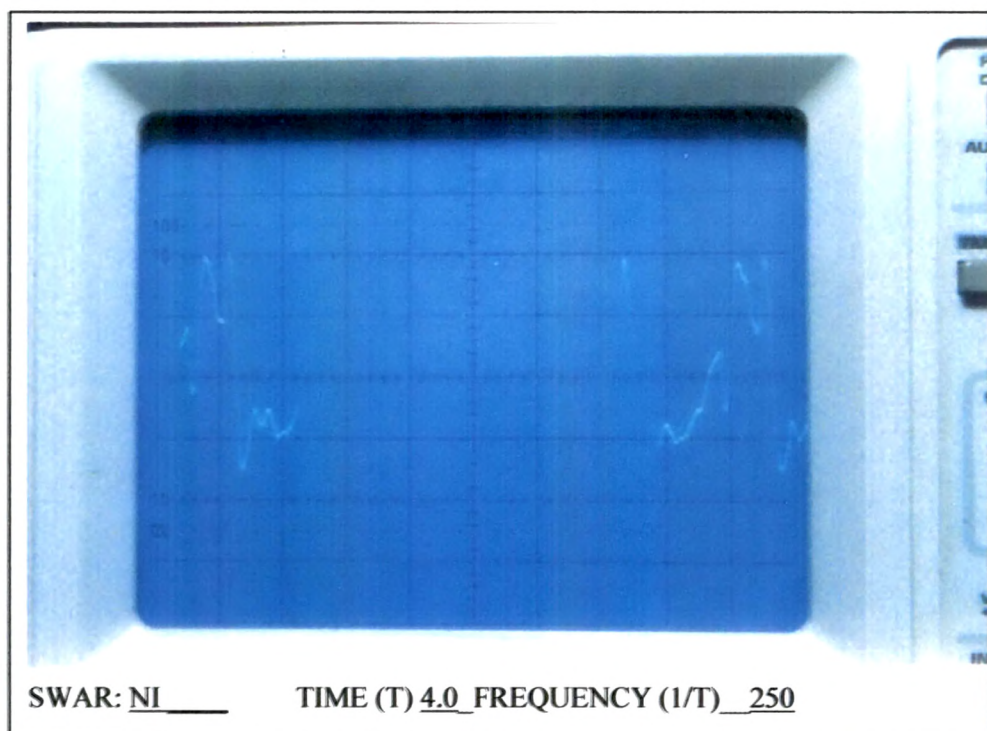
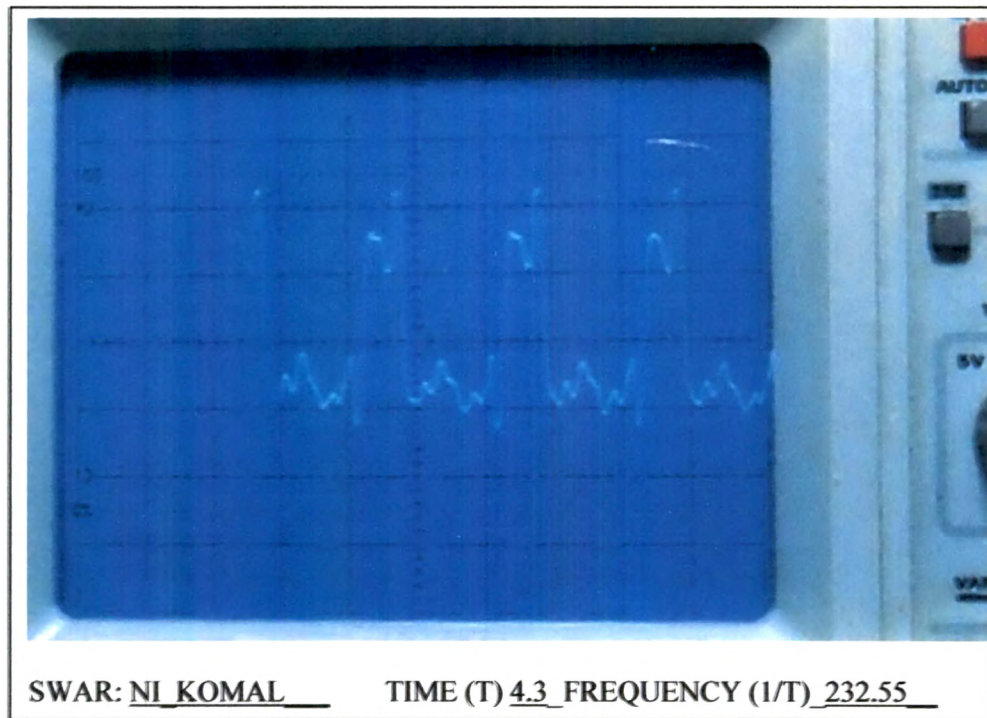












‘It should be borne in mind that Indian had no means to know the frequencies of their notes until they came into contact with modern science. As in case musicians everywhere choose their own frequencies of notes and do not bother much about standard frequencies of notes. This standardization is used only in theoretical works.’¹¹⁶

Frequency Measured by Oscilloscope

Swar	Time (ms)	Frequency (Hz)
SA	7.6	131.5
RE KOMAL	7.2	138.8
RE	6.8	147
GA KOMAL	6.4	156.25
GA	6.1	163.9
MA	5.7	175.4
MA TIVRA	5.4	185.18
PA	5.1	196.07
DHA KOMAL	4.8	208.3
DHA	4.6	217.3
NI KOMAL	4.3	232.55
NI	4.0	250
SA TAR	3.8	263.1

¹¹⁶ Shruti and Swar by Jashbhai Patel.P.46

Frequency of Notes measured with the help of computer software.(Tune master)

Swar	Key color	Name	Frequency (Hz)
SA	White	C	131.89
RE KOMAL	Black	C # (D b)	138.62
RE	White	D	148.71
GA KOMAL	Black	D # (E b)	158.13
GA	White	E	165.54
MA	White	F	176.3
MA TIVRA	Black	F # (G b)	185.72
PA	White	G	198.51
DHA KOMAL	Black	G # (A b)	208.6
DHA	White	A	219.37
NI KOMAL	Black	A # (B b)	234.17
NI	White	B	248.3
SA TAR	White	C	263.78

Frequency Ratio (Interval)

‘There was no steady drone accompaniment in ancient music Therefore, the relation of notes to the tonic, Sa, had not yet acquired so much importance as at present.

The relationship to the tonic becomes more important than the relation to contiguous note. A note is varied only when its relation to the tonic is varied.’¹¹⁷

Note	Ratio
SA-SA	$\frac{131.89}{131.89} = 1$ 131.89
SA-RE KOMAL	$\frac{138.62}{131.89} = 1.05102$ 131.89
SA-RE	$\frac{148.71}{131.89} = 1.12753$ 131.89
SA-GA KOMAL	$\frac{158.13}{131.89} = 1.19895$ 131.89
SA-GA	$\frac{165.54}{131.89} = 1.25513$ 131.89
SA-MA	$\frac{176.3}{131.89} = 1.33671$ 131.89
SA-MA TIVRA	$\frac{185.72}{131.89} = 1.40814$ 131.89
SA-PA	$\frac{198.51}{131.89} = 1.50511$ 131.89
SA-DHA KOMAL	$\frac{208.6}{131.89} = 1.58162$ 131.89
SA-DHA	$\frac{219.37}{131.89} = 1.6632$ 131.89
SA-NI KOMAL	$\frac{234.17}{131.89} = 1.77549$ 131.89
SA-NI	$\frac{248.3}{131.89} = 1.88262$ 131.89
SA-SA TAR	$\frac{263.78}{131.89} = 2$ 131.89

‘Hindu Desi music is essentially modal, which means that relations of sounds, on which the musical structure is built, are calculated in relation to a permanent note, the tonic. This does not mean that the relations between sounds other than tonic are not considered, but that each note will be established first according to its relation to the fixed tonic.’¹¹⁸

¹¹⁷ The Music Of India: A Scientific Study by B.Chaitanya Dava, P.57

¹¹⁸ Introduction to the study of Musical Scales by Alain Danielou P.152

Frequency given by Pt. Shrinivas, Pt. V. N. Bhatkhande & Western Notes.¹¹⁹ Compared with Standard frequency and frequency obtained practically.

Swar	Pt. Shrinivas	Pt. Bhatkhande	Western Swar	Standard frequency*	Frequency (Hz) (Practical)#
SA	240	240	240	261.6	131.89
RE KOMAL	256 1	254 4	256	277.2	138.62
RE	270	270	270	293.6	148.71
GA KOMAL	301 17	288	288	311.1	158.13
GA	288	301 17	300	329.6	165.54
MA	320	320	320	349.2	176.3
MA TIVRA	344 8	338 14	337 ½	370.0	185.72
PA	360	360	360	392.0	198.51
DHA KOMAL	388 4	381 3	384	415.3	208.6
DHA	405	405	400	440.0	219.37
NI KOMAL	452	432	432	466.2	234.17
NI	452 4	452 4	450	493.9	248.3
SA TAR	480	480	480	523.2	263.78

* 'In 1939, an international conference met in London and agreed on A = 440 as a new standard universal use, at least in broadcasting. With this standard the frequencies of tones being determined, are given below in the Table.'¹²⁰

Taken From Page No 57

¹¹⁹ Raga Parichaya part – 3 By Prof. Harishchandra Shrivastv.

¹²⁰ Science and Music by Sir James Jeans.p.23,24

Observation

‘Frequency for C (sa) varies from country to country. In England it is 273 Hz whereas in France it is 261 Hz. Physicists have adopted their standard pitch 512 Hz for C because 512Hz can be expressed as the exact power of 2, namely $2^9 = 512$ HZ.

Some scientific manufacturers once adopted a standard of 256 Hz for middle C, but musicians ignored it.’¹²¹

From the above reference, we can say that the frequency of Madhya ‘Sa’ is 256 Hz. Based on this frequency other frequency of notes are established with the help of interval.

In Indian Music and in Western Music scholar accepted frequency of Sa(C) as 240 Hz. The reason for assuming this frequency can be explained as under:

We already know three different types of tone and its interval.

Major Tone or Chtushrutik or Guru Swar	9/8
Minor Tone or Trishrutik or Laghu Swar	10/9
Semi Tone or Dwishrutik or Ardha Swar	16/15

Now if we check the frequency by lowering the frequency 256 Hz using three different intervals shown above we will get three different frequencies as: .

$$1 \quad \frac{256}{9/8} = 256 \times \frac{8}{9} = 227.5$$

$$2 \quad \frac{256}{10/9} = 256 \times \frac{9}{10} = 230.4$$

$$3 \quad \frac{256}{16/15} = 256 \times \frac{15}{16} = 240$$

From the above three values only 240 is in the whole number and rest of two values are in decimal, which is unacceptable. Therefore, we have now two values for the frequency of Sa(C) 256 Hz and 240 Hz.

We know that interval ‘Sa’ with other notes are as under.

$$\begin{array}{cccccccc} \text{Sa} & \text{Re} & \text{Ga} & \text{Ma} & \text{Pa} & \text{Dha} & \text{Ni} & \text{Sa(tar)}^{122} \\ 9/8 & 5/4 & 4/3 & 3/2 & 5/3 & 15/8 & 2 & \end{array}$$

It seems that scholars may have selected above two values to find out which value is more appropriate.

¹²¹ Culver, C.A., Musical Acoustics, New York : Mcgraw – Hill, 1956

¹²² Shruti ans Swar by Jashbhai Patel, P.19

Let me work out calculations.

We take Sa = 256 and find out frequency of other notes as:

$$\text{Re} = \frac{256 \times 9}{8} = 288$$

$$\text{Ga} = \frac{256 \times 5}{4} = 320$$

$$\text{Ma} = \frac{256 \times 4}{3} = 341.33$$

$$\text{Pa} = \frac{256 \times 3}{2} = 384$$

$$\text{Dha} = \frac{256 \times 5}{3} = 426.66$$

$$\text{Ni} = \frac{256 \times 15}{8} = 480$$

$$\text{Sa tar} = \frac{256 \times 2}{1} = 512$$

Now we take Sa = 240 to find out frequency of other notes.

$$\text{Re} = \frac{240 \times 9}{8} = 270$$

$$\text{Ga} = \frac{240 \times 5}{4} = 300$$

$$\text{Ma} = \frac{240 \times 4}{3} = 320$$

$$\text{Pa} = \frac{240 \times 3}{2} = 360$$

$$\text{Dha} = \frac{240 \times 5}{3} = 400$$

$$\text{Ni} = \frac{240 \times 15}{8} = 450$$

$$\text{Sa tar} = \frac{240 \times 2}{1} = 480$$

If we compare both the set of frequency obtained by two different frequencies of Sa, the frequency of Sa = 240 will be more appropriate as frequency of other notes obtained by it are in whole number compared with the frequency obtained by Sa = 256 in which frequency of few notes are in decimal.

So the frequency of Sa = 240 can be considered as more appropriate value for easy calculations. It also implies that every male and female has frequency of his or her Sa as 240 Hz. However, practically it is impossible as frequency of female voice is always higher than male voice.

In Indian and Western music, frequency of Sa is considered as 240 but practically it is different and is around 263 Hz, which I have tried to find out from my research.

I found out frequencies of 12 notes by practical with oscilloscope and with the help of computer software. I found out frequencies of 12 notes of shruti box and got the almost similar result in both the cases.

Scholar like Pt.Srinivas and Pt.Bharkhande also assign frequency of 12 notes but their frequencies may be arrived from the method given above and not scientific reason was given.

Indian classical music Sa (reference note) is very important and there is freedom for artiste to choose his/her 'sa' according to his/her convenience. Generally, male singers choose Black one or black two key and female singer choose black four or black five key as their 'sa'. However, there was no frequency standard assign for these keys. In Indian classical music, Harmonium is used for reference 'sa' and there is not any tuning standard for harmonium is decided yet so artiste has to compromise with their voice and have to make their scale lower or higher according to Harmonium.

In my experiment, I tried to standardize all 12 notes and assign frequency using Shruti box, which may help in future while standardization of notes of Indian classical music will be done. As we are using note only 12 notes and 22 shrutis in one saptak but also using intermediate frequencies in Ragas so we cannot standardize whole saptak but atleast we can standardize our reference notes.

I assign frequency for

Black one key =	138.62 Hz
Black two key =	158.13 Hz
Black four key =	208.6 Hz
Black five key =	234.17 Hz

4. Database

4.1 Introduction

The database for experimentation was required for both musical instrument identification and recognition of *Raga*. For musical instrument identification we have opted for the method of monophonic classification. In monophonic classification isolated notes played by various orchestral instruments are used. Two experiments with different sets of instruments and different database were performed for this task of instrument identification. In the first experiment we used a standard database which is used by most of researchers in their work for the purpose of validating our computational model. The same model was then used for identification of the other group of instruments, for which a locally generated database of isolated notes was used.

For recognition of *raga* a database consisting of *Aaroha* and *Avaroha* of various ragas was required. A database of eighteen *ragas* was recorded using virtuoso performers in a studio. The details of these databases are given in the following sections.

4.2 Database for Musical Instrument Identification

4.2.1 McGill University Master Samples

As there is significant advancement in the field of computational auditory feature analysis and increased research activity is being carried out on the perception of timbre, high quality sound sample libraries have become an essential tool. One such central sound library is the *McGill University Master Samples* (MUMS; Opolko & Wapnick, 1987, 2006). This library is one of the most often used sources of instrument samples within instrument recognition

and classification research, sound synthesis and manipulation studies, and perceptual or neural experiments aimed at understanding the perception of sounds or timbres. In the field of musical instrument identification, most of the researchers have used the database from McGill University. This database consists of the recordings of isolated notes played by different orchestral instruments.

MUMS (Opolko & Wapnick, 1987) database was first released in the form of 3 CDs of recorded, high quality instrument samples. Recently, it has been expanded to 3 DVDs (Opolko & Wapnick, 2006) and contains samples of most standard classical, some nonstandard classical, and many popular musical instruments. It contains 6546 sound samples, which include string (2204), keyboard (1595), woodwind (1197), percussion (1087, out of which 743 are nonpitched), and brass (463) families [79]. In principle, all notes of each instrument have been recorded separately. The samples are recorded in .wav format with a sampling frequency of 44.1 kHz and it is stored in 24 bit format. For most of the instruments several articulation styles are considered. The durations of the samples are predominantly between 2 and 10 seconds. This set of 3 DVDs containing the samples of isolated notes of various instruments was used for experimentation. The database is clean and is ready to use. No preprocessing is required.

The music samples for piano, flute, trumpet, violin, acoustic guitar and xylophone were used. A total of 259 samples of data for various instruments were used. For piano, we used 86, for flute 28, for trumpet 32, for acoustic guitar 48, for xylophone 44, and for violin 21 samples.

A limitation of this data set is that it contains only one recording of each instrument at each frequency. This means that when training data and test data are selected then, there are no possible matches between tones played on the same instrument at the same frequency.

4.2.2 Database of isolated notes for Santoor, Sarod and Sitar

For the second experiment on musical instrument identification, we used a locally generated database. Here the main task was to generate database using Santoor, Sarod and Sitar. All these instruments are string instruments. The recording of isolated notes by playing every note in the range of these instruments, recorded in studio conditions, was done.

The following artists spared their valuable time for this database generation:

1. Santoor : Pandit Dr. Dhananjay Daithankar
2. Sarod : Pandit Praashekh Borkar
3. Sitar : Pandita Ms. Jaya Jog

A renowned artist and anchor person Mr. Mangeshji Waghmare, All India Radio, Pune extended all his support for this activity. The recording was done at Studio Saz Sargam, Prabhat Road, Pune by Mrs. Radhika Hangekar.



Photographs of Pt. Dr. Dhananjay Daithankar (on Santoor) and Pt. Praashekh Borkar (on Sarod) at recording studio

We recorded total 99 samples of isolated notes: 32 for Santoor, 42 for Sarod, and 25 for Sitar.

Today there is a fairly universal standard for choosing a reference pitch when tuning an instrument. The A above middle C is tuned to 440 Hz. So, for this recording, for all these instruments, the A above middle C was tuned to a frequency of 440 Hz. With this tuning the frequencies of various other notes (Swara) becomes as shown in Table 4.1.

The audio files were recorded in .wav format with a sampling frequency of 44.1 kHz.

Table 4.1: Swara and their frequencies (3 octaves)

Swara Name		Saptak (Octave)					
		Mandra Saptak (3 rd Octave)		Madhya Saptak (4 th Octave)		Taara Saptak (5 th Octave)	
HCM (Symbol used)	Western	Name	Freq	Name	Freq	Name	Freq
Sa (S)	C	3_S	131	4_S	262	5_S	523
K_Re (r)	C#	3_r	139	4_r	277	5_r	554
Re (R)	D	3_R	147	4_R	294	5_R	587
K_Ga (g)	D#	3_g	156	4_g	311	5_g	622
Ga (G)	E	3_G	165	4_G	330	5_G	659
Ma (M)	F	3_M	175	4_M	349	5_M	698
T_Ma (M')	F#	3_M'	185	4_M'	370	5_M'	740
Pa (P)	G	3_P	196	4_P	392	5_P	784
K_Dha (d)	G#	3_d	208	4_d	415	5_d	831
Dha (D)	A	3_D	220	4_D	440	5_D	880
K_Ni (n)	A#	3_n	233	4_n	466	5_n	932
Ni (N)	B	3_N	247	4_N	494	5_N	988

*Frequencies are truncated to the nearest integer value

4.3 Database for Raga Recognition

For recognition of *raga*, we used *Aaroha* and *Avaroha* of that *raga*.

So, apart from the recordings of isolated notes, *Aaroha* and *Avaroha* of selected 18 *ragas* played by the three string instruments; Santoor, Sarod and Sitar, were also recorded. The *ragas* selected are listed in Table 4.2. We use the symbols **S, R, G, M, P, D, N** for notating *shuddha* Sa, Re, Ga, Ma, Pa, Dha, Ni respectively. For notating *komal* Re, Ga, Dha, Ni we use **r, g, d, n** respectively and **M'** for *tivra* Ma.

For selection of *ragas* guidance of Pandit Sharadji Sutaone was taken.

Table 4.2: List of selected ragas with their scale

Sr. No.	Name of Raga	Thaat	Jaati	Scale (Upayojita Swaras)
1.	Yaman	Kalyan	Sampoorna_Sampoorna	S,R,G,M',P,D,N
2.	Kafi	Kafi	Sampoorna_Sampoorna	S,R,g,M,P,D,n
3.	Bhairavi	Bhairavi	Sampoorna_Sampoorna	S,r,g,M,P,d,n
4.	Todi	Todi	Sampoorna_Sampoorna	S,r,g,M',P,d,N
5.	Bageshri (Shudhha)	Kafi	Shadav-Shadav	S,R,g,M,D,n
6.	Malkauns	Bhairavi	Odhav_Odhav	S,g,M,d,n

Sr. No.	Name of <i>Raga</i>	Thaat	Jaati	Scale (Upayojita Swaras)
7.	Des	Khamaj	Odhav-Sampoorna	S,R,G,M,P,D,n,N
8.	Chandrakauns	Bhairavi	Odhav_Odhav	S,g,M,d,N
9.	Puria Dhanshri	Poorvi	Sampoorna_Sampoorna	S,r,G,M',P,d,N
10.	Sohani	Marwa	Odhav-Shadhav	S,r,G,M',D,N
11.	Lalit	Poorvi	Shadav-Shadav	S,r,G,M,M',d,N
12.	Madhuwanti	Todi	Odhav-Sampoorna	S,R,g,M',P,D,N
13.	Patdeep	Kafi	Odhav-Sampoorna	S,R,g,M,P,D,N
14.	Basant	Poorvi	Odhav-Sampoorna	S,r,G,M',P,d,N
15.	Miyan Malhar	Kafi	Sampoorna_Shadav	S,R,g,M,P,D,n,N
16.	Pilu	Kafi	Sampoorna_Sampoorna	S,R,g,G,M,P,d,D,n,N
17.	Tilang	Khamaj	Odhav_Odhav	S,G,M,P,n,N
18.	Bhairav	Bhairav	Sampoorna_Sampoorna	S,r,G,M,P,d,N



Photographs of Pt. Jaya Jog (Sitar) and Mrs. Hangekar at recording studio

The above 18 *ragas* were selected by considering the fact that *ragas* from most of the *Thaats* will be included in the list.

Table 4.3: *Thaat* of selected *ragas*

No.	<i>Thaat</i>	<i>Raga 1</i> <i>Raga 4</i>	<i>Raga 2</i> <i>Raga 5</i>	<i>Raga 3</i> <i>Raga 6</i>
1.	Asavari	-	-	-
2.	Bilawal	-	-	-
3.	Bhairav	Bhairav	-	-
4.	Bhairavi	Bhairavi	Malkauns	Chandrakauns
5.	Kafi	Kafi Bageshri	Patdeep	Pilu Miyan Malhar
6.	Kalyan	Yaman	-	-
7.	Khamaj	Des	Tilang	-

No.	<i>Thaat</i>	<i>Raga 1 Raga 4</i>	<i>Raga 2 Raga 5</i>	<i>Raga 3 Raga 6</i>
8.	Poorvi	PuriaDhanashri	Lalit	Basant
9.	Todi	Todi	Madhuwanti	-
10.	Marva	Sohani	-	-

For the purpose of recording a dual diaphragm condenser microphone Behringer B-2 Pro was used. The recording was done using Audio Magix software. Audio format used was .wav, stereophonic, 16 bits with sampling frequency of 44.1 KHz.

4.4 Summary

In this chapter the database used for musical instrument identification as well as raga recognition is discussed. The details of the two databases used for instrument identification are presented at length. Samples of six instruments from MUMS database are used whereas in the local database three instruments from the same instrument family (string) are used. Also the database for raga recognition is recorded using the same set of string instruments.

APPENDIX I
LIST OF COMMONALITIES

1. Singing of Vilambit Khayal in any one Raga prescribed in the syllabus with simple Alaps and Taans.
2. Singing of one Drut Khayal in each of Ragas prescribed in the syllabus with taans or Toras.
3. Playing of one Maseet Khani Gat in any one Raga prescribed in the syllabus with Alaps and Toras.
4. Playing one Drut Gat in each Raga prescribed in the syllabus with Toras and Jhallas.
5. Ability to play Alankaras on the Harmonium based on the Thatas of prescribed Ragas in the course or ability to play Alankaras on your instrument.
6. Ability to demonstrate Talas on Tabla and by hand showing Khali and Bhari with in single and double layakaries.
7. Singing or playing of Ragas with their short introduction prescribed in the syllabus.
8. Ability to sing or play Shudh and Komal swaras with the help of Harmonium or to play on your instrument.
9. To write notations of Ragas and Talas prescribed in the course and description of Ragas and Talas prescribed in the syllabus.
10. To sing or to play four Ragas in Drut laya.
11. Ability to demonstrate minimum two Talaas on hand with single and double layakaries .
12. Ability to demonstrate Ragas with their short introduction.
13. Singing of Shabad or playing of Alankaras on your instrument.

Commonalities-B.A. I (Instrumental)

1. Life Sketches and contribution towards music:
(i) Alaudin-Khan, (ii) Pandit Ravi Shankar
2. Detailed knowledge of Ragas: (i) Yaman (ii) Kafi
3. Description and notation of Talaas: (i) Teental (ii) Thaptal

4. Ability to play Alankaras on Sitar.

Commonalities-B.A I (Vocal)

1. Detailed description and notation of Teental, Ektal, Keharva.
2. Singing of only one Vilambit Khayal.
3. Ability to sing Aroh Avroh and Pakar on Tanpura.
4. Singing of Shabed in Nirdharit Ragas.

Commonalities-B.A-II Music (Instrumental)

1. Various Bols of Mizrab, Chal-Achal Thhata, Shudh, Chhayalag and Sankeeran Ragas.
2. Life sketches of Ustad Inayat Khan.
3. Use of one swara meend.

Commonalities-B.A-II (Music Vocal)

1. Knowledge of Taans and its forms-Varieties.
2. Importance of Tanpura and Sahayak Naad.
3. Life Sketch of Ustad Faiyaz Khan.
4. Tal-Tilwara on hand in dugun layakari.
5. One Dhrupad singing in single and double layakaries .

Commonalities-B.A-III (Instrumental)

1. Importance of Orchestra.
2. Five Ragas are to be studied in the syllabi.
3. Tal-Ada-Chautal with single and double layakaries .
4. Two slow Gats in practical with Toras.
5. Tuning of your instrument.

Commonalities-B.A III (Vocal)

Origin, development of Gayan Shaillies:

1. Tappa, (ii) Thumri.
2. Importance of Kanth Sadhma.
3. Lok Sangeet of Punjab.
4. Life sketches of : (i) Pandit Dilip Chander Bedi (ii) Pt. Omkar nath Thakur.
5. Singing of one Tarana in any Rag prescribed in syllabus.
6. Taal Jhumra with single and double layakaries .

7. Tuning of Tanpura.

Commonalities-M.A-I (Music Vocal)

1. Shruti, its importance and utility in Indian Classical music.
2. Shruti as defined by Bharat, Sharang Dev, Solution of Shruti problem by ancient, medieval and modern music scholars.
3. Five slow gats and ten drut gats with alaaps and taans.
4. Rag Shudh Sarang, AhirBhairav, Nat Bhairav, Maru Bihag.
5. Teental, Ektal, Jhaptal, Roopak and Chautal on hand in single and double layakaries.

Commonalities-M.A-I (Instrumental)

1. Define Shruiti, its importance and utility in Indian music.
2. Moorchhana, its definition and utility.
3. History of Indian music.
4. Talas to play on Tabla- Jhaptal, Roopak.
5. Life sketch of Pt. Ravi Shankar.
6. Ten fast Gats.

Commonalities-M.A II Music (Instrumental)

1. Scientific study of Indian music.
2. Aesthetic study of Indian Music.
3. 5 Vilambit Gats with Alap, Jor and Toras in different layakaries selected by the candidate prescribed in syllabus.
4. Drut gats with Toras and Jhallas.
5. One Gat in Dhamar style and in Madhaya laya.
6. Playing of Thumri, Dhun.
7. Playing of Talas on hand and Tabla.
8. Composition work and tuning of your instrument.
9. Non-detailed Ragas with Aroh, Avroh and with full description.
10. To sing Aroh, Avroh of the prescribed Ragas with the accompaniment of Harmonium.
12. Writing in notation Ragas and Talas in different layakaries .

Commonalities M.A-II Music (Vocal)

1. Singing of Vilambit Khayals with Alaps, Bolalaps and various types of Taans.
2. Singing of Drut Khayals with alpas and Taans.
3. Singing of non-detailed ragas with Aroh, Avroh Pakar and alaps with Harmonium.
4. Singing of Dhrupad, Dhamar, Thumri, Dadra.
5. Capacity to play thekas of talas on tabla and hand.
6. Composition work.
7. Tuning of Tanpura.

APPENDIX-II

I) Names of institutions affiliated to Guru Nanak Dev University, Amritsar:

1. Music Department of Guru Nanak Dev University, Amritsar.
2. S.R. Government College for Women, Amritsar.
3. B.B.K. D.A.V College for Women, Lawrence Road Amritsar.
4. Khalsa College for Women Amritsar.
5. A.P.J. College of Fine –Arts. Jalandhar City.
6. H.M.V. Jalandhar City.
7. K.M.V. Jalandhar City.
8. Guru Nanak Girls College Baba Sang Dhesian, Jalandhar.
9. G.R.D. College, Phagwara.
10. Saint Soldier College, Jalandhar.
11. Sant Hira Das Kannaya Mahavidyalaya, Kala Sangian, Kapurthala.
12. Guru Teg Bahadur College for Women, Amritsar.

II) Names of Institutions affiliated to Punjab University, Chandigarh:

13. Music Department of Panjab University Chandigarh.
14. G.C.G. Sector-32, Chandigarh.
15. M.T.S. College Ludhiana.
16. Khalsa College for Women, Civil Lines Ludhiana.
17. Guru Nanak Khalsa College for Girls Model Town, Ludhiana.
18. Ramgaria College for Women, Ludhiana.
19. A.S. College for Women, Khanna.
20. G.G.S. College for Women, Kamalpura Distt. Ludhiana.
21. Mata Ganga Khalsa College for Girls G.T. Road, Kottan (Distt. Ludhiana).
22. G.P.S. College Alour, Khanna.
23. S.G.H.R Sahib College for women Chabbewal (Hoshiarpur)
24. Shergill Memorial College, Mukandpur.

III) Names of institutions affiliated to Punjabi University Patiala

25. Music Department of Punjabi University, Patiala.
26. Govt. College for Girls, Patiala.

27. Khalsa College, Patiala.
28. Multani Mal Modi College, Patiala.
29. Public College Samana.
30. Mata Gujri College, Fatehgarh Sahib.
31. Akal Degree College for Women, Sangrur.
32. Guru Nanak Dev Khalsa Girls College, Bathinda.
33. Mata Sahib Kaur Girls College, Damdama Sahib, Bathinda.
34. Baba Farid College, Deon, Bathinda.
35. Guru Hargobind Singh Khalsa College for Women, Hansali Khera, Distt. Fatehgarh Sahib.
36. Gurukul College, Dehra Tapp, Bathinda.

APPENDIX-III

Objective-I

Name of Lecturer

Name of Institution

University

Mode of Teaching V/I

Note: Please respond to each statement. Your response will be used only for research purpose.

Which of the following topics should be included in the syllabus at B.A I Level

Please tick (✓) cross (×) on each of the following topics

1. History of Indian music from Vedic period to Bharat period. ☐
2. History of Indian music from 18th to 20th century ☐
3. Classification of Indian musical instruments and their changing scenario in modern period ☐
4. Short Notes on-Krintan, Kan, Zamzama, Major Tone, Minor Tone, Semi Tone, Dhvani, Sangeet, Naad, Shruti, Saptak, Laya, Tal, Swara, Rag, Thhata, Jor, Meend, Murki, Andolan, Khatka, Nayas, Apnayas, Grah, Ansh, ☐
5. Method of formation of 484 Rags from a Thhata ☐
6. Jaatis of Ragas ☐
7. Elementary Knowledge of Bhaatkhande's Notation System ☐
8. Knowledge of Gram and moorchhana ☐
9. Defination of Maseetkhani Gat, Razakhani Gat, Tora, Jhala/Dhrupad, Dhmar, Khayal style of singing ☐
10. Knowledge of Bhaatkhande's Thhat Padhati ☐
11. Contribution towards music by the following:- Pandit Ravi Shankar, Abdul Aziz Khan, Nikhil Banerji, Panna Lal Ghosh, V.D. Paluskar, V.N. Bhaatkhande, Begam Akhtar, Tansen, S. Sohan Singh, Ali Bakhsh, Fateh Ali, Gujjar Ram Vasdev Ragi. ☐

12. Detailed knowledge of ragas with Gats, Toras/Khayals Tans:- Yaman, Bhupali, Bilawal, Khamaj, Bihag, Kafi, Bageshwari. ☐
13. Elementary knowledge of the following ragas:- Varindavani Sarang, Shudh Kalyan, Jaunpuri, Bhimplasi, Deshkar, Kalawati, Alhaya-Bilawal, Bhairav, Durga, Khamaj, Bageshwari, Bhairavi, Tilang, Shudh Kalyan. ☐
14. Notation of Talas with their description:- Dadra, Roopak Ektal, Chautal, Sooltal ☐
15. Ability to play Jhaptal, Teen Tal, Roopak, Dadra on Tabla. ☐
16. Origin and development of Sitar, Flute, Voilin/Tanpura, Tabla ☐
17. Demonstration of five alankaras in music on sitar, or ten alankaras with different Bols of mizrab/singing the same on harmonium (for Vocal music students) ☐
18. One Dhun in any Raga of your syllabus/ability to sing shabad or bhajan in any raga of your syllabus and singing shudh swaras with the help of harmonium ☐
19. Method of formation of 72 Thatas from one Saptak ☐
20. Importance of music in human life ☐
21. Contribution of Guru Nanak Dev Ji towards Indian Music ☐
22. Contribution of Guru Arjun Dev Ji towards Indian Music ☐
23. Importance of Instrumental music in Gurmat Sangeet ☐
24. Introduction and classification of different musical instruments used in Gurmat Sangeet ☐
25. Origin and development of Gurmat Sangeet ☐
26. Definition of the following in terms of Gurmat Sangeet: Raag, Mohalla, Rahao, Ank ☐
27. Importance of Tal and Laya in instrumental music ☐
28. To recognize ragas sung by the examiner ☐
29. Essay on “Computer and music” ☐
30. Role of electronic media in music ☐

Full Signature

APPENDIX-IV

Objective-I

Name of the Lecturer

Name of the Institution

Name of the University

Mode of Teaching; Music V/I

Which of the following topics should be included at B.A II level

Note: Please respond to each statement. Your response will be used only for research purpose

No. Please tick (✓) or cross (×)

1. History of Indian Music from 13th to 17th century ☐
2. Historical Development of Indian Music from 12th to 15th century with Special Reference to Granths, Gharanas & Shaillies. ☐
3. Historical Development of Indian Music from Ist to 12th century:- ☐
(a) Period of Gupta with reference to poetry of Kalidas.
(b) Matang (c) Sharang Dev
4. Please tick (✓) or cross (×)--- Various bols of mizrab, Chal- Achal Thhat, Baaj, Ashray and Jannaya Rag, Shudh, Chhayalag and Sankiran Rag, Tirobhav-Avirbhav, Alpatva-Bahutva.
5. Knowledge of the following: please tick (✓) or cross (×)
Alap, Jor, Kan Andolan, Thhat, Murki, Kampan, Nyas, Apnyas, Grah, Ansh.
6. General study of Alap and Tann ☐
7. Meaning and definition of Gharana, its importance in Indian Classical Music with its merits and demerits. ☐
8. Classification of Indian Musical Instruments ☐
9. Knowledge of the following:-
a) Youth and classical music ☐
b) Contribution of stage music towards the growth of popular music ☐
c) Role of music to control noise pollution ☐

- d) Importance of Vrind Vadan ☐
- e) Tanpura and Sahayak Nad ☐
- f) Tuning of your instruments ☐
- g) Place of Harmonium in vocal music in present period ☐
- h) Origin and development of Khayal, Dhurpad, Dhamar Gayan Shailies ☐
- i) Importance of Laya and Taal in folk music ☐
- 10. Biographical and Life Sketches of Ustad Vilayat Khan, Inayat Khan, Pandit Lal Mani Mishra, Abdul Halim Zafar, Ali Akbar Khan, Shiv Kumar Sharma, Pandit Omkar Nath Thakur, Ustad Faiyaz Khan, Swami Hariballabh, ☐
- 11. Importance of Instrumental Music in Gurmat Sangeet ☐
- 12. Contribution of Guru Tegh Bhadur ji towards Indian Music ☐
- 13. Importance of Shri Guru Granth Sahib in Music ☐
- 14. Importance of Ragas in Gurmat Sangeet ☐
- 15. Description and notation of the following Ragas in detail:-
Chanderkaunce, Sohni, Asaawari, Pooriadhanashri, Bhairav, Poorvi, Vrindavani Sarang, Desh, Bageshwari, Malkaunce, Bahar, Bhimplasi
- 16. Ragas with short introduction: Shankra, Kaligra, Madhmad Sarang, Gunkali, Bhoopali, Rageshwari, Maarwa, Bhairvi, Poorvi, Jaunpuri, Malkaunce
- 17. One Gat in Madhya Laya in Roopak Taal/Ektaal ☐
- 18. One Gat in Chautal in single and double layakaries in any one raga of your syllabus ☐
- 19. Ability to play Ektal, Teental, Chautal, Dhamar, Jhaptal, Sultal, Roopak Tal Ada-Chautal, Jatt-tal, Tilwara by hand with single and double layakaries
- 20. Ability to play Teevra, Dhamar, Tilwara on Tabla ☐
- 21. One Dhun/four Alankaras/use of one or two swaras Meend, Kan ☐
- 22. Ability to play Aroh, Avroh and Pakar on Harmonium in the prescribe Ragas from the syllabus ☐
- 23. Tuning of Sitar ☐
- 24. Definition of the following:-
Bol-Alap, Bol-Bant, Upaj, Murki, Khatka, Mukhra, Gamak, i) Varieties of Taans,

ii) Teaching learning methods of music, gram and Moorchhana, Jaatigayan,
Rag-Ragni Vargikaran,

25. Origin and development of Khayal, Dhrupad, Dhamar Gayan Shailies ☐
26. Life Sketches and contribution towards music by the following:-
Rajan-Saajan Mishra, Rashid Khan, Pandit Bhimsen Joshi, Kishori Amoonkar,
27. Folk Gayan Shellies in Gurmat Sangeet ☐
28. To Sing one Shabad or Bhajan ☐
29. Ability to sing Meend, Kan, Khatka ☐
30. Ability to sing Saraswati Vandhana ☐

Full Signature

APPENDIX-V

Objective-I

Name of the Lecturer

Name of the Institution

Name of the University

Mode of Teaching

Note: Please respond to each statement. Your response will be used only for research purpose.

Which of the following topics should be included in the syllabus at B.A. III level

Level please tick (√) or cross (×)

- | | | |
|-----|---|--------------------------|
| 1. | (a) History of Indian Music from Bharat to Sharang Dev | <input type="checkbox"/> |
| | (b) History of Indian Music from 18 th Century to present period | <input type="checkbox"/> |
| | (c) Historical development of Indian Music in modern period | <input type="checkbox"/> |
| 2. | Future of Instrumental music | <input type="checkbox"/> |
| 3. | Vadan Shaillies | <input type="checkbox"/> |
| 4. | Indian Musical Scale | <input type="checkbox"/> |
| 5. | Notation System: Origin and development | <input type="checkbox"/> |
| 6. | Classification of Indian Musical Instruments | <input type="checkbox"/> |
| 7. | Interaction between folk music and classical music | <input type="checkbox"/> |
| 8. | Importance of Taal in music | <input type="checkbox"/> |
| 9. | Importance of Instruments in Indian Music | <input type="checkbox"/> |
| 10. | Raag and Ras | <input type="checkbox"/> |
| 11. | Folk Instruments of Punjab | <input type="checkbox"/> |
| 12. | Relation of ragas with season and time | <input type="checkbox"/> |
| 13. | Importance of Varind Vadan | <input type="checkbox"/> |
| 14. | Importance of Bandish in Sitar playing | <input type="checkbox"/> |
| 15. | Time Theory of Raga: Scientific or unscientific | <input type="checkbox"/> |
| 16. | Write the contribution of your favourite Bharat Ratan awarded musicians | |
| | i) Pandit Ravi Shankar | <input type="checkbox"/> |
| | ii) Ustaad Bis-Millah Khan | <input type="checkbox"/> |
| | iii) Ustaad Hafiz Ali Khan | <input type="checkbox"/> |

- | | |
|------------------------------------|--------------------------|
| iv) Ustaad Abdul Halim Zaffer Khan | <input type="checkbox"/> |
| v) Shrimati Anna-poorna | <input type="checkbox"/> |
| vi) Dr. N. Rajam (Violinist | <input type="checkbox"/> |
| vii) Pandit Nikhil Bannerji | <input type="checkbox"/> |
| viii) Ustaad Ali Akbar Khan | <input type="checkbox"/> |
| ix) Krishan Rao Shankar Pandit | <input type="checkbox"/> |
| x) Pandit Dalip Chander Vedi | <input type="checkbox"/> |
| xi) Pandit Onkar Nath Thakur | <input type="checkbox"/> |
| xii) Ustaad Bade Gulam Ali Khan | <input type="checkbox"/> |
| xiii) Hira Bai Barodekar | <input type="checkbox"/> |
17. Detailed knowledge of the following instruments:-
Rabab, Dilruba, Sarangi, Veena, Tabla, Pakhavaj ☐
 18. Description about different Kirtan Chowkis of Gurmat Sangeet ☐
 19. Sallient features of Gurmat Sangeet ☐
 20. Contribution of Rababi Musicians towards Gurmat Sangeet ☐
 21. Detailed knowledge of Ragas with Gats and Toras/Khayals and Tans:-
Pooria Dhanashri, Chanderkaunce, Bhairvi, Hamir, Mian-Ki-Tori, Mian-Ki
Malhaar, Jai-Jai Vanti, Rageshwari, Madhuvanti, Sohni, Ramkali, Multani,
Darbari, Shudkalyan, Basant, Pooriakalyan
 22. Ragas with short introduction:-Maarva, Chanderkaunce, Multani, Bhairvi,
Poorvi, Khamaj, Bahaar, Malkaunce, Pooria, Gurjri tori, Sham Kalyan,
Asawari, Bhairav
 23. One Dhun in any raag of your syllabus ☐
 24. One Gat in Madhya Laya in roopak Tal with toras ☐
 25. One Gat in Madhya Laya in Ektal with Toras ☐
 26. One Gat in Dhamar Style with Layakaries ☐
 27. Ability to play a few techniques on your instrument ☐
 28. Use of two or three Swaras in Meend and Kan ☐
 29. Use of four Swaras in Meend ☐
 30. Ability to sing Shudh, Komal and Teevra Swaras with the help of
Harmonium ☐

31. Ability to play National Anthem on your instruments ☐
32. Ability to play following Talas by hand with single and double Layakaries____
Jhumra, Ada-Chautal, Jattal, Sooltal, Dhamar, Tilwara, Deepchandi, Chautal
33. Ability to play talas on tabla:-Jhumra, Ada-Chutal, Jatt Tal, Sooltal, Ektal,
Teental, Jhaptal, Kehrvaa_____
34. Ability to sing in Khatka, Murki, Meend ☐
35. To sing one Shabad or Bhajan ☐
36. Explain the following Gayan Shaillies:-
Tappa, Thumri, Tarana, Dhamar, Sadra, Bhajan, Shabad_____
37. Essay on Jatti-Gayan ☐
38. Rag Lakshan ☐
39. Kanthh Sadhna ☐
40. Lok Sangeet of Punjab ☐
41. Role of Akashwani towards the popularization of Indian classical music ☐
42. Definition of Kirtaniya, Chowki, Paudi, Dhuni, Bandana, Alhaunanian ☐
43. Kanth Sadhana ☐
44. Detailed Knowledge of V.N. Bhaatkhande's and V.D. Paluskar's notation
system ☐
45. Project work based on computer-aided programme on any topic from the
syllabus ☐

Full Signature

APPENDIX-VI

Objective-I

Name of Lecturer: (In Capital Letters)

Name of the Institutions

Name of the University

Mode of Teaching: V/I

Which of the following topics should be included at M.A. I level:-

Please Tick (√) or Cross (×)

Note: Please respond to each statement. Your response will be used only for research purpose.

- | | | |
|----|---|--------------------------|
| Q1 | Principles of aesthetic, Indian and Western theories regarding aesthetics and aesthetic of Ragas. | <input type="checkbox"/> |
| 2 | Define Shruti, Swara, Gram, Moorchhanna from ancient to medieval period with the relevance in modern system of music. | <input type="checkbox"/> |
| 3 | Development of Indian music from Vedic period to post independence era including the study of four Vedas and music in Ramayan and Mahabharat. | <input type="checkbox"/> |
| 4 | Study of Granths written by Indian music scholars. | <input type="checkbox"/> |
| 5 | Ras Sidhant with special reference to Bharat. | <input type="checkbox"/> |
| 6 | Origin and development of different music scales. | <input type="checkbox"/> |
| 7 | Discriptive and comparative study of different Gities, Gayan/Vadan shallies along with their origin and development. | <input type="checkbox"/> |
| 8 | Study of Jaatilakshan, Rag Lakshan and critical study of Rag Vergikaran with salient features of time theory in Indian music. | <input type="checkbox"/> |
| 9. | Historical development of Vrindgan/Vrindvadan from Bharat to Modern period with principles of composition of Vrindgan/Vrindvadan. | <input type="checkbox"/> |
| 10 | Historical development of solo singing/solo playing and changing scenario in music after independence. | <input type="checkbox"/> |
| 11 | Importance of composition and improvisation in Indian Classical music. | <input type="checkbox"/> |
| 12 | Svarsthapna on the string of Veena as described by scholars of medieval period. | <input type="checkbox"/> |

- 13 Historical development of Film Sangeet, development of instruments from theatre to films with special reference to Harmonium/Sitar/Tanupura. ☐
- 14 Origin, development and classification of Indian musical instruments. ☐
- 15 Origin and characteristics of Gharanas of Vocal music/Sitar with special reference to Sainia Gharana. ☐
- 16 Interaction between vocal and instrumental music and importance of instruments in vocal music along with the difference between Tantarkari and Gayakiang. ☐
- 17 Classical music is based on folk music. ☐
- 18 A study of evolution of notation system with its merits and demerits and comparison of Bhaatkhade/Palusker's notation system with relevance of staff notation in Indian classical music and notation of Ragas in staff notation. ☐
- 19 Correct intonation of Swaras. ☐
- 20 Importance of Swarit (key-note) in music. ☐
- 21 Cycle of forth and fifth. ☐
- 22 New dimensions of music used in therapy and mental health along with the relation of music with psychology. ☐
- 23 An introduction to acoustic musics particularly in the context of auditorium acoustics and study of acoustical terms. ☐
- 24 Basic principles of fusion and its importance in modern period. ☐
- 25 Gamak and its varieties along with the knowledge of technical terms used in music with special reference to practical utility in various styles of singing/playing. ☐
- 26 Comparison of Uttri and Dakshini music system. ☐
- 27 Historical development of music in Punjab from 15th century onwards and contribution of Punjab in the field of classical music. ☐
- 28 Gayak/Vadak ke Gun Dosh. ☐
- 29 Voice culture in context of Indian music. ☐

- 30 Contribution of Punjab in the field of instrumental music and folk instruments of Punjab. ☐
- 31 Contribution of Namdhari Parampara towards Indian classical music. ☐
- 32 Analytical study of different musical terms and their significance in Sri Guru Granth Sahib's Sangeet Prabandh (system). ☐
- 33 Study of Rababi Prampara and its contribution towards the development of devotional and classical music in Punjab. ☐
- 34 Sikh religion and other contemporary music tradition of Punjab. ☐
- 35 Contribution of Guru Nanak Dev Ji and Guru Gobind Singh Ji towards Indian music. ☐
- 36 Salient features of Gurmat Sangeet and relation of Chhand with music in singing style of Gurmat Sangeet and critical study of instruments used in Gurmat Sangeet. ☐
- 37 How many life sketches of music scholars should be included in the syllabus: ☐
(a) 10, (b) 15 (c) 20.
- 38 How many total Ragas should be included in the syllabus: (a) 20, (b) 25 ☐
(c) 30.
- 39 Capacity to sing/playing of different techniques in Gayan/Vadan Shailies, Alankaras on harmonium/sitar with the tuning of Tanpura/Sitar. ☐
- 40 Capacity to play different Talas with Layakaries on hand and capacity to play Thekas on Tabla with Vocalist/Instrumentalist. ☐

Full Signature

APPENDIX-VII

Objective-I

Name of the Lecturer (In Capital Letters)

Name of the Institution

Name of University

Mode of Teaching

Note: Please respond to each statement. Your response will be used only for research purpose.

Which of the following topics should be included in the syllabus at M.A. II Level in Music II.

1.

Music, its relationship with other fine Arts.

☐
2.

Principles of Aesthetics with particular reference to Hindustani Music

☐
3.

Raag: definition, concept and characteristics.

☐
4.

Rasa-its application to Indian Music.

☐
5.

Impact of Vocal Music on Instrumental Music.

☐
6.

Role of Instrumental/Vocal Music in Film Music.

☐
7.

Study of the following:

i) Dhol

☐

ii) Algoza

☐

iii) Tumbi

☐

iv) Role of Akaashwani in the development of instrumental music.

☐

v) Dhad

☐

vi) Mirza

☐
8.

Various methods of Teaching Instrumental music/vocal Music with the help of audio-visual aids

☐
9.

Write short notes on the following in the context of Musicology:
Creativity, Sangatkari, Importance of Tihai, Imagination.

☐
10.

Origin & development of percussion Instrument & their importance in music

☐
11.

Technique & sound production of your instrument.

☐
12.

Back ground instrumental music in the form of Music arrangement

☐
13.

Music as a commercial art.

☐
14.

Role of Computer in Music.

☐

15. Melody & Harmony & its implication in Music ☐
16. The role of Instruments in various items. ☐
17. Different fields in Instrumental Music. ☐
18. Sangeet Submiksha ☐
19. Mood & Expression in musical performance. ☐
20. Study of following: Vibration, Frequency, Pitch, Intensity, Timber, Sympathetic Resonance, Consonance, Melody, Harmony. ☐
21. Scientific Study of Raga:
 - i) Principles of combination of different Ragas ☐
 - ii) Distinction of Samprakritik Ragas ☐
22. Principles of Indian Musical Drone (Tanpura) ☐
23. Swar Sadhna, Kanth Sadhna. ☐
24. Principles of good Alap and Tanas. ☐
25. Aesthetical Study of Ragas:-
 - i) Relation of raga with emotion
 - ii) Relation of Ragas with season and time
 - iii) Expression in music and their importance with Dhyanas of ragas
26. Importance of Laya and Tala in Indian Classical Music. ☐
27. Elementary Knowledge of Staff Notation. ☐
28. Topic of Essay:
 - i) Sangeet Shikshalya and Sangeet Shikshan ☐
 - ii) Indian Instruments and their parts ☐
 - iii) Impact of Gayan on Indian Classical Instrumental music ☐
 - iv) Historical Development of Instrumental Music and its future. ☐
 - v) Role of Music in National Integration ☐
 - vi) Role of Music in the development of personality ☐
29. Salient features of Karnatak music: ☐
 - i) Swarsaptak
 - ii) Mela
 - iii) Raga
 - iv) Tala

30. A detailed study of Anibadh and Nibadh Gaan: Ragalap, Roopkalap, Alaptigaan, Prabandh, Vastu, Roopak, Kaku, Sthay, Svasthan-Niyam. ☐
31. Contribution of Shri Guru Amar Dass Ji towards Indian Music. ☐
32. Contribution of Rababies & Sikh keertankars in Gurmat Sangeet. ☐
33. Rich Tradition of folk & Classical Music lies in Punjab Heritage. ☐
34. Historical development of Sufi Sangeet from medieval period to modern period. ☐
35. Importance of stringed instruments in Gurmat Sangeet. ☐
36. Essay on any one of the following topics:
- i) Music & mass Media ☐
 - ii) Uses of different layakaries ☐
 - iii) Acoustic Instrumental & their importance ☐
 - iv) Importance of different Tal vadhayas in classical and in folk music ☐
 - v) Traditional Folk Instruments of Punjab ☐
 - vi) Music, Man and Mind ☐
37. Brief Study of the Granths: ☐
- i) Sangeet Parijaat
 - ii) Sangeet Raj
 - iii) Pranav Bharti
 - iv) Swarmelkalanidhi
38. One Thumri on any of the following ragas: Khamaj, Kafi, Desh ☐
39. One Gat in Adachautala or Dhamar or Sitarkhani Gat in any of the prescribed ragas from the syllabus. ☐
40. Singing & playing on Harmonium:- ☐
- i) Five Alankaas of Shudh & Vikrit Swaras
 - ii) Saraswati Vandana
 - iii) Playing Dhun, Thumri, Gats in different talas
41. Origin & development of Indian Orchestra (Vadya Vrind) ☐
42. Principles and Importance of Jugalbandi ☐
43. Origin and Development of Sitar, its method of tuning and various playing styles with particular reference to Tantrakari and Gayakiang ☐

44. Gat Vadan Baaj & its various forms; Maseet Khani, Razakhani and Sitar Khani ☐
45. Study of following Instruments:-
i) Sarod ii) Santoor iii) Tanpura iv) Tabla ☐
46. Study of percussion instruments with particular reference to Indian classical music. ☐
47. Ability to demonstrate following Talas in different Layakaries with hand and on tabla: Teen Tal, Jhap Tal, Roopak, Adachautal, Jatt Tal, Rudra Tal, Dhamar Tal and Ek Tal. ☐
48. Study of Tal, its evolution, definition, its various components, its importance in music and description of Dashvidh (Ten parans). ☐
49. How many Ragas should be studied with detail.
a) (i) 10 (ii) 15 (iii) 20 ☐
b) How many ragas should be studied with short introduction from your syllabus i) 5 (ii) 10 (iii) 15
50. Ability to play one Dhun & one Gat in Chautal (Dhrupad style with different layakaries. ☐
51. Write short notes on the following in the context to musicology Aptitude, Interest, Learning, Memory. ☐
52. Principles of Music direction & arranging in film music and light music ☐
53. Terminology in relation to commercial music ☐
54. Basic Principles of Thematic Music ☐
55. Job Opportunity direction in music ☐
56. The Art of sound recording. ☐
57. The role of Laykaries in different Gayan Shaillies ☐
58. Critical and comparative study of different singing styles of Gurmat sangeet ☐
59. The contribution of Bhagtas' bani towards music in the context of Guru Granth Sahib ☐
60. The musicology of Gurmat Sangeet ☐
61. Musical elements in Rag Mala (Guru Granth Sahib) ☐
62. Contribution of Shri Guru Gobind Singh Ji towards music ☐
63. Contribution of Punjab in the field classical music ☐

64. Correct intonation of swaras ☐
65. Study of the Jaati Gayan Systems of Raga, Rag-Classification ☐
66. Place of music in choreography ☐
67. The role of music in Bhakti ☐
68. Place o music in choreography ☐
69. Gazal Gayaki and its maestros in present period ☐
70. The place of Indian classical and folk music in films ☐
71. Light music composition and its place in modern period ☐
72. Traditional and modern system of teaching music ☐
73. Importance of Audio visual and electronic media in promotion and Propagation of music ☐
74. Role of classical music in film music ☐
75. Various forms of light music ☐
76. Music Therapy ☐
77. Impact of Globalization of Indian music ☐
78. Characteristics of folk music with particular reference to Punjab ☐
79. Notation of the following:- ☐
- i) Mahia Di Dhun
- ii) Pattan Chanha Da
- iii) Dachi Wale Geet di Dhun
- iv) Mirza
80. Ancient & Medival system of Rag-Classification:- ☐
- i) Grama-Raga Classification
- ii) Shudh-Chhayalag Sankiran Raga Classification
- iii) Raga- Ragini Classification
- iv) Mela-Raga Classification
81. Time theory of Raga, its importance and relevance in contemporary Music with particular study of ☐
- a) Sandhi Prakash Ragas
- b) Adava Darshak Swara
- c) Parmel Parveshak Ragas
- d) Uttar Ragas and Poorav Ragas
- e) Seasonal Ragas

82. Relation of Music with Religion and philosophy ☐
83. Importance and principles of Accompaniment in Classical Music ☐
84. Relation of folk music and classical music ☐
85. Study of folk music of north west region (Punjab, Haryana, Himachal, Rajasthan). ☐
86. Concept of Raag Dhyan ☐
87. Physical Study of Tabla with its various styles ☐
88. Detailed study of folk forms of Shri Guru Granth Sahib ☐
89. Evolution and development of percussion instruments and their Importance in Indian Music ☐
90. Modern Trends in Indian Classical Music ☐
91. Importance of Audio visual and electronic media in promotion and Propagation of music ☐
92. Voice culture, importance and larynx ☐
93. Importance of composition and improvisation in Indian classical music ☐
94. Elements and Gayan Shailies of Folk music and classical music in Gurmat Sangeet ☐
95. Analytical study of Ten Ashrya Ragas ☐
96. Exploration of new possibilities in Rag classification system while doing Critical study of the following modern system:-
i) Thhata Rag Classification ii) Ragang Paddati ☐
97. Contribution of Punjab towards Ragas of Hindustani music with special Reference of Gurmat Sangeet and Punjabi Folk Music ☐
98. Detailed study of: Kaku, Sthai, Swasthan Niyam ☐
99. Study of Ragang and it prachalit prakaras:-
Kalayan, Bilawal, Kanhra, Todi, Malhar
100. Ability to play tabla with vocalist and instrumentalist ☐

Full Signature

APPENDIX-VIII

Objective-II

For Teachers

Please respond to each statement and do not leave any statement unanswered. Your response will be used only for research purpose.

Personal Data Blank

1.	Name (In capital letters):-
2.	Age (In years):-
3.	Total teaching experience:-
4.	Name of the institution:-
5.	Name of University under Which your college is affiliated:-
6.	Status of Institution:- Govt. <input type="checkbox"/> Aided <input type="checkbox"/> Unaided <input type="checkbox"/>
7.	Year of establishment of institution:- 2008 <input type="checkbox"/> 2007 <input type="checkbox"/> 2006 <input type="checkbox"/> Before of 2006 <input type="checkbox"/>
8.	Number of years you have been teaching in this college.
9.	Position in the staff:- Instructor <input type="checkbox"/> Lecturer <input type="checkbox"/> Senior lecturer <input type="checkbox"/>
10.	Employment status: Full time <input type="checkbox"/> Adhoc <input type="checkbox"/> Part-time <input type="checkbox"/>
11.	Qualification you hold:- M.A <input type="checkbox"/> NET (Music) <input type="checkbox"/> M.Phil. <input type="checkbox"/> Ph.D <input type="checkbox"/> Any other qualification <input type="checkbox"/>

To compare the Teaching-Learning of Theory and Practical separately in Govt. Colleges, Aided Colleges, Unaided colleges and in all the three universities of Punjab Please express your views by making tick (✓) on any one of the best option of each question out of the following:-

1. Why is the knowledge of theories of learning essential for a music teacher?
 - i) Teaching according to I.Q ☐
 - ii) For effective teaching ☐
 - iii) Subject matter based teaching ☐
 - iv) To understand the psychology of students. ☐
2. Why is the study of having musical aptitude of a student is essential?
 - i) For paying individual attention. ☐
 - ii) For providing special education. ☐
 - iii) According to the requirement ☐
 - iv) To create interest among the students in learning of music. ☐
3. What is the role of teacher towards student?
 - i) As a guide ☐
 - ii) As a parents ☐
 - iii) As a friend ☐
 - iv) As a philosopher ☐
4. How far does the curriculum of music play a constructive role in the social development?
 - i) Too much ☐
 - ii) For shaping the society ☐
 - iii) To improve the behavior of students ☐
 - iv) To bring improvement in the society. ☐
5. How far does the curriculum of music enlighten the teachers in framing the curriculum at various levels?
 - i). Not at all ☐
 - ii). Curriculum is framed according to the requirement of the students. ☐
 - iii). Helps in framing the syllabus ☐
 - iv). To fulfill the future requirements of the students of music ☐

6. What type of curriculum should be there for the students of music?
- i). According to the standard of students ☐
 - ii). Should be practical-oriented ☐
 - iii). Should be theory-oriented ☐
 - iv). According to the present demands of the society. ☐
7. What methods of teaching do you adopt while teaching of music? Accord your priorities:-
- i) Lecture method ☐
 - ii) Team teaching ☐
 - iii) Demonstration method ☐
 - iv) Self-practice method ☐
8. What type of discipline do you prefer in teaching practical music?
- i) Self-discipline ☐
 - ii) Discipline according to norms of the institution ☐
 - iii) Situational discipline ☐
 - iv) Total freedom to the students ☐
9. In addition to music teaching do you give programmes of music in:
- i) By way of music concerts ☐
 - ii) By way of Radio broadcasts ☐
 - iii) By way of D.D. ☐
 - iv) By way of both Radio broadcasts and D.D. ☐
 - v) None of these ☐
10. Have you written books on music or research in music
- i) Yes ☐
 - ii) No ☐

Full Signature

APPENDIX-IX

3rd and 5th objective Infrastructure for teachers and students

Name of the student _____ Roll No. _____ Class _____

Name of teacher _____

Subject-Music-Vocal _____ Instrumental _____

Name of the institution _____

Note

Please respond to each statement and do not leave any statement unanswered. Your response will be used only for research purpose.

Instrumental Infrastructure- Please tick (✓) Yes/No

Sr. No.	Infrastructure:-	Yes	No
1.	Do you have the facility of sound proof music room in your college?		
2.	In there a provision of music room separately for theory and practical?		
3.	Is there an extra music room available for students' practice in their free period?		
4.	Is the proper place given to music in the college time-table?		
Library			
5.	Is there any separate section of music in the general library of your college?		
6.	Is there a facility of departmental library in your college?		
7.	Are there sufficient books on music available in the library?		
8.	Are you allowed to get old and rare books-sets issued to you?		
9.	Is there art books block in the library?		
10.	Are there rare books available in the library?		

Instrumental infrastructure or material infrastructure:-

Q11. Which of the following instruments are available in music department. Please tick (√) or (×) cross.

- | | |
|-------------------|----------------|
| i. Sitar | ix. Benjo |
| ii. Surbahar | x. Jaltrang |
| iii. Sarod | xi. Guitar |
| iv. Santoor | xii. Harmonium |
| v. Vichitar Veena | xiii. Shehnai |
| vi. Sarangi | xiv. Bansuri |
| vii. Dilruba | xv. Mouthorgan |
| viii. Israj | |

Q.12 Which of the following instrument are available in your music department required for music Vocal.

- | | |
|-----------------|------------|
| i. Tanpura | iv. Cassio |
| ii. Harmonium | v. Voilin |
| iii. Swarmandal | |

Q.13. Which of the following instruments are available in your music department for music vocal and instrumental both. Please tick yes or cross

- | | |
|---------------|----------------|
| i. Tabla | ix. Damru |
| ii. Mridang | x. Bongaas |
| iii. Pakhawaj | xi. Khartal |
| iv. Khol | xii. Jhanj |
| v. Nagara | xiii. Manjeere |
| vi. Dhol | xiv. Kancian |
| vii. Dholak | xv. Ghungru |
| viii. Dholki | |

Human resource (Non-Instrumental Infrastructure)

		Yes	No
Q14.	Are the teacher deputed to teach theory and practical separately?		
15.	Is there sufficient number of helpers to facilitate in teaching?		
16.	Is the harmonium player always available in music department?		

17.	Is there a facility of repairing the instruments in music departments?		
18.	Are you provided Attendant in music department?		
19.	Audio-Visual Aids:- Which of the following items are available in music department?		
I.	Discs and disc-recorder		
II.	Radio/Transistor		
III.	Tape recorder		
IV.	Cassettes for tape recorder		
V.	Recorded cassettes of well-known musicians		
VI.	Record player		
VII.	Long play record of well-known musicians		
VIII.	D.V.D-V.C.D		
IX.	Internet facility		
X.	Music lab with film strips, photographs of musicians and musicologists, black-board, maps, models, charts		
XI.	Over-head projector		
XII.	Notice board in music department		
XIII.	Photo board, Magnetic-board, Fennel board		
XIV.	Display and advertisement board		
XV.	Availability of microphone		
XVI.	Provision of extra strings for sitar, tanpura, other stringed instruments		
XVI I.	Television		
XVI II.	Telephone		
XIX.	Intercom in music department		
XX.	Facility of Edu-sate in music department		

20.	Furniture	Yes	No
I.	Almirahs in music room		
II.	Provision of dias		
III.	Provision of generator in music dept.		
IV.	Theater is available in college		
V.	Audio-visual lab in music dept.		
VI.	Carpet for music room in winter		
VII.	Room heater in music room		
VIII.	Facility of seating arrangement in summer for music room		
IX.	Room for music listening		
X.	Facility of mike, and lecture-stand in music department		

Full Signature

APPENDIX-X

4th Objective for Heads of Institutions

Name of the Institution:-

Year of establishment of Institution:-

Name of the affiliating University:-

Budget Allocation

Please mention the budget provided for the following items: Your response will be used only for research purpose.

	Amount
Q1. What is the total budget provided for music in your college?	_____
Q2. What is the total expenditure on salaries of music teachers/instructors /accompanists/helpers?	_____
Q3. What is the total expenditure on the purchase of musical instruments for vocal music as well as for instrumental music?	_____
Q4. What is the total expenditure on the maintenance of music room?	_____
Q5. What is the total expenditure on the music department for smooth functioning?	_____
Q6. What is the total yearly expenditure on the outdoor music functions like youth festivals, inter-colleges music competitions?	_____
Q7. How much do you spend yearly on refreshment to the teachers and other staff for outdoor functions as well as for indoor music functions?	_____
Q8. What is the total yearly expenditure on indoor music function etc?	_____
Q9. What is the total expenditure done on the repair of the instruments of music department?	_____

- Q10. How much do you spend on transport for performing different music functions like youth festivals, inter-college music competitions? _____
- Q11. How much budget do you provide to the music department for extension lectures or inviting the resource persons or music experts? _____
- Q12. How much budget do you provide for teacher exchange programme? _____
- Q13. How much budget is provided for logistic arrangement to music department? _____
- Q14. How much budget is provided for the establishment of departmental library? _____
- Q15. How much budget is provided for the purchase of Books on Music for the departmental library? _____
- Q16. How much yearly additional budget is provided to the music department for the purchase of books? _____
- Q17. How much expenditure is done or provided to the departmental library for internet facility? _____
- Q18. How much do you spend on the establishment of sound proof system for music room? _____
- Q19. How much do you spend on the establishment of music listening lab? _____
- Q20. How many reputed artists your institution has produced? _____

Signature of Principal
With Stamp

APPENDICES

APPENDIX I

GLOSSARY

Alap: ‘Alap’ is defined as a form of musical progression which aims at developing and embellishing a Raga.

Avanaddha Vadya or Membrophones: Those instruments which are made of hollow cylinder or hemisphere with parchments stretched over the opening and which are played with the fingers of both hands are called Avanaddha Vadya. The examples of Avanaddha Vadya are Tabla, Mridanga, Dhol etc. These are also called as percussion instruments.

Bargeet: Devotional song composed by Lord Shankardeva and Madhavdeva in the last part of 15th century and 1st part of 16th century AD in Assam. This is a type of song with unique feature based on classical rules (Ragas and Talas). Bargeet was mainly composed on the greatness of Lord Krishna initially practised in Satra established by Shankardeva and Madhavdeva.

Brihadesi: ‘Brihat’ means great, ‘desi’ means regional and secular. It was a classic written by Matanga in 5th century A.D. The book covered the various musical forms of different people of the different Regions of great India.

Charyapada: The songs on Lord Buddha and Buddhist Religion based on classical ragas practised in Assam.

Darbar: The other name of court during Muslim rulers in India.

Desi Sangeet: music of common people.

Dhrupad: Dhrupad is blue-blooded and high browed classical song and the chaste style of Hindustani music having strict rules to be observed. It is purely a legacy of the temple music of the Keertans and Sanskrit Prabandhas. Raja Man Singh of Gwalior (1486-1516) is supposed to have popularised the Dhrupad style of singing.

Ghana Vadya or Autophones Those instrument which are played with small sticks by forcibly striking one solid body against another are called Ghana Vadya e.g., Kartal, Manjeera, Jhanj. Jal Taranga etc.

Guwa: ‘Areca nut’.

Haat: Market.

Kheyal: The word kheyal is derived from Arabic language which means imagination. It is a kind of classical song in which extempore development of the Raga with Alap and Tans is admitted. It is a combination between pure classical, dhrupad (oldest song sung on strict rules) and folk tunes.

Margi Sangeet: The sacred music which has the capacity to show a Marg or Path to be followed by the worshipers of God or lovers of music to liberate his soul or mingle with the Almighty.

Nada: The term 'Nada' is a Sanskrit word which means 'musical sound'. When there is a combination of breath and energy 'Nada' or musical sound produced. In simple words, when breath is energised it gives rise to musical sound or 'Nada'.

Natyashastra: Science of Theatre, a treatise on dramaturgy, is said to have been authored by Bharata in India sometimes between 200 BC and 200 AD.

Ozapali: Ozapali songs were introduced by the poet Durgabor in his 'Geeti Ramayana' which were based on some unique ragas and talas and presented by an 'Oza' means group leader and 'Pali' means members of the group. These songs of spiritual nature were popular in lower Assam and still alive.

Raga: The term 'Raga' is derived from the Sanskrit root 'Ranja' which means please or to be agreeable. From the musical point of view the term 'Raga' connotes some sweet combination of musical tones in successive order which gives sweetness or musical value (Ranjakata).

Rudra: Another name of Lord Shiva.

Sama Veda: Sama Veda was composed after Rig Veda. It contains hymns to be sung who did the chanting. It is this Veda which is considered as the source of music in India.

Sama Music: Music derived from Sama Veda in Ancient India.

Shushira Vadya or Aerophones: Those instruments which are played with the blow of mouth or by holes and keys are called Sushira Vadya. Examples are Flute, Sehnaï, Clarionet etc.

Satra: An organisation and a centre of spiritual education initially founded by Lord Shakardeva in Assam in the beginning of 16th century AD. The Satra was the centre of Vaisnava cult maintained mainly through the study and worship of Lord Krishna. Satra was also the centre of songs (Bargeet), dance and above all spiritual education.

Sufi: A member of Muslim community leading a very religious, strict and simple life.

Swara: swara, in general means a musical note which would have a definite number of oscillations, wave length and amplitude. It is a melodic structure in a chapter of speech etc.

Tarana: Tarana is an interesting composition consisting of syllables like: 'Odani Deen Tadeem Tana Derena' etc. It consists of some syllables of Pakhowaj or Tabla and also one or two couplets of Urdu language. It is an uncommon style of classical singing on Raga, Tala and Laya.

Tala: Talas refer to beats which have different degrees of emphasis and mark with a system of hand claps, hand waves and may be movements of fingers. Tala is the base of music upon which a song or an instrument or a dance form can be presented with organised, systematic, and above all an attractive way. There are an estimated 350 Talas in Hindustani Music out of which 10 are in common use.

Tappa: Tappa is a musical lyric composition invented by Ghulam Nabi Shori (Shori is a pen name), son of famous singer and Qouwal Ghulam Rasool of Lucknow, who flourished during the time of Asaf-ud-daulah (1776-1796), the Nawab of Oudh. Tappa was formerly sung by the camel-drivers of the Punjab. These songs recited the lovers of Hir and Ranjha, equally renowned for their deep attachment.

Thata: combination of musical notes which are capable of producing Raga.

Tata Vadya or Chordophones: Chordophones or Vadya of those string instruments which are played with bow, plectrum and fingers. The examples of Tata Vadyas are Veena, Violin, Sitar, Sarood, Sarengi etc.

Thumri: Thumri is a sweet amorous song refined in the classical style. It is introduced by the successors of Ghulam Nabi Shori, the inventor of Tappa style of singing. It is sung in Ragas and it has word sense which describes love affairs. There is in more of acting expression, voice modulation and feminine grace suitable to the word sense.

APPENDIX II

INTERVIEW SCHEDULE

(For performing Artists of Indian Classical Music)

This schedule is meant for research purpose. You are earnestly requested to give appropriate answer. Kindly feel free to answer as it will be kept confidential. Your valuable co-operation is highly solicited.

Name

Address.....

Age..... Sex.....Your art form.....

Any other regular or part time engagements.....

General academic qualification.....

Mention the name of the institution you have obtained your last Degree/Diploma in Music? Kindly mention the year.

1. Would you give a brief description on the historical background of Hindustani Classical Music in Assam in general and Kamrup Metro district in particular?

.....

2. Who introduced Institutionalized Education on Hindustani Music first in Assam and in old Kamrup district ? When and where? Kindly give a brief description of the institutions.

.....

3. Would you like to narrate briefly about the organisational aspect of music education in the state?

.....

4. Are you satisfied with the quality of music education imparted by the private institutions in Assam? Yes/no. kindly give your opinion in brief.

.....

5. Do you feel that the traditional 'Guru-Shishya Parampora' should be restored in the teaching -learning in music? Kindly give opinion.

.....

6. What is your comment on the present programmes of private television channels on music?

.....

7. Kindly give your opinion on the positive and negative impact of T.V. programmes of music on the minds of the students of classical music in the state.

.....

8. Give your comment on the role of printing media on the development of classical music in the state.

.....

9. Would you like to say something about the financial aspect of the music institutions in the state?

.....

10. What measures should be taken by the Assam Government for the development classical music in the State?

.....

11. Do the music institutions of Assam deserve financial support from the government? Please comment.

.....

12. Do you agree that music should a compulsory subject in schools and colleges of Assam?

.....

13. What is your opinion on the subject of music presently running in the high schools of Assam?

.....

14. What is your opinion on the teachers of the private music institutions? Are they committed to the profession?

15. What is your opinion on the students of music? Do you feel that they are sincere and devoted to music?

.....

16. What is your opinion on the parents of the music learners?

.....

17. Anything innovative you have introduced in the field of music?

.....

18. What is your opinion on the future of classical music in Assam?

.....

19. What are the major problems or obstacles in the process of development of classical music in the state?

.....

20. Would you like to suggest some remedial measures to overcome some of the major problems of classical music in Assam?

.....

APPENDIX III

To

The Principal

Date:

.....

Subject: Application for permission to collect data for research purpose.

Sir/Madam,

I have the honour to inform you that I am undergoing Ph.D. programme in the Department of Education, Gauhati University under the guidance of Dr. Minati Choudhury. My topic of the study entitled as the “Value preference of the students of Higher Secondary Level in terms of pursuit of Indian Classical Music: A study in Kamrup (Metro) district of Assam”.

In this regard, may I would like to request your kind permission to collect data & information from H.S. 2nd year students of your reputed college and oblige.

Thanking you in anticipation.

Yours Faithfully

(Dr. Minati Choudhury)
Research Guide
Gauhati University

(Poban Chandra Gogoi)
Associate Professor
Deptt. of Education
Jagiroad College

APPENDIX IV (A)

Table 3.2.1.: Nominal roll of the performing artists (classical music)

Sl. No	Name	Age	Qualification	Serving institution	Other fields of engagement	Art form
1	Sj. Paban Bordoloi	58	Vadya Nipun in 1978	Staff Artist AIR, Ghy.	Teaching/plays in recording studio and performance	Table
2	Mrs. Sikha Dutta	65	M.A.in English, Sangeet Nipun	Rtd. Lecturer, State College of Music, Ghy. /principal Rashik-Ranjani, Rajgarh road, Ghy.	Performance/ Teaching & Demonstration.	Vocal
3	Dr. Dilip Ranjan Barthakur	73	M.Sc., in Statistics, Vadya Visharad & Ph. D. in Musicology	Founder Principal Choulkhowa Music College, Dibrugarh	Author of many books on music/ Expert of Musical Museum of Sankardeva Kalakhetra and Assam Satriya Music College under D.U.	Tabla
4	Sjt. Indreswar Sharmah	81	Vadya Visharad in 1957	Principal, Jorhat Music College Jorhat	Radio & TV Artist, Composer & Social Activist	Violin
5	Mr. Sujit Deogharia	43	M. Mus. Sangeet Visharad (Vocal) Vadya Nipun (Violin)	Lecturer, Banasthali Vidyapith, Rajasthan (Deemed University)	B'high grade Artist of Radio & TV/ Practical Examiner since 1998 under BSV, Lucknow	Vocal & Violin
6	Nandita Sarmah	58	Disciple of Pt. Gyan Prakash Ghosh and	Asstt. Director. AIR, Ghy.	'A' Grade light classical vocal	Vocal

			Padme Bhushan Girija Devi.		artist (Thumri), AIR,Ghy.	
7	Nabin Rajknowar	55	Nipun in Sitar from Bhatkhande College of Music	Lecturer, State Music College, Assam, Ghy.	‘B’Grade recognised artist of AIR, Ghy.	Sitar
8	Bhupen Nath	47	M.Mus. in Vocal from Delhi University	Teacher, Modern English School, Kahilipara.Ghy.	Performer in AIR, T.V and stage in State and National level.	Vocal
9	Dwipen Sarmah	48	M.Mus, in Violin from B.H.U. Banaras.	Teacher,Natakasal Sangeet Mahavidyalya BRPL Township Bongaigaon	Performer in AIR, T.V and stage in State and National level.	Violin
10	Tarun Kalita	47	Disiple of Padma Bhushan Buddhadev Das Gupta,and Member of Expert Committee of Hinduastani Instrumental Music under the Ministry Of Culture, Govt.of India.	Manager SBI, jagiroad Branch	Performer in AIR, T.V and stage in State and National level.	Sarood
11	Damodar Bora	59	Nipun in Vocal From Bhatkhande College of Music, Lucknow and served as Inspector of Music School, Cultural Affairs, Govt. of Assam.	Principal, Surashree Sangeet Mahavidyalaya, Ghy.	Performer in AIR, T.V and stage.	Vocal
12	Tapan Das	52	M.A. in Music	Principal, State Music College, Assam, Ghy.	Involving in teaching of	Tabla.

					Tabla and stage performer	
13	Jiten Basumatary	45	M.A. in Musicology, Delhi University. Disciple of Dr. Kamala Bose & Pt. Dipak Chatterjee	Staff Artist, Song and Drama Division, Assam.	Stage, Radio & T.V. Performer.	Vocal
14	Pragyan Baruah	44	Sangeet Visharad. Disciple of Animesh Dutta and Puspa Ranjan Dey	Nil	Performer in Stage, radio & T.V. Gold Medalist, Prauag Sangeet Samittee, Alahabad, 1986.	Vocal
15	Hem Hazarika	64	Disciple of Pt. Manilal Nag.	Nil	First 'B' High Grade AIR Artist of Assam. Stage, Radio & T.V. Performer.	Sitar

APPENDIX IV (B)

TABLES: Table: Name of the music institutions in Kamrup Metro district

Sl. No.	Name of the institutions	Address	Principal's name
1	Guwahati music college	Bamuni Maidan, Ghy	Rajen Hazowary
2	Assam Music College	Kalapahar, Ghy	Gautam Kr. Dev
3	Narayan Bharali SMV	Pandu, Ghy	J.N. Sharmah
4	Surashree SMV	Ulubari, Ghy	Damodar Bora
5	Pub Guwahati MC	Chandmari, Ghy	Smt. Urna Datta
6	Sangeet Vidyapith	Maligaon, Ghy	Govinda Ch. Nandi
7	Sur Bharati SV	Maligaon, Ghy	Shila Dey
8	Kamrup Sangeet MV	Fatasil-Ambari, Ghy	Ashim Dutta
9	Little Star MC	Kalapahar, Ghy	Nandita Misra
10	Sangeet Kanan	Panbazar, Ghy	Karunadhar Sharma
11	Kanak Kali SMV	Birubari, Ghy	Nitul Bhagawati
12	Silpi Music College	Paltan Bazar, Ghy	Aruna Mukharjee
13	Sur Archana MC	Kahilipara, Ghy	Raj Kr. Das
14	Vivekananda Sangeet MV	Adabari, Ghy	Dr. Manjulika Hazarika
15	Jitendra Nath SMV	Khanapara, Ghy	Arun Ch. Das
16	Pragjyoyi SMV	Kalapahar, Ghy	Ms. Dipika Das
17	Murchana SMV	Kahilipara, Ghy	Ms. Kabita Sarma
18	Saturang Kala Kendra	Lakhi Nagar, Ghy	Ms. Namita Das
19	Sangeet Kala Academy	Govt. Press Road	Ms. Binita Roy
20	Sur Sangam SMV	Noonmati, Ghy	Nanda Banerjee
21	Sur Sagar MC	Kalapahar, Ghy	Ms. Mithu Nath
22	Sangeet Bikash Kendra	Nilachalpahar, Ghy	Nitai Das
23	Sangeet Bikash Kendra	RGB Road, Ghy	Phatik Ch. Seal
24	Kaberi Sangitalaya	Ghoramora, Ghy	Dhanjit Deka
25	Sarupa Sangitalaya	Six Mile, Ghy	Ms. Santa Nath

Source: Bhatkhande Sangeet Vidyapith, Lucknow, Uttar Pradesh 2012

APPENDIX IV (C)

Table: Name of the Provincialized colleges in Kamrup Metro District

SL. NO	NAME OF THE COLLEGE	ADDRESS
1	Arya Vidyapith College	Guwahati-16
2	B. Borooah College	Guwhati-07
3	Dimoria College	Khetri, Kamrup
4	Dispur College	Guwhati-06
5	Guwahati College	Guwhati-21
6	Handique Girls' College	Guwhati-01
7	Kanya Mahavidyalaya	Guwahati
8	K R B Girls' College	Guwhati-09
9	L C Bharali College	Guwhati-11
10	Naraengi Anchalik College	Guwhati-26
11	Pandu College	Guwhati-12
12	Pachim Guwahati Mahavidyalaya	Guwhati-33
13	Pragjyotish College	Guwhati-09
14	R G Barooah College	Guwhati-25
15	S B Deorah College	Guwhati-07
16	Sonapur College	Sonapur, Kamrup

(Source: Assam Higher Secondary Council, Bamunimaidan. GhY. 2013-14)

DISCOGRAPHY FOR REFERENCES

I. GWAALIOR GHARAANAA: -----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Krishnarao Shankar Pandit		PMLP 3180 (LP)	H. M. V.
2	Krishnarao Shankar Pandit		STCS 04B 7444	H. M. V.
3	Krishnarao Shankar Pandit	Jaijaiwanti, Deshkar, Bhairavi	AIR(C-ARCH)H-20	AIR
4	D.V.Paluskar		STC 04B 7359	H. M. V.
5	D.V.Paluskar		EACP 1366 (LP)	H. M. V.
6	D.V.Paluskar		EALP 1263 (LP)	H. M. V.
7	D.V.Paluskar		EALP 1366 (LP)	H. M. V.
8	D.V.Paluskar	Todi, Ramkali, Bhajan	AIR-(C-ARCH) H-3	AIR
9	D.V.Paluskar	Main ki Malhar, Gaud Malhar, Bhajan	AIR-(C-ARCH) H-4	AIR
10	D.V.Paluskar	Lalat, Bidhas, Bilaskhani Todi, Asawari, Gaud Sarang, Bhajan, Bhajan, Hameer, Tilak Kamod, Kedar, Miyan Ki Malhar, Malkauns Bhajan, Bhajan, Bhajan	CDNF 150524	Saregama

11	D.V.Paluskar	Lalat, Bibhas, Bilaskhani Todi, Asawari, Goud Sarang, Hameer, Tilak Kamod, Shri, Miyan Ki- Malhar, Malkauns	STC 851325	H. M. V.
12	Narayan Rao Vyas		PMLP 3023 (LP)	Saregama
13	Narayan Rao Vyas	Lalat, Desi Todi, Piloo Thumri, Khamaj Mand, Shree, Puriya, Aasaa, Shankara, Jaijaiwanti, Rageshri, Gaud Malhar, Bhavani, Bageshri, Basant, Sagar, Bhajan, Bhairavi	CDNF 150529	Saregama
14	Vinayakrao Patwardhan & Narayan Rao Vyas		STC 04B 7183	Saregama
15	Omkarnath Thakur		33ECX 3252 (LP)	Saregama
16	Omkarnath Thakur		33ECX 3301 (LP)	Saregama
17	Omkarnath Thakur		CDNF 150157	RPG
18	Omkarnath Thakur	Shudh Kalyan	CD-BMC-83	Bihaan Music
19	Omkarnath Thakur	Bihag	CD240374	Rhythm House
20	Balasaheb Poonchwale	Devranjani, Shankara	MM025	Meera Music

21	Sunanda Patnaik	Jaijayanti, Ramkali	CDNF 142962 ADO	Saregama
22	Kumar Gandharva		STC 04B 7585/86/87/88	H. M. V.
23	Kumar Gandharva	Todi, Ahir Bhairav, Alhaiya Bilawal, Des, Shuddh Sarang	CDNF 150290	RPG
24	Kumar Gandharva	Bhairav, Shivmat Bhairav, Bhavmat Bhairav, Ahir Bhairav Beehad Bhairav, Gunakri	NR0042 DDD	Navras
25	Vasundhara Komakali	Nand, Bageshree, Chandrakauns	FMRMP3-01	Fountain
26	Malini Rajurkar		AA 146	Alurkar Audio Products
27	Malini Rajurkar	Bilaskhani Todi, Saraswati	1NR CD 053	Fountain
28	Malini Rajurkar	Yaman, Durga, Khamaj, Tilak Kamod, Bhairavi	FMRMP 3-03	Fountain
29	Malini Rajurkar	Bhimpalas, Marwa	FMRC D 046	Fountain
30	Malini Rajurkar	Gaud Malhar, Kirwani, Bhairavi	CDNF 150875	Saregama
31	Malini Rajurkar	Gaud Sarang, Brindavani- Sarang, Dhani, Charukeshi	FMR 085	Fountain
32	Malini Rajurkar	Bhoopali, Shankara	A 97022	Music Today

33	Vidyaadhar Vyaas		C 4HV 0075	Magnasound
34	Kashinath Bodas	Yaman, Komal Rishabh-Asavari	240393	Rhythm House
35	Kashinath Bodas	Malkauns, Bhairav	240394	Rhythm House
36	Veena Sahashrabuddhe	Ahir Bhairav, Shree	240355	Rhythm House
37	Veena Sahashrabuddhe		240369	Rhythm House
38	Veena Sahashrabuddhe		STCS 04B 7490	H. M. V.
39	Veena Sahashrabuddhe	Basant, Des, Shudh-Sarang	240401	Rhythm House
40	Veena Sahashrabuddhe		240402	Rhythm House
41	Veena Sahashrabuddhe		CD 240 409	Rhythm House
42	Veena Sahashrabuddhe		CDNF 150157	RPG
43	Veena Sahashrabuddhe		CD 240 370	Rhythm House
44	Veena Sahashrabuddhe		CD 240 350	Rhythm House
45	Veena Sahashrabuddhe	Sawani, Raagmala, Hamsadhwani	NR01672	Sony BMG
46	Veena Sahashrabuddhe	Bheem, Hamsadhwani, Madhukauns, Basant	CD-51004	BMG Crescendo

47	Veena Sahashrabuddhe	Yanan	CR/N-PRED/088	House of Music
48	Veena Sahashrabuddhe	Bihag, Jog-kauns	VCDD-250	Venus
49	Veena Sahashrabuddhe	Bheem, Hamsadhwani, Madhukauns, Basant	51004	BMG Crescendo
50	Veena Sahashrabuddhe	Gurjari Todi, Vibhas, Vrindavani Sarang	PLUS4 4001/4002 4003	Plus Music
51	Veena Sahashrabuddhe	Lalit, Deshkar, Shyam-Kalyan, Malkauns, Adana	240378	Rhythm House
52	Veena Sahashrabuddhe	Hemant, Hamir, Bahar, Sohni	CD 240400	Rhythm House
53	Veena Sahashrabuddhe	Megh Malhar, Miyani Malhar, Madhukauns	CD 240399	Rhythm House
54	Mukul Shivputra	Jaijaiivanti, Kedar	NCCDO 133	Ninaad
55	Madhup Mudgal	Jaijaiiwanti, Darbari Kanhada, Jog	ACC-08025	Mystica Music
56	Madhup Mudgal	Ahir Bhairav, Todi	STCS 851470	Saregama
57	Madhup Mudgal	Bhimpalas, Kalyan	240402	Rhythm House
58	Shashank Maktedar	Gaud Sarang & Multani	CDAMH 308	Alurkar Music House
59	Kalapini Komkali	Nand, Barwa, Kafi	7243 875954 22	EMI
60	Shashwati Mandal Paul	Devchandhar, Kalingada, Todi, Bhairavi	CD AMH 385	Alurkar Music House

61	Aparna Panshikar	Yamani Bilawal, Bhimpalas	STCS 851366	H. M. V.
62	Pushkar Lele	Shyamkalyan, Kedar	CDAMH-331	Alurkar Music House
63	Sawani Shende	Multani, Jog	FMRC D 009	Fountani
64	Manjusha Kulkarni Patil	Puriya, Kamod	AC-C-08031	Mystica Music
65	Manjusha Kulkarni Patil	Shuddha Sarang & Sohoni	DECD 1027	Dreams Entertainment

II. AAGRAA GHARAANA: ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Faiyyaz Khan		PMLP 3015	H.M.V.
2	Faiyyaz Khan	Ramkali, Bhankar Des, Thumri Bhairavi	CDNF 150525	Saregama
3	Latafat Hussian Khan		STCS 04B 7393	H.M.V.
4	Latafat Hussian Khan	Patdeepki	CDNF 150113 ADO	Saregama
5	Sharafat Hussian Khan		STCS 02B 6212	H.M.V.
6	Sharafat Hussian Khan	Saavani, Nat Bihaag, Sohini	SK 005	Baithak Series
7	Vilayat Hussain Khan	Patdeepak, Kafi Hori, Jhinjhoti, Paraj Kalingda	SVCCD 129	AIR
8	Vilayat Hussain Khan	Puriya, Kaunsi Kanara	SVCCD 126	AIR
9	Vilayat Hussain Khan	Bihari Kalyan, Raisa Kanada	SVCCD 128	AIR
10	S.N.Ratanjankar	Bhatiyar, Suha, Mali Gaura	MGCD060A	Musician's Guild

11	S.N.Ratanjankar	Sudh Sarang, Bhairavi Sadra	MGCD060	Musician's Guild
12	Dinkar Kaikini	Nand, Paraj, Hemant, Hemar Sohani, Patdeep	CDNF 150897	Saregama
13	K.G.Ginde	Tilang, Khamaj, Hem Kalyan	MGCD062A	Musician's Guild
14	Kumar Prasad Mukherjee	Chhayanaat, Behag, Shudh	CD-BMC-45	Bihaan Music
15	Lalith Rao	Kalyan	STCS 04B 7264	H.M.V.
16	Purnima Sen	Behaag, Desh	Cd BMN011	Bihaan Music
17	M.R.Goutam	Jaijaivanti, Savani Behag	PM-C-1002	Prime Music
18	Subhra Guha		A 92063	Music Today
19	Subhra Guha	Gaur Malhar, Basant, Mishra Desh, Bhairavi	CD-BMC-100	Bihaan Music
20	Subhra Guha	Dev giri Bilawal, Mishra Khamaj, Pilu	7243577 27020	E. M. I.

III. KIRAAANAA GHARAANAA: ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Abdul Kareem Khan		STC 2464	E. M. I.
2	Abdul Kareem Khan		33ECX 3251 (LP)	H. M. V.
3	Abdul Kareem Khan		33ECX 3253 (LP)	H. M. V.
4	Abdul Kareem Khan		33ECX 3304 (LP)	H. M. V.
5	Abdul Waheed Khan		ECLP 2541 (LP)	H. M. V.

6	Abdul Waheed Khan		PMLP 3157 (LP)	H. M. V.
7	Roshan Ara Begum		STC 02B 6248	Fountain
8	Roshan Ara Begum		CD-BMC-61	Bihaan Music
9	Ameer Khan		EALP 1253 (LP)	H. M. V.
10	Ameer Khan		EASD 1331 (LP)	H. M. V.
11	Ameer Khan		EASD 1357 (LP)	H. M. V.
12	Ameer Khan		STC 02B 6114	H. M. V.
13	Ameer Khan		STCS 02B 2453	H. M. V.
14	Ameer Khan	Ramkali, Deshkar, Jansammohini, Shahana	AIR(C-ARCH)H-57	AIR
15	Gangoobai Hangal		A 91005	Music Today
16	Gangoobai Hangal		ECLP 2855 (LP)	H. M. V.
17	Gangoobai Hangal	Todi	FMRMP3-03	Fountain
18	Gangoobai Hangal	Bageshree , Adana	FMRMP3-02	Fountain
19	Gangoobai Hangal	Bhairav, Drut Khayal, Miyan Ki Malhar, Drut Khayal	VCDD-186	Venus
20	Hirabai Barodekar		PMLP 3018 (LP)	Venus
21	Hirabai Barodekar		STC 04B 7187	Venus
22	Hirabai Barodekar		STC 04B 7502	Venus

23	Hirabai Barodekar	Marwa, Bhoop, Durga, Ghazal, Tilak Kamod, Thumri, Bhairavi, Thumri, Puriya Kalyan, Thumri, Bageshri Thumri, Thumri	CDNF 150556	Saregama
24	Bhimsen Joshi		ECSD (LP) 2858	Saregama
25	Bhimsen Joshi		EASD (LP) 1501	Saregama
26	Bhimsen Joshi		EASD (LP) 1513	Saregama
27	Bhimsen Joshi		EASD (LP) 1515	Saregama
28	Bhimsen Joshi		STC 04B 3815	Saregama
29	Bhimsen Joshi		STC 04B 7278	Saregama
30	Bhimsen Joshi		STCS 04B 7496	Saregama
31	Bhimsen Joshi		A 91004	Music Today
32	Bhimsen Joshi	Shankara, Bhairavi	CDHN0162	Bayshore Records
33	Bhimsen Joshi	Durga, Suha- Kanada	CDHN0161	Bayshore Records
34	Bhimsen Joshi	Suddha Sarang, Marwa	TDICL 061C	Times Music
35	Bhimsen Joshi	Bahar	TDICL 081C	Times Music
36	Bhimsen Joshi	Marwa, Pooriya, Pooriya- Dhanashri	CDNF 150447 ADD	Saregama
37	Bhimsen Joshi	Gujri Todi, Bhimpalas	VCDSP-181	Venus
38	Bhimsen Joshi	Maluha Kedar, Gorakh Kalyan	NR01272 DDD	Sony Music

39	Bhimsen Joshi	Megh, Nayaki Kanada, Suha - Sughrui	NR01282	Sony Music
40	Bhimsen Joshi	Patdeep, Jaunpuri, Bhairavi	CDNF 150103	H. M. V.
41	Bhimsen Joshi	Shudh Maaru, Saavani, Basant	ASA-MCD-G006	Asa Music
42	Bhimsen Joshi	Gaud Sarang & Brindabani Sarang	STCS 04B 7363	H. M. V.
43	Prabha Atre		STCS 04B 1330	H. M. V.
44	Prabha Atre		TCCD 5117	T Series
45	Prabha Atre	Bihag, Mishra Khamaj, Mishra Bhairavi	2002	Private
46	Prabha Atre	Bhairav, Yaman	TCCD-5117	Tips
47	Prabha Atre	Desi, Madhuvanti	VCDD 435	Venus
48	Prabha Atre	Madhukauns, Tarana/Drut, Thumri	NACCD 1002	NA Classical
49	Prabha Atre	Miyan Ki Todi, Jogkauns, Kafi, Tilang, Mishra Gara, Bhairavi	TDICL 154P	Times Music
50	Prabha Atre	Maalkauns, Maalkauns, Maanj Khamaaj	TDICL 122C	Times Music
51	Prabha Atre	Chandrakauns, Chandrakauns, Mishra Shivranjani	TDICL 123C	Times Music

52	Prabha Atre	Puriya Kalyan	NCCD 0032	Ninaad
53	Prabha Atre	Baageshree, Drut, Mishra Khamaaj	CD-51239	NA Classical
54	Prabha Atre	Shankara, Basant	NCCD 0033	Ninaad
55	Prabha Atre	Desi, Madhuvanti	C-60 VCBG-038	Venus
56	Shrikaant Bakre		STCS 04B 6207	H. M. V.
57	Kankana Banerjee	Malkauns, Desh Malhar, Gaud Sarang, Hansdhwani, Bihag, Miya Malhar, Chandrakauns, Adana	CDNF 150851 ADD	Saregama
58	Kankana Banerjee	Ditto	STCS 04B 7460	H. M. V.
59	Arun Bhaduri		05 - 018	Concord Records
60	Ganapati Bhat		240 356	Rhythm House
61	Amir Khan	Marwa, Lalit, Suddh Kalyan, Malkauns, Chandrakauns	TDICL 169 C	Times Music
62	Amir Khan	Abhogi Kanada, Sahana Kanada, Suha Kanada, Ahir Bhairav	7243 86490520	E. M. I.
63	Amir Khan	Komal Rishabh Asavari, Bhatiyar	AIR(C-ARCH)H-21	AIR

64	Kaivalya Kumaar	Abhogi Kanada, Adana, Stage Song, Chhayanaat, Suha	FMRMP3-02	Fountain
65	A. Kanan	Shudhkalyan, Jog, Thumri	CD-BMC-40	Bihaan Music
66	A. Kanan	Milan Malhar, Maluha Kedaar, Jog Kodh	CD	Bihaan Music
67	Firoz Dastur	Darbari, Thumri Kafi, Thumri Kiwani	FMRMP3- 01	Fountain
68	Malavika Kanan		STCS 04B 7478	H. M. V.
69	Malavika Kanan		ATM 020	Attune
70	Malavika Kanan		CDNF 150856	Saregama
71	Malavika Kanan	Gopala Meri	CD-BMC-39	Bihaan Music
72	Rasiklal Andharia	Gorakh Kalyan	CDNF 150113 ADO	Saregama
73	Ajoy Pohankar	Bhatiyar, Basant Mukari, Thumri	FMRMP3-01	Fountain
74	Ajoy Pohankar	Bilaskhani Todi, Bageshree, Jaijaivanti	SVCCD 09	T Series
75	Ajoy Pohankar	Bageshree	SVCCD 063	T Series
76	Shrikant Deshpande	Miya ki Todi, Puriya - Dhana Shree	CDST-297	Sumeet
77	Milind Chittal	Marwa, Kalavati	AC-C-09024	Mystica Music
78	Arshad Ali Khan	Marwa, Bhoopal Todi, Darbari	CDNF 150703	Saregama

79	Kumar Mardur	Bairagi, Shudh Saarang, Shree	ACC-08015	Mystica Music
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IV. ALLAADIYAA (JAIPUR ATRAULI) GHARAANAA:----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Kesarbai Kerkar		STC 04B 7162	H. M. V.
2	Kesarbai Kerkar	Multani	STC 851504	Saregama
3	Kesarbai Kerkar	Jaijaivanti	SK. 016	Sangeet Kendra
4	Kesarbai Kerkar	Malkauns, Bhairavi	SK. 017	Sangeet Kendra
5	Kesarbai Kerkar	Vibhas, Todi, Sughrui, Multani, Mand, Puriya Dhanashri, Shankara, Jaijaiwanti, Tilak Kamod	STC 851104	H. M. V.
6	Mogubai Kurdikar		STC 02B 7345	H. M. V.
7	Mogubai Kurdikar	Allahaiya Bilawal	STC 851504	Saregama
8	Nivruttibua Sarnaik		PMLP 3144 (LP)	H. M. V.
9	Mallikarjun Mansur		ESCD 2384 (LP)	H. M. V.
10	Mallikarjun Mansur		STCS 04B 7165	H. M. V.
11	Mallikarjun Mansur	Shukla Bilawal, Raisa Kanhra, Adambari Kedar	A 91002	Music Today
12	Mallikarjun Mansur		A 90010	Music Today

13	Mallikarjun Mansur		A 92020/21	Music Today
14	Mallikarjun Mansur		CDNF 150872	Saregama
15	Mallikarjun Mansur		M 100 / 07 A	Doordarshan Archives
16	Mallikarjun Mansur		CD A-91002	Music Today
17	Mallikarjun Mansur	Alhaiya Bilawal, Jaunpuri, Todi, Sarang, Mishra Mand, Bhimpalas, Puriya, Durga, Chayanat, Gaudmalhar, Des, Adana, Karnataki Kafi, Jangla- Addha, Kafi Bhajan, Malkauns, Bhairavai	CDNF 150541	Saregama
18	Mallikarjun Mansur	Sawani, Shivmat Bhairav	CDHN0173	Bayshore
19	Mallikarjun Mansur	Yamani Bilawal, Lalit Gauri, Jaijaiwanti, Nayaki Kanada, Kafi Kanada, Bihari, Sughrui, Paraj	STC 850603	H. M. V.
20	Mallikarjun Mansur	Shivmat Bhairav, Sawani, Khat	TCICL 028C	Times Music
21	Kishori Amonkar		ECLP 2326 (LP)	H. M. V.

22	Kishori Amonkar		STCS 04B 7502	H. M. V.
23	Kishori Amonkar		A 91006	Music Today
24	Kishori Amonkar	Bhoop, Bageshri	CD	
25	Kishori Amonkar	Gaud Malhar, Sampoorna Malakauns	CD	
26	Kishori Amonkar	Rageshree, Rageshree	TCCD-5108	TCCD-5108
27	Kishori Amonkar	Alhaiya Bilawal, Basant Bahar, Vibhas, Gaud Malhar	CD-A 02038/39	Music Today
28	Kishori Amonkar	Alhaiya Bilawal, Jeevanpuri, Bhairavi	N2R01512	Sony Music
29	Kishori Amonkar	Gunkali, Madhyamad Sarang	88697 559792	Sony Nad
30	Kishori Amonkar	Bhimpalasi	NR 01912	Sony Nad
31	Kishori Amonkar	Bhoop, Bhoop, Bhinna Shadja	CDNF 150021	E. M. I.
32	Kishori Amonkar	Deskari, Gaud Sarang	VCDSP-409	Venus
33	Kishori Amonkar	Miyan Malhar, Miyan Malhar	VCDE-410	Venus
34	Kishori Amonkar	Meera Malhar, Anand Malhar	CDNF 150121 AAD	Saregama
35	Kishori Amonkar	Yaman, Meera Bhajan, Meera Bhajan	CD-A 03133	Music Today

36	Kishori Amonkar	Todi, Lalit Pancham	NR01334	Sony Nad
37	Dhondutai Kulkarni	Kabiree Bhairav, Meera Malhar, Des, Suha	SVCCD 07	T Series
38	Vijaya Jadhav		C4HV0077	Magnasound
39	Ashwini Bhide	Nand, Bageshree	240373	Rhythm House
40	Ashwini Bhide		240354	Rhythm House
41	Ashwini Bhide	Bhimpalasi, Shuddh Kalyan	A 92060	Music Today
42	Ashwini Bhide		STC 4B 7507 / 08	H. M. V.
43	Ashwini Bhide	Ahir Bhairav, Jaunpuri, Kabir Bhajan	NR0096 2	Sony Nad
44	Ashwini Bhide	Lalit, Bibhas	CD 240 405	Rhythm House Classic
45	Ashwini Bhide	Bageshri, Kedar Jog	724357811620	E. M. I.
46	Ashwini Bhide	Bihag, Bhinna Shadaj	FMRCDD 013	Fountain
47	Ashwini Bhide	Madhuwanti, Jog, Jhinjhoti, Nayaki Kanada	FMRCDD 014	Fountain
48	Ashwini Bhide	Bilaskhani Todi, Nataabhairav, Gujri Todi	CDAM 132	Alurkar Music House
49	Ashwini Bhide	Kafi Kanada, Aarabi, Bhajan	CDAMH 332	Alurkar Music House
50	Ashwini Bhide	Abhogi Kanada, Prateeksha, Mishra Mand, Gara	CD	Anaahat Naad

51	Ashwini Bhide	Jaijaivanti, Bhajan	NCCD 0030	Ninaad
52	Ashwini Bhide	Multani	TCICL 026C	Times Music
53	Shruti Sadolikar		A 90015	Music Today
54	Shruti Sadolikar		A 92026 / 27	Music Today
55	Shruti Sadolikar	Bilaskhani Todi, Tilak-Kamod, Dhani	CDNP 150901	Saregama
56	Shruti Sadolikar	Multani, Dhani, Mishra-Maand, Mishra Pilu, Mishra Pahadi	7243592538 2 4	Virgin
57	Mohd. Sayeed Khan & Mohd. Rashid Khan		STCS 04B 7496	H. M. V.
58	Manjiri Asanare	Bibhas, Suddha Sarang, Multani	FMRMP3-03	Fountain
59	Manjiri Asanare	Lalit Gauri, Tilak Kamod, Adana	FMRCDD 008	Fountain
60	Manjiri Asanare	Sudh Kalyan, Basanti Kedar, Tappa	CD	Musicians' Guild
61	Raghunandan Panshikar	Sargam, Lakshangeet, Khayal, Drut, Shankara, Tarana, Bhajan, Natyasangeet	TDICL 101C	Times Music
62	Raghunandan Panshikar	Bhoop & Sampoorna	CDAMH 265	Alurkar Music House

63	Raghunandan Panshikar	Malakauns	CDAMH334	Alurkar Music House
64	Raghunandan Panshikar	Bilaskhani Todi, Shuddha- Sarang		
65	Raghunandan Panshikar	Bhoop Nat, Niranjani Todi	STCS 850606	H. M. V.
66	Kausalya Manjeshwar	Marwa, Lalita Gauri, Jait Kalyan, Bhoop Nat, Bageshri Bahar, Jaijaiwanti, Sampurna Malkauns	06HC012ACD	Underscor Records
67	Majiri Karve	Komal Rishabh Asawari, Shudh Sarang & Khat	CDAMH 221	Alurkar Music House
68	Majiri Karve	Jaitashri, Kafi Kanada	AMH 144	Alurkar Music House
69	Majiri Karve	Madhuwanti, Shree, Marwa, Yaman, Tilak Kamod, Gaud-Malhar, Bageshri, Suha Kanada	AMH 224	Alurkar Music House
70	Laxmibai Jadhav	Deshkar, Pilu, Kafi, Tilang	STC 851504	Saregama

71	Padmavati Shaligram	Todi, Poorvi, Tilak Kamod, Kamod, Mishra Pilu	STC 851504	Saregama
72	Saniya Patankar	Shree, Megh, Yaman, Rajasthani Mand	CD AMH 353	Alurkar Music House
73	Saniya Kulkarni Patankar	Nand, Basant	mg cd 028	Musician's Guild

V. PATIAALAA GHARAANAA: ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Bade Ghulaam Ali Khan		STC 04B 7387	H. M. V.
2	Bade Ghulaam Ali Khan		STC 6115	E. M. I.
3	Bade Ghulaam Ali Khan		STC 04B 7368	H. M. V.
4	Bade Ghulaam Ali Khan		ECLP 41562 (LP)	H. M. V.
5	Bade Ghulaam Ali Khan		MOAE 5004 (LP)	H. M. V.
6	Bade Ghulaam Ali Khan		EALP 1258 (LP)	H. M. V.
7	Bade Ghulaam Ali Khan		M 125	Gathani
8	Bade Ghulaam Ali Khan	Todi, Piloo, Bhairave	TDICL 148C	Times Music
9	Nazaakat & Salaamat Ali Khan		STC 02B 6239	H. M. V.
10	Nazaakat & Salaamat Ali Khan	Gunkeli	CD-BMN-114	Bihaan Music
11	Ajoy Chakraborty		EASD 1457 (LP)	H. M. V.
12	Ajoy Chakraborty		STCS 02B 6235	H. M. V.
13	Ajoy Chakraborty		STCS 04B 7368	H. M. V.

14	Ajoy Chakraborty	Gujri Todi, Gujri Todi	CDC 3001	Gathani
15	Ajoy Chakraborty	Yaman Kalyan, Bhupali	7243 57699525	E. M. I.
16	Ajoy Chakraborty	Abhogi, Hamsadhwani	CD-A 01059	Music Today
17	Ajoy Chakraborty	Bairagi, Bairagi, Bairagi	S-300-02-2	Sagarika
18	Ajoy Chakraborty	Khamaj	50999 64861920	E. M. I.
19	Ajoy Chakraborty	Kalyan	TDICL 175C	Times Music
20	Ajoy Chakraborty	Jaijaiwanti	A 03127	Music Today
21	Ajoy Chakraborty	Gunkali	NR 0135 4	Sony Nad
22	Ajoy Chakraborty	Multani, Deshkar	A94017	Music Today
23	Ajoy Chakraborty	Rageshree, Hamir	A94018	Music Today
24	Meera Banerjee	Saraswati, Bhupali, Hameer	BMC-22	Bihaan Music
25	Shantanu Bhattacharyya	Ramkali, Lalit, Puriyadhanasri, Miyan- Ki Malhar, Kaunsi Kanhara	CD-BMC-37	Bihaan Music
26	Prasun Banerjee	Devigiri Bilawal, Kafi Kanhara, Gour Malhar, Puriya Dhanasri, Behaag	CD-BMC-2	Bihaan Music
27	Prasun Banerjee	Milan Ki Malhar, Mishra- Kausiddhwani	CD-BMC-63	Bihaan Music

28	Suranjana Bose	Todi	CD-BMC-29	Bihaan Music
29	Kaushiki Chakraborty	Shuddh Kalyan	CD-A 03131	Music Today
30	Kaushiki Chakraborty	Kedar	CD-A02115	Music Today
31	Kaushiki Chakraborty	Shyam Kalyan, Kalyani	AMCD-054	Aahir Music
32	Kaushiki Chakraborty	Multani	NACCD 1105	N A Classical
33	Anjana Nath	Behaag	CD-BMC-010	Bihaan Music

VI. RAAMPUR (SAHASWAN) GHARAANA: ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Nissar Hussain Khan		STCS 04B 7166	H. M. V.
2	Gulam Mustafa Khan		STCS 04B 7361	H. M. V.
3	Gulam Mustafa Khan	Bhimpalasi, Basant, Hamsaddhwani	SVCCD 016	T Series
4	Gulam Mustafa Khan	Hamsaddhwani	SVCCD 063	T Series
5	Raashid Khan		A 92061	Music Today
6	Raashid Khan		MDX 6541	C. B. S.
7	Raashid Khan	Malkauns, Saraswati, Hameer	CDNF 150106	R. P. G.
8	Raashid Khan	Jog, Nat Bhairav, Kriwani	CDC 3002	Gathani
9	Raashid Khan	Bhatiyar, Alhaiya Bilawal, Gaud Sarang	NR01632	Sony Nad
10	Raashid Khan	Shyam Kalyan	S-300-01-2	Sagarika
11	Raashid Khan	Behaag	S-300-08-2	Sagarika
12	Raashid Khan	Jog & Sohni	VCDSP-187	Venus

13	Raashid Khan	Bhimpalasi, Sohini Bahar, Bhajan	NACCD 1102	NA Classical
14	Raashid Khan	Miyan Ki Todi, Miyan Ki- Todi, Bhatiyar Tarana	FMRCDD 33	Fountain
15	Raashid Khan	Gorakh Kalyan	TDICL 070C	Times Music

VII. BANAARAS GHARAANA: ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Girija Devi		STC 04B 7507 / 08	H. M.V.
2	Girija Devi	Behag	TDICL 008C	Times Music
3	Girija Devi	Gandhari Bahar	VCDD-314	Venus
4	Girija Devi	Dev Gandhar	SVCCD 086	T Series
5	Girija Devi	Desi Todi, Yaman, Abhogi Kanada, Bhairavi	CDNF 151117-119	Saregama
6	Raajan & Saajan Mishra		A 90015	Music Today
7	Raajan & Saajan Mishra		A 90010	Music Today
8	Raajan & Saajan Mishra		A 90008	Music Today
9	Raajan & Saajan Mishra		4CX 11015	C. B. S.
10	Raajan & Saajan Mishra	Hansadhwani, Jhinjhoti, Sugharai, Suha	TDICL 250C	Times Music
11	Raajan & Saajan Mishra	Chhayanaat, Adana Bahar	7243 812255 2 3	Virgin
12	Raajan & Saajan Mishra	Darbari Kanhara	SVCCD 063	T Series

13	Chhannulal Mishra	Kajri, Jhula, Holi, Badhaiya, Sohar	NCCD 0024	Ninaad
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VIII. MEWAATI GHARAANA: ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Jasraaj		A 90014	Music Today
2	Jasraaj		A 91007	Music Today
3	Jasraaj		AA 137	Alurkar Audio Products
4	Jasraaj		STCS 04B 3920	H. M. V.
5	Jasraaj		STCS 04B 7349	H. M. V.
6	Jasraaj	Lalit, Bhairav, Bhairav Bahar	VACD-2234	Navras
7	Jasraaj	Megh, Gaud Malhar, Charju Ki Malhar	S-300-14-2	Sagarika
8	Jasraaj	Malkauns, Miyan Malhar	GP/05/02A	Doordarshan Archives
9	Jasraaj	Shuddha Nat, Nat Narayan, Kanara, Adana	CDNF 150427	Saregama
10	Sanjeev Abhyankar	Nat Bhairav, Bhajan, Poorvi, Bhajan	CDNF 150650 ADD	Saregama

IX. TAALMUNDI / TAALVANDI GHARAANA: ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Jagdish Prasad		STCS 04B 7501	H. M. V.
2	Jagdish Prasad	Marwa, Kedar, Durga	CH0120-121CD	Cozmik Harmony

X. ECLECTIC (MIXED) STYLES: ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Arati Ankalikar		5227 736/ 737	Music India
2	Arati Ankalikar		STCS 04B 7593	H. M. V.
3	Arati Ankalikar		240376	Rhythm House
4	Arati Ankalikar	Ahir Bhairav, Mand	50999 966290 2 4	E. M. I.
5	Arati Ankalikar	Madhuwanti, Shankara, Kafi Tappa	TDICL 090C	Times Music
6	Arati Ankalikar	Nand, Jansammohini, Kalavati, Bhairavi	7243 866857 2 8	E. M. I.
7	Arati Ankalikar	Salag Warali, Bilaskhani Todi, Deskari	FMRCDD 005	Fountain
8	Arati Ankalikar	Malhar, Thumri	PACCD 018	Prathamesh Alap Combine
9	Basavraj Rajguru		04B 7772 - 75	H. M. V.

10	Basavraj Rajguru	Bhairav Bahar, Desi, Sarang, Des, Sham Kalyan, Kedar, Maru Bihag, Kafi, Shankara, Hans Kalyan, Megh, Malkauns, Purva Kalyan, Kausi Kanada	CDNF 150583	Saregama
11	Gajanan Rao Joshi		CD	
12	Vasantryao Deshpande		STC 04B 7453	Saregama
13	Vasantryao Deshpande	Marwa, Madhukauns	STCS 851398	Saregama
14	Manik Verma		ECLP 2313 (LP)	H. M. V.
15	Manik Verma	Khayal-Pooriya	FMRMP3-03	Fountain
16	C.R.Vyas		STCS 04B 7549 / 50	Fountain
17	C.R.Vyas	Gujri Todi, Shuddha Sarang, Chhayana	SVCCD 020	T Series
18	C.R.Vyas	Bhairav Bahar, Malav	MCD No. 509	Venus
19	Fateh Ali Khan	Bhoop Kalyan, Ghandari- Todi, Zila Brindabani Sarang, Kamod,Sorh	TDIFU012V	Times Music
20	Jitendra Abhisheki		STCS 04B 7262	T Series
21	Jitendra Abhisheki	Sudha Kalyan, Manoranjani, Thumari, Bhajan	NICV 076	Neelam

22	Jitendra Abhisheki	Bhupal Todi, Din Ki- Puriya, Zeelae, Amrit Varshini	SICCD 044	T Series
23	Jitendra Abhisheki	Amritvarshini	SVCCD 063	T Series
24	Jitendra Abhisheki	Suha	CDNF 150113 ADO	Saregama
25	Parween Sultana		STCS 04B 3807	Neelam
26	Parween Sultana		4227 - 933	Music Today
27	Parween Sultana	Mangal Bhairav	CDNF 150113 ADO	Saregama
28	Parween Sultana	Megh, Manavi	STCS 850734	H. M. V.
29	Ulhas Kashalkar		VCBG 005	Venus
30	Ulhas Kashalkar		240359	Rhythm House
31	Ulhas Kashalkar	Bihagda, Sohini, Kafi	A01010	Music Today
32	Ulhas Kashalkar		CDNF 150951	Saregama
33	Ulhas Kashalkar		NR01072	Navras
34	Ulhas Kashalkar		7243 57811729	E. M. I.
35	Ulhas Kashalkar		IP – 6045	Hindusthan Record
36	Ulhas Kashalkar		CDNF 150894	Saregama
37	Ulhas Kashalkar	Malati Basant, Shuddha Nat	TDICL 218C	Times Music
38	Ulhas Kashalkar	Sampoorna Malkauns, Sohini	CD-BMC-176	Bihaan Music
39	Ulhas Kashalkar	Bhairav Bahar, Nat- Bihag	A01016	Music Today
40	Prabhakar Karekar		STCS 04B 7450	H. M. V.
41	Prabhakar Karekar		AA 136	Alurkar Audio Products

42	Prabhakar Karekar	Desi, Bilaskhani Todi	FMRMP3-01	Fountain
43	Prabhakar Karekar	Ahir Lalat, Hindol Bahar	FMRC D 034	Fountain
44	Padma Talwalkar		A 90003	Music Today
45	Padma Talwalkar		A 90014	Music Today
46	Padma Talwalkar	Shree, Kedar		240375 Rhythm House
47	Padma Talwalkar			240353 Rhythm House
48	Padma Talwalkar	Alhaiya Bilawal, Bhoop, Sohni		240342 Rhythm House
49	Padma Talwalkar	Bihag, Durga	STCS 850605	H. M. V.
50	Padma Talwalkar	Shree	DECD 1005	Dreams
51	Padma Talwalkar	Nand	FMRMP3-01	Fountain
52	Padma Talwalkar	Miyani-Malhar, Nand, Des	C4HV0234	Magnasound
53	Padma Talwalkar	Nand, Nand	AMH 142	Alurkar Music House
54	Padma Talwalkar	Shuddh Kalyan, Hamir, Bhairavi	A92035	Music Today
55	Padma Talwalkar	Sawani, Basant	XPT 00001	Swarashree CBS
56	Padma Talwalkar	Lalita Gauri, Durga	ACC-09022	Mystica Music
57	Vikas Kashalkar	Sawani, Rayasa- Kanada	AMH 228	Alurkar Music House
58	Vikas Kashalkar	Darbari	CD	Gajanan Production
59	Tarapada Chakraborty	Bhimpalasi	RCD – 944	Raga
60	Basavi Mukherji	Kedar,Nayaki Kanhada	PMR 048	P & M Records

61	Basavi Mukherji	Bhatiyar, Multani, Durga	MM 029	Meera Music
62	Basavi Mukherji	Sampoorna Malkauns, Madhuwanti	MGCD 084	Musician's Guild
63	Basavi Mukherji	Lalit, Sindhura, Gunkali, Bhatiar, Todi, Bhairavi, Kalavati, Hansadhwani, Durga, Tilak Kamod, Darbari, Malkauns	FMBCD – 161	Fountain
64	Basavi Mukherji	Jaunpuri	FMRMP3-03	Fountain
65	Basavi Mukherji	Bhatiar, Bageshri	STCS 866227	Hindusthan Records
66	Basavi Mukherji	Jaunpuri	FMR 082	Fountain
67	Chhota Gandharva	Basanti Kedar, Thumri	FMRMP3-02	Fountain
68	Shaunak Abhisheki	Suddha-kalyan & Thumri	FMRMP3-02	Fountain
69	Shaunak Abhisheki	Kaushi Kanada, Hameer, Hindol Bahar, Sohoni- Pancham	TDICL 100C	Time Music
70	Shaunak Abhisheki	Raageshri, Adana, Raagamala	TDICL 040C	Time Music
71	Jayshree Patanekar	Bahaduri Todi, Deshkar	TDICL 040C	Time Music
72	Jayshree Patanekar	Sampoorna Malakauns & Darbari Kanada	CDAMH 290	Alukar Music House

73	Jayshree Patanekar	Chhayant, Nayaki Kanada, Shehnai Dhum	AMH 114		Alukar Music House
74	Manas Chakraborty		STCS 02B	6264	H. M. V.
75	Manas Chakraborty	Mian Ki Sarang, Gaud Malhar	RCD-943		Raga
76	Devki Pandit	Gujri Todi, Deskar- Mand	PACCD 018		Prathames Alap Combine
77	Devki Pandit	Nand, Bageshri	NCCD 0069		Ninaad
78	Tushar Dutta	Ramkeli, Bhimpalashri, Jog	UDCD 1024		UD Series
79	Lakshmi Shankar	Gunkali, Madhmad Sarang, Jansammohini, Madhukauns, Kirwani	CDNF 150855 ADD		Saregama
80	Sharad Sutaone	Kalingada, Jana- Sammohini, KEdar, Bilawal, Bageshree, Deshkar	FMRCDD-089		Fountain
81	Sipra Bose	Lalita, Abhogi	STHVS 843514		H. M. V.
82	Chinmoy Lahiri	Basant Mukhari, Ahiri- Malhar	CD-BMC-41		Bihaan Music
83	Gauri Pathare	Lalit, Alaihya Bilawal, Patdeep	DECD 1004		Dreams Entertainment
84	Gauri Pathare	Multani & Des	DECD 1028		Dreams Entertainment

XI. BHINDIBAZAAR GHARAANA: ----

Artiste	Ragaas	Disc/Cassette No.	Record Company
1 T.D.Janorikar	Desi, Motki Todi, Jheelaf, Sawani, Durga, Jhinjhoti	MGCD006	Musician's Guild

XII. THHUMRI: ----

Artiste	Ragaas	Disc/Cassette No.	Record Company
1 Kesarbai Kerkar	Chaiti, Hori Khamaj, Bhairavi	STC 851104	H. M. V.
2 Siddheshwari Devi		SVCC 02	T Series
3 Siddheshwari Devi	Mishra Paraj, Dadra, Bhairavi, Mishra Tilak Kamod, Tappa	AIR-(C-ARCH) HM-09	AIR
4 Siddheshwari Devi		SK 001	Sangeet Kendra
5 Bade Ghulam Ali Khan		M 125	Gathani
6 Bade Ghulam Ali Khan	Mishra Khamaj, Mishra- Peelu, Dadra, Mishra Bhairavi	AIR(C-ARCH)H-37	AIR
7 Barkat Ali Khan		EALP 1510 (LP)	H. M. V.
8 Rasoolan Bai		PMLP 3016 (LP)	H. M. V.
9 Begum Akhtar		ECSD 2374 (LP)	H. M. V.
10 Begum Akhtar		507988 2	Sony Music

11	Begum Akhtar	Mishra Gara, Mishra Tilang, Mishra Pilu, Mishra Pahari, Mishra Madhukauns	AIR(C-ARCH)H-30	AIR
12	Begum Akhtar	Mishra Tilang, Mishra Khamaj, Mishra Kafi, Mishra Bhairavi, Mishra Kirwani	AIR(C-ARCH)H-31	AIR
13	Fateh Ali Khan	Bihari	TDIFU012V	Times Music
14	Girija Devi		C 4H V 0063	Magnasound
15	Girija Devi		VCDD-314	Venus
16	Girija Devi		TDICL 008C	Times Music
17	Girija Devi	Chaiti,Mishra Behag, Mishra Behag, Mishra- Khamaj, Mishra Pilu	TDICL 008C	Times Music
18	Girija Devi	Mishra Khamaj, Mishra Piloo, Piloo Hori, Hindola, Tappa	VCDD-314	Venus
19	Girija Devi	Bhairavi, Kajari, Kajari	SVCCD 086	T Series
20	Girija Devi	Khamaj, Mishra Tilak Kamod, Mishra Tilang, Hori, Chaiti, Kafi-Tappa, Dadra Kaushikdhvani	CDNF 15117-119	Saregama
21	Bhimsen Joshi		TDICL 068C	Times Music

22	Shobha Gurtu	Mishra Pahadi, Dadra, Chaiti, Manjh khamaj, Dadra, Mishra Bhairavi	SVCCD 051	T Series
23	Shobha Gurtu	Thumri Dadra, Jhoola, Hori, Mishra-Bhairavi	CDVNF 2200	T Series
24	Shobha Gurtu	Gavati, Dadra, Kajari, Pahadi Dadra, Meera Bhajan, Bhairavi Dadra	MCD No. 511	Venus
25	Prabha Atre		TDICL 154P	Times Music
26	Balasaheb Poonchwale	Kalingda, Bhairavi	MM 025	Meera Music
27	Thumrian (Various artistes)		STCS 04B 7150	H. M. V.
28	Yaadgar Thrmrian (Various artistes)		STC 04B 7334	H. M. V.
29	Sur Singaar (Various artistes)		SHNC 01 / 131 / 132	T Series
30	Lakshmi Shankar & Nirmala Devi		ECLP 2350 (LP)	E. M. I.
31	Padmavati Shaligram	Bhairavi	STC 851504	Saregama
32	Tarapada Chakraborty	Bhairavi	RCD-944	Raga
33	Manik Verma	Thumri-Piloo	FMRMP3-03	Fountain Music
34	Meera Banerjee	Bhairavi	BMC-22	Bihaan Music
35	Prasun Banerjee	Khamaj Bhairavi	CD-BMC-2	Bihaan Music

36	Prasun Banerjee	Pilu, Khamaj	CD-BMC-63	Bihaan Music
37	Jagadish Prasad	Bhairabi, Khamaj	CH0120-121CD	Cozmik Harmony
38	Kumar Prasad Mukherjee	Bhairabi Dadra	CD-BMC-45	Bihaan Music
39	M.R.Gautam	Mishra Dhanashree, Khamaj	PM-C-1002	Prime Music
40	Vasantryao Deshpande	Mishra Khamaj	STCS 851398	H. M. V.
41	Parween Sultana	Thumri	STCS 850734	H. M. V.
42	Savita Devi		XSD 00001	C. B. S.
43	Ghulam Mustafa Khan	Mishra Tilak Kamod	SVCCD 016	T Series
44	Malini Rajurkar	Tappa Kafi	A 97022	Music Today
45	Afroz Bano		TDICL 199C	Times Music
46	Kankana Banerjee	Dadra	CDNF 150851 ADD	Saregama
47	Chhannulal Mishra	Thumri	NCCD 0024	Ninaad
48	Mukul Shivputra		NCCD 0072	Ninaad
49	Sarla Bhide	Bhairagi, Mishra Mand, Kalingada, Shivaranjani, Purabi Bandish, Bhairavi	C4HV0076	Magnasound
50	Sipra Bose		CDNF 150252	RPG
51	Sipra Bose	Kajri, Jhula, Baramasa, Ghazal	RCD 2116	Rhyme Records
52	Ajoy Chakraborty		STC 02B 6253	H. M. V.
53	Ajoy Chakraborty	Raaga Pahari	S-300-02-2	Sagarika
54	Ajoy Chakraborty	Misra Tilang	TDICL 175C	Times Music
55	Ajoy Chakraborty	Manjh Khammaj	A94018	Music Today
56	Ajoy Chakraborty	Bhairavi ,Dadra	A 03127	Music Today

57	Padma Talwalkar	Khamaj	STCS 850605	H. M. V.
58	Padma Talwalkar	Thumri Kaphi	DECD 1005	Dream
59	Padma Talwalkar	Dadra	ACC-09022	Mystica Music
60	Manas Chakraborty	Mishra Tilak Kamod	RCD-943	Raga Music
61	Ajay Pohankar	Mishra Pahadi, Sindh Bhairavi	SVCCD 09	T Series
62	Purnima Chaudhuri	Vilambit Dadra, Chaity, Dadra, Kajri, Hori Thumri, Purvi, Thumri	19413499103	Bihaan Music
63	Satyasheel Deshpande	Thumri Katha	NCCD0117	Ninaad
64	Rashid Khan	Desh, Sohni, Mishra Raag	S-300-08-2	Sagarika
65	Dhanashree Pandit- Rai		TDICL 182 C	Times Music
66	Basavi Mukerji	Kajari Pilu	STCS 866227	Hindusthan Records
67	Basavi Mukerji	Bhairavi	FMR 082	Fountain Music
68	Basavi Mukerji	Dadra Misra Pahadi	PMR 048	P & M Records
69	Basavi Mukerji	Thumri Sindhura	MM 029	Meera Music
70	Basavi Mukerji	Bhairavi-thurmi	FMRMP3-03	Fountain Music
71	Soma Ghosh	Hori	TDICL 133C	Times Music
72	Raghunandan Panshikar	Mishra Pahadi	STCS 850606	H. M. V.
73	Suranjana Bose	Khamaj, Mishra- Koushik dhwani, Mishra Bhimpalashi	CD-BMC-29	Bihaan Music
74	Kalpana Zolarkar	Khamaj, Kafi, Mand, Tilang, Pilu, Jhula	CD C- 06014	Mystica Music

75	Kalpana Zolarkar	Thumri Kafi, Thumri, Khamaj, Dadra Khamaj, Rasiya	ACC 07006	Mystica Music
76	Mitali Sengupta	Dadra, Majh- Khamaj, Holi, Kajri, Thumri, Dadra	Audio CD	Bihaan Music
77	Jayasree Das	Desh, Pilu, Manj Khamaj	Cd-BMC00504	Bihaan Music
78	Shantanu Bhattacharyya	Pilu	CD-BMC-37	Bihaan Music
79	Kaushiki Chakrabarty	Pilu	CD-A 03131	Music Today
80	Kaushiki Chakrabarty	Khammaj	CD-A02115	Music Today
81	Kaushiki Chakrabarty	Tilang	AMCD-054	Aahir Music
82	Anjana Nath	Khamaj, Piloo	CD-BMC-010	Bihaan Music
83	Manjusha Kulkarni Patil	Mishra Khamaj	AC-C-08031	Mystica Music

XIII. DHRUPAD: ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Nasir Aminuddin Dagar		EASD 1420 (LP)	H. M. V.
2	Umakant Gundecha & Ramakant Gundecha	Gaoti, Shivranjani	TDICL 250C	Times Music

XIV. INSTRUMENTAL (ALL GHARAANAAS): ----

	Artiste	Ragaas	Disc/Cassette No.	Record Company
1	Allauddin Khan (Sarod)		M 125	Gathani
2	Enayat Khan (Sitar)		M 125	Gathani

3	Ali Akbar Khan (Sarod)		EALP 1319 (LP)	E. M. I.
4		Ahir Bhairav, Malayalam, Khamaj, Chhayanat	CDNF 150010 ADO	RPG
5	Mushtak Ali Khan (Sitar)		PMLP 3046 (LP)	H. M. V.
6	Zia Moinuddin Dagar (Rudra Veena or Been)		PMLP 3039 (LP)	H. M. V.
7	Bismillah Khan (Shehnai)		A 91001	Music Today
8	Bismillah Khan (Shehnai)		STC 04B 7507 / 08	H. M. V.
9	Bismillah Khan (Shehnai)		STCS 04B 7501	H. M. V.
10	Vilayat Khan (Sitar)		STC 04B 7507 / 08	H. M. V.
11	Vilayat Khan (Sitar)		M 125	Gathani
12	Ravi Shankar (Sitar)		A 91003	Music Today
13	Ravi Shankar (Sitar)	Parameshwari, Parameshwari, Jhinjhoti, Bahar	CDNF 150039	Saregama
14	Ravi Shankar with Alla Rakkha (Tabla)		MC A 4128802	Music India
15	Nikhil Banerjee (Sitar)		STCS 02B 6222	H. M. V.
16	Nikhil Banerjee (Sitar)		SICC 02B	T Series
17	V.G.Jog (Violin)		ECSD 41501	E. M. I.
18	Pannalal Ghosh (Flute)		STC 04B 7507 / 08	H. M. V.
19	Ram Narain (Sarangi)		EALP 1312 (LP)	H. M. V.
20	Hariprasad Chaurasia (Flute)		STCS 04B 7502	H. M. V.

21	Hariprasad Chaurasia (Flute)	A 90003	Music Today
22	Hariprasad Chaurasia (Flute)	A 90015	Music Today
23	Hariprasad Chaurasia (Flute)	A 91008	Music Today
24	Hariprasad Chaurasia (Flute)	A 90008	Music Today
25	Brijbhushan Kabra (Guitar)	STCS 04B 7501	H. M. V.
26	Amjad Ali Khan (Sarod)	A 90003	Music Today
27	Amjad Ali Khan (Sarod)	A 90010	Music Today
28	Amjad Ali Khan (Sarod)	A 90008	Music Today
29	Imrat Hussain Khan (Surbahar)	STCS 04B 7502	H. M. V.
30	Raghunath Seth (Flute)	STCS 04B 7507 / 08	H. M. V.
31	Kartik Kumar & Orchestra (Sitar)	MC A 4128802	Music India
32	Shiv Kumar Sharma (Santoor)	A 91010	Music Today
33	Ramesh Mishra (Sarangi)	05 – 029	Concord Records
34	Shahid Parvez (Sitar)	A 90014	Music Today
35	Tarun Bhattacharya (Santoor)	GCC 1012	Gathani

XV. BHAJAN & OTHER GENRES: ----

	Artiste	Raagas	Disc/Cassette No.	Record Company
1	Kesarbai Kerkar	Bhajan	STC 851104	H. M. V.
2	D.V.Paluskar	Payo Ji Maine Ram Ratan Dhan	CDNF 150264	RPG
3	Basavraj Rajguru	Ghazal	CDNF 150583	Saregama
4	Omkarnath Thakur	Bhairavi Bhajan	CD 240374	Rhythm House
5	Sunanda Patnaik	Meera Bhajan & Jagannath Bhajan	CDNF 142962 ADO	Saregama
6	Lata Mangeshkar & Bhimsen Joshi	Bhajanarpan	06024 981 3112	Universal
7	Lata Mangeshkar	Chala Vahi Des & Meera Bhajans	CDNF-153002	Saregama
8	Lata Mangeshkar	Ghazals	SNCD 01-5279	T Series
9	Kumar Gandharva	Nirguni Bhajan	IP-6060	Inreco
10	Kumar Gandharva	Nirgun Ke Gun	CDNF-153177	Saregama
11	Kumar Gandharva & Vasundhara Komkali	Triveni Bhajan	CDNF 150267	RPG
12	Begum Akhtar	Farmaaish – Ghazal & Geet	507988 2	Sony Music
13	Kishori Amonkar	Rangi Rangala Shrirang	CDNF 145010	Saregama
14	Kishori Amonkar	Mharo Pranam	CDNF 150261	RPG
15	Kishori Amonkar	Ghat Ghat Mein Panchi Bolta	CD-40062	BMG
16	Lakshmi Shankar	Bhakti Sangeet	NR 0056 9	Sony Nad

17	Asha Bhosle	Meera, Surdas	CDNF 150795	Saregama
18	Mehndi Hassan	His Best Ghazals	VCDSP-245	Venus
19	Girija Devi	Namdev, Tulsidas, Surdas, Kabir, Meera, Gurnanakdev	CDNF 151117-119	Saregama
20	Kashinath Bodas	Charandas Bhajan	240 394	Rhythm House
21	Dinkar Kaikini	Meera	CDNF 292	Universal
22	Jasraj	Vallabhacharya	GP/05/02A	Doordarshan Archive
23	Ghulam Ali	The Best of Ghazals	CDNF 152077	H. M. V.
24	Vani Jairam	Meera	CDNF 292	Universal
25	Abida Parween	Songs of the Mystics (Ghazals & Traditional folk)	N2 55052	Sony Nad
26	Veena Sahasrabuddhe	Shreekrishna-Darshan	NACCD 1072	N A Classical
27	Veena Sahasrabuddhe	Kabir Bhajan	240 355	Rhythm House
28	Veena Sahasrabuddhe	Meera Bhajan	240 401	Rhythm House
29	Ajoy Chakrabarty	Meera	TDICL 175C	Times Music
30	Ashwini Bhide	Abhangaranga Malika	FMBCD-222	Rhythm House
31	Ashwini Bhide	Navagraha Puja-Guru	508535 2	Sony Music
32	Ashwini Bhide & Veena Sahasrabuddhe	Bhaktimala	CD D-92002	Music Today
33	Alka Deo Marulkar	Krishnamai Meera Bhajan	MMC-2001 HIN-002	Megh Music
34	Various Artistes	Classical Masterpieces From Bengali Films	CDNF 143030	Saregama

35	Hans Raj Hans, Wadali Brothers, Barkat Sidhu & Sharif Idu	Heer	CD B 04055	Music Today
36	Ahmed & Mohd. Hussain	Ghazal	CDNF 152272/73	Saregama
37	Basavi Mukerji	Nirguni Bhajans	FMBCD-160	Fountain
38	Milind Chittal	Jogia	AC-C-09024	Mystica Music
39	Pushkar Lele	Bhairavi Bhajan	CDAMH-331	Alurkar Music House
40	Kaushiki Desikan (Chakraborty)	Hamaaro Pranaam	CDNF 153258	Saregama
41	Mitali Sengupta	Amir Khusro	Audio CD	Bihaan Music

ILLUSTRATIONS



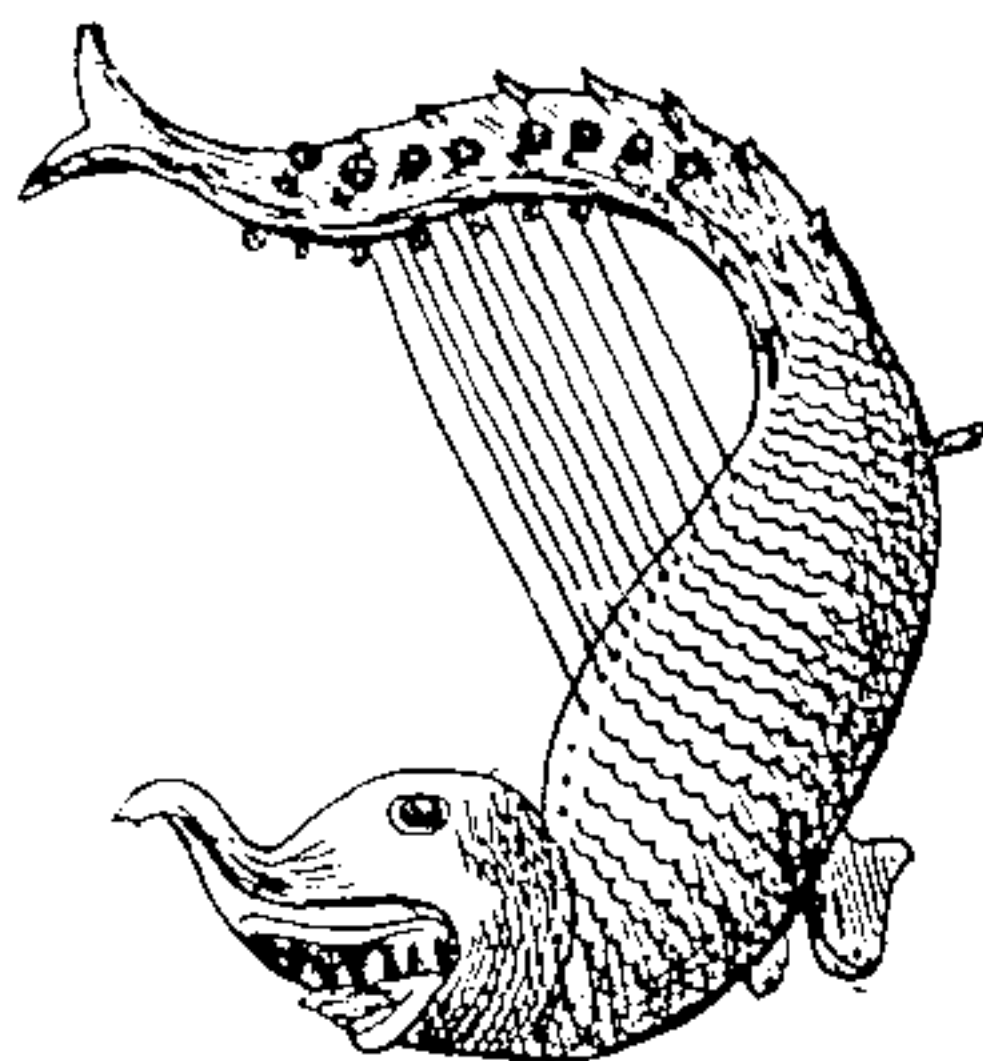
*Shyama Sastri (1762-1827)
the first of the Trinity of Carnatic music*



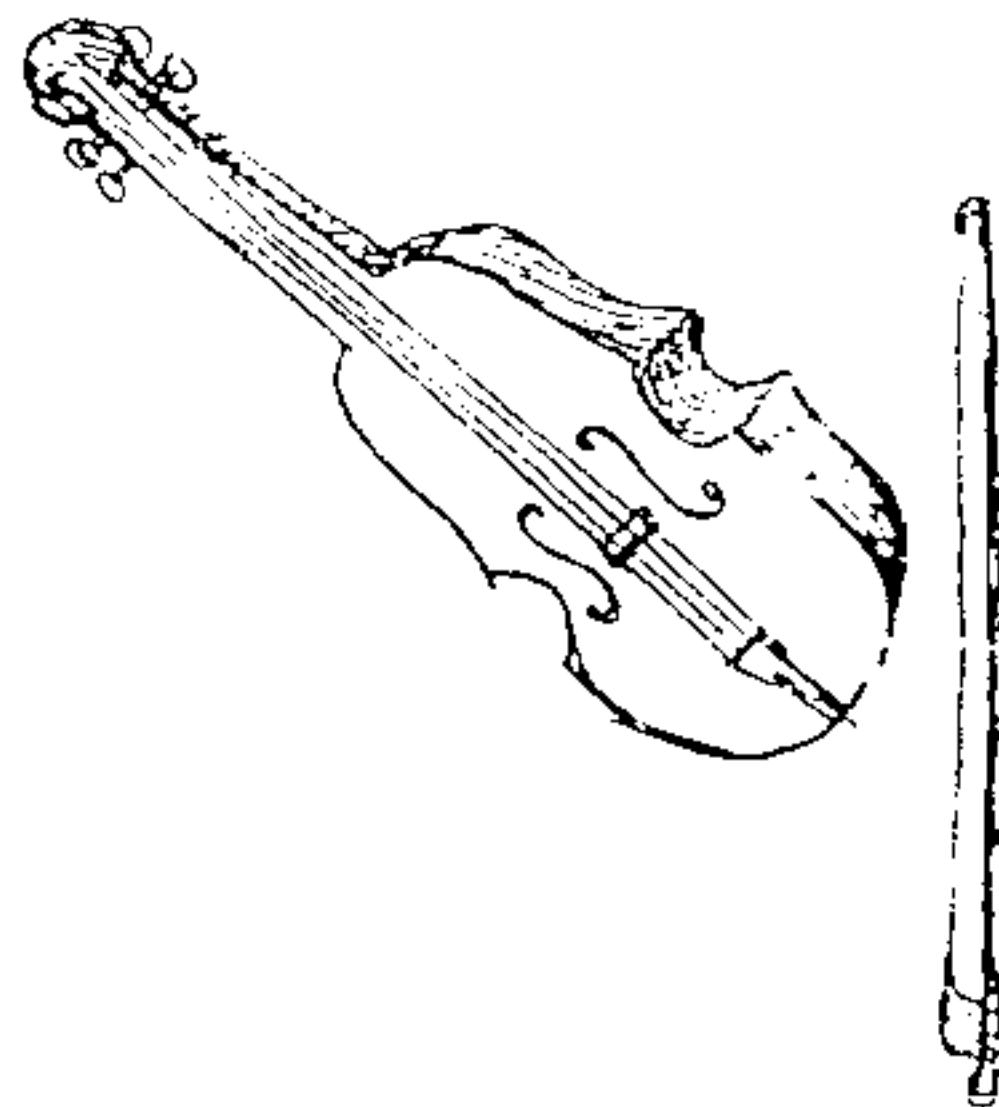
*Thyagaraja (1767-1847),
the second of the Trinity of Carnatic music*



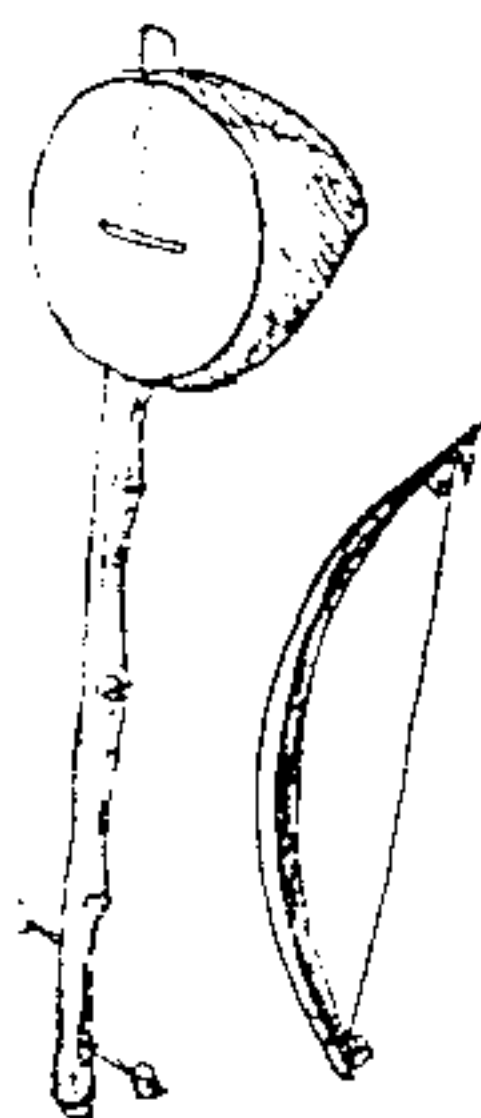
*Muthuswami Dikshitar (1776-1835),
the third of the Trinity of Carnatic music*



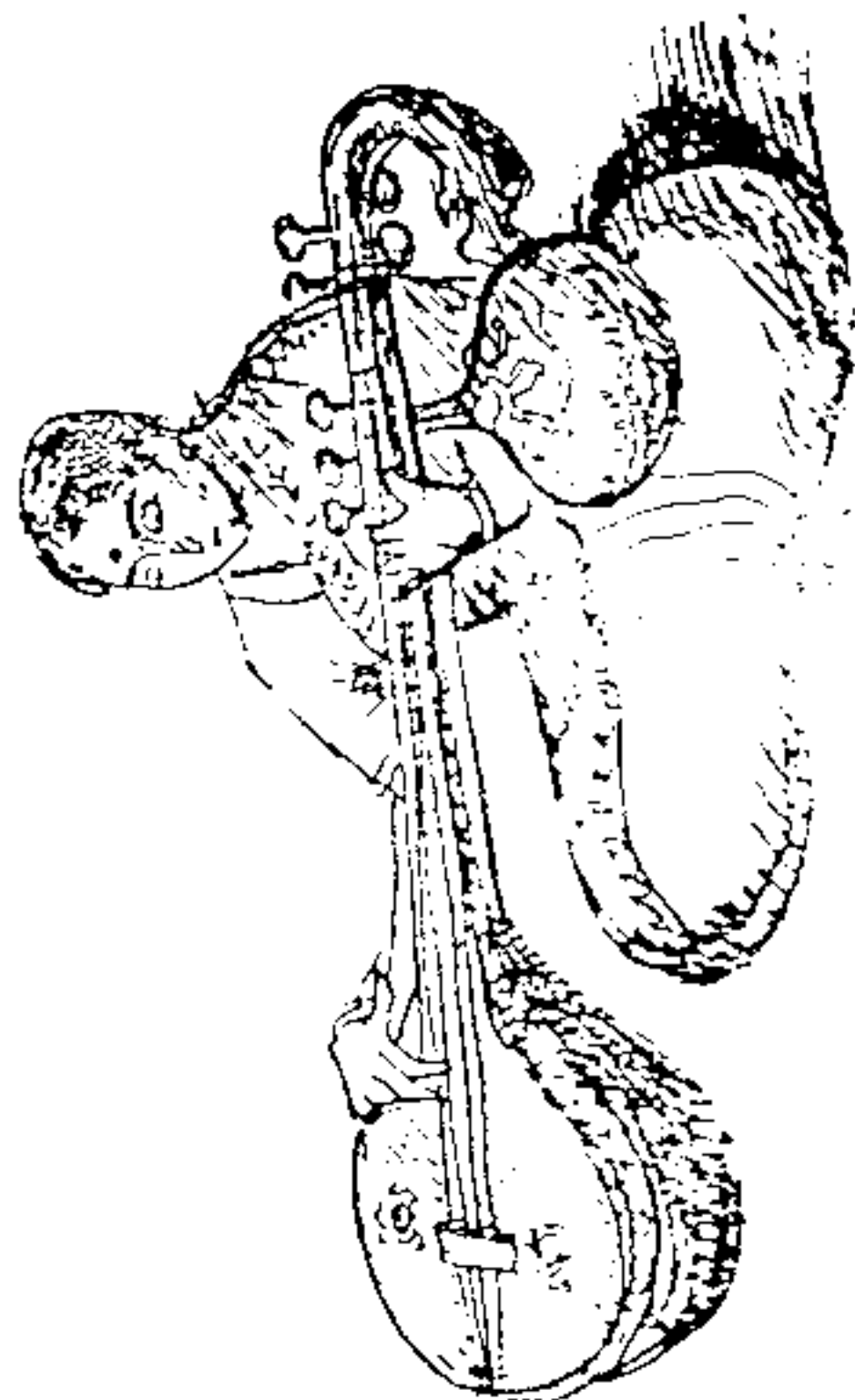
Makara yash, an ancient stringed instrument shaped like a crocodile



The violin is an indispensable accompaniment in South Indian concert



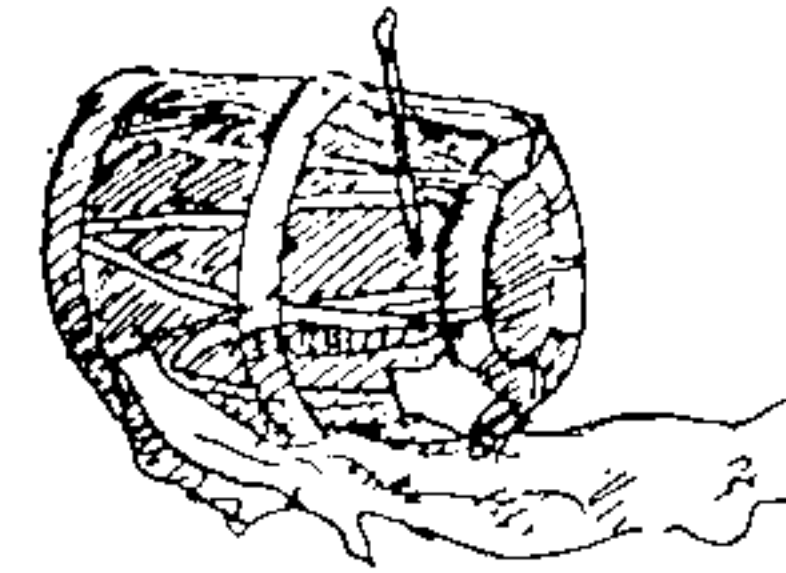
The primitive Ravanastram, played with a bow



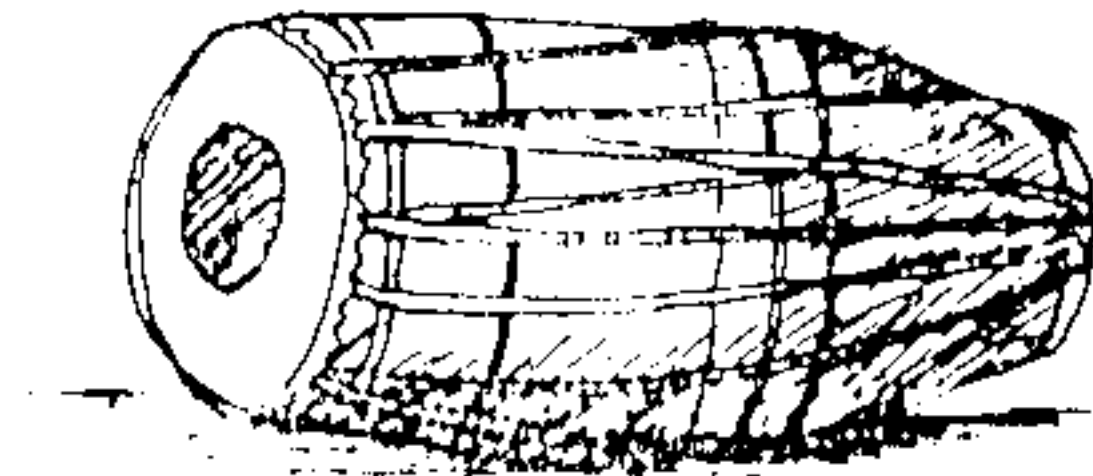
The south Indian veena



The south Indian nagaswaram



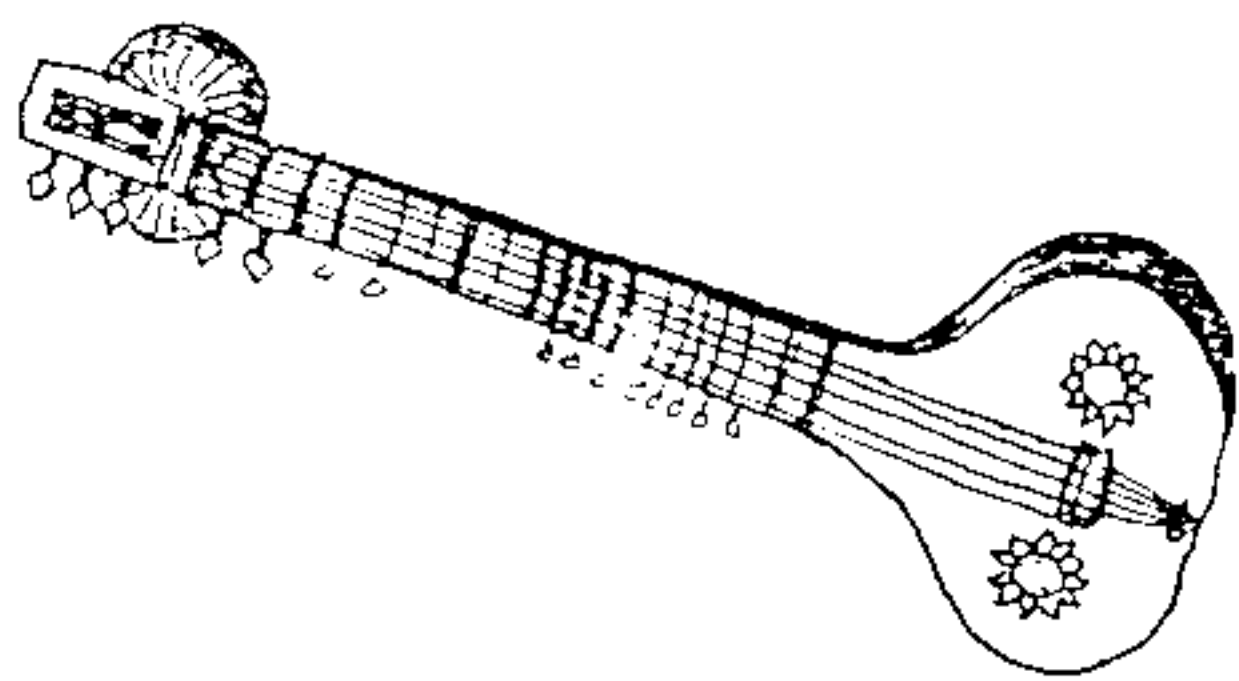
The tavil drum used as accompaniment



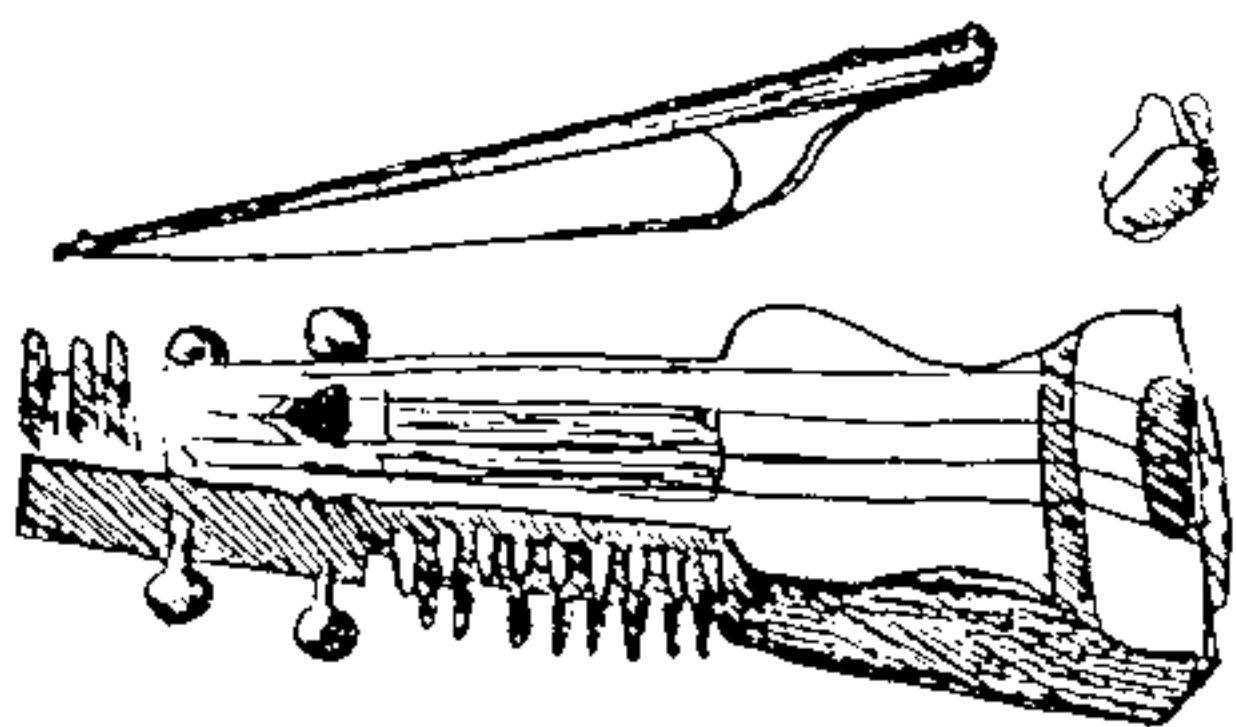
The south Indian percussion instrument mridangam



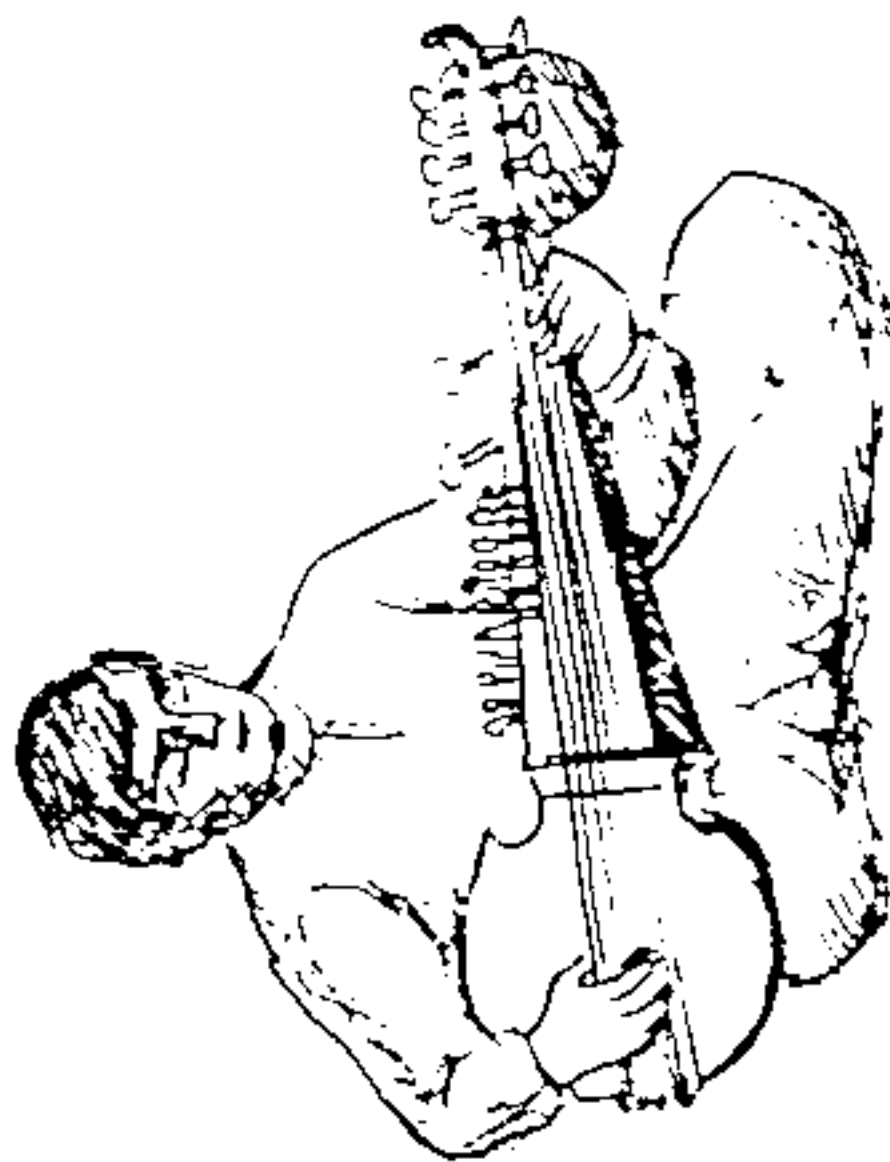
The morching (Jew's harp) played with the mouth



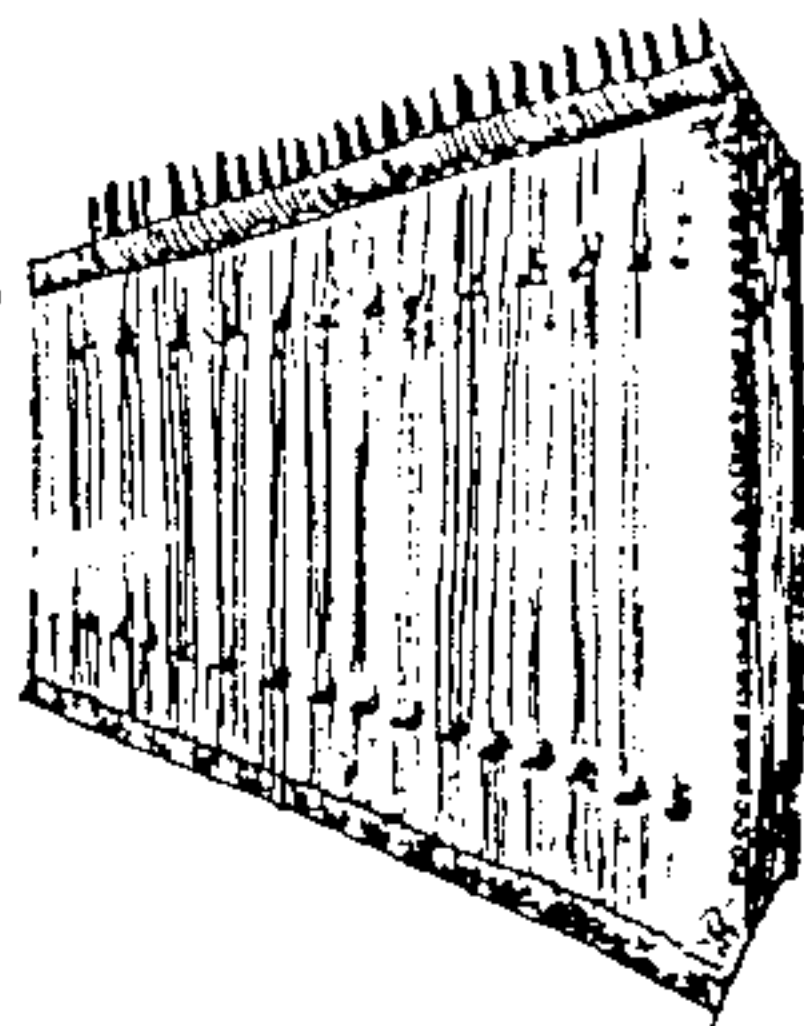
The north Indian sitar



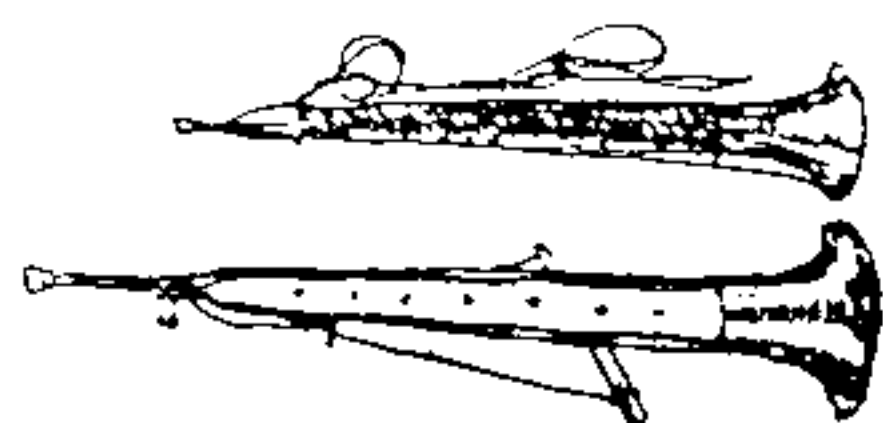
The north Indian sarangi



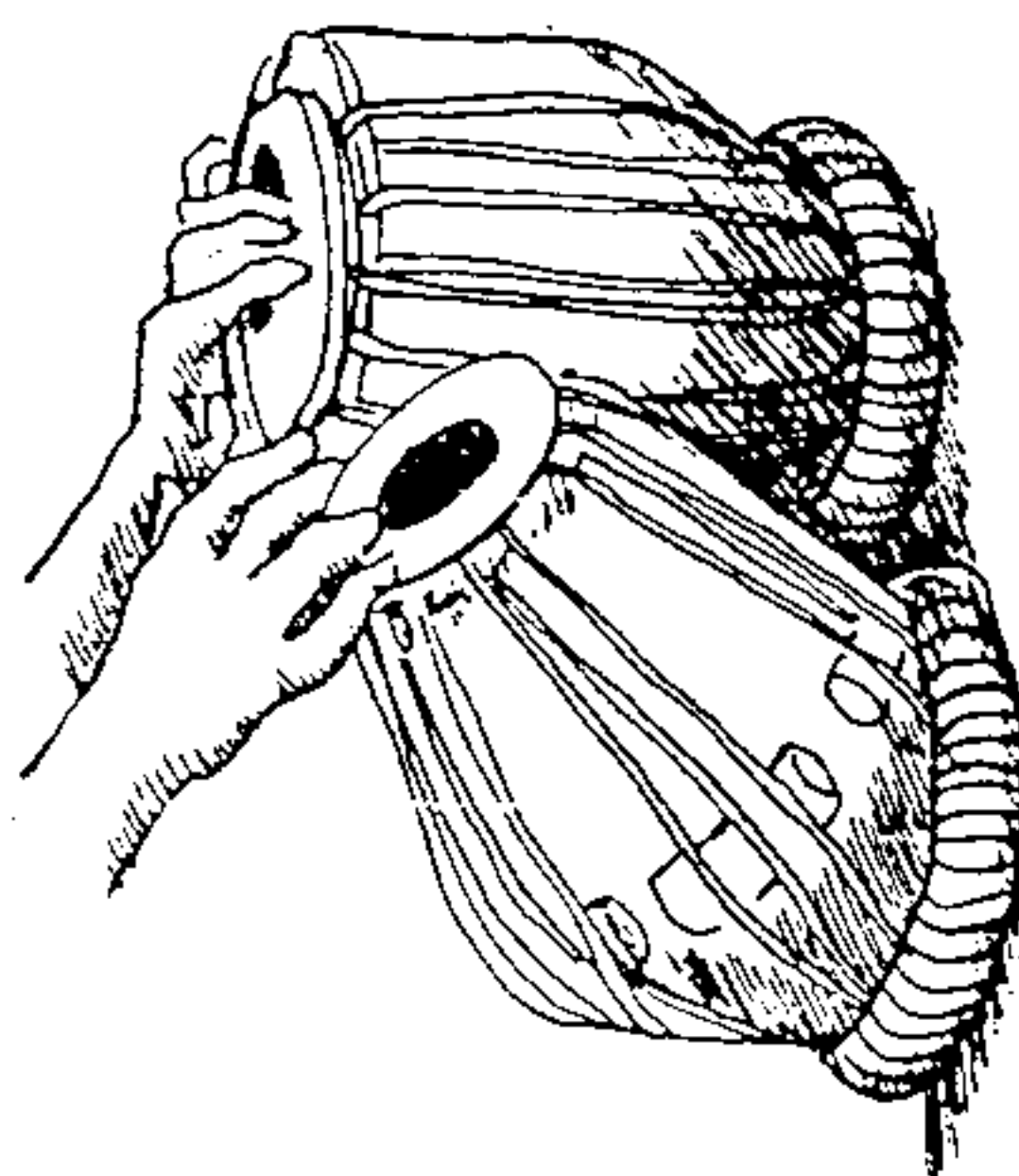
*The sarod, a north Indian plucked,
stringed instrument*



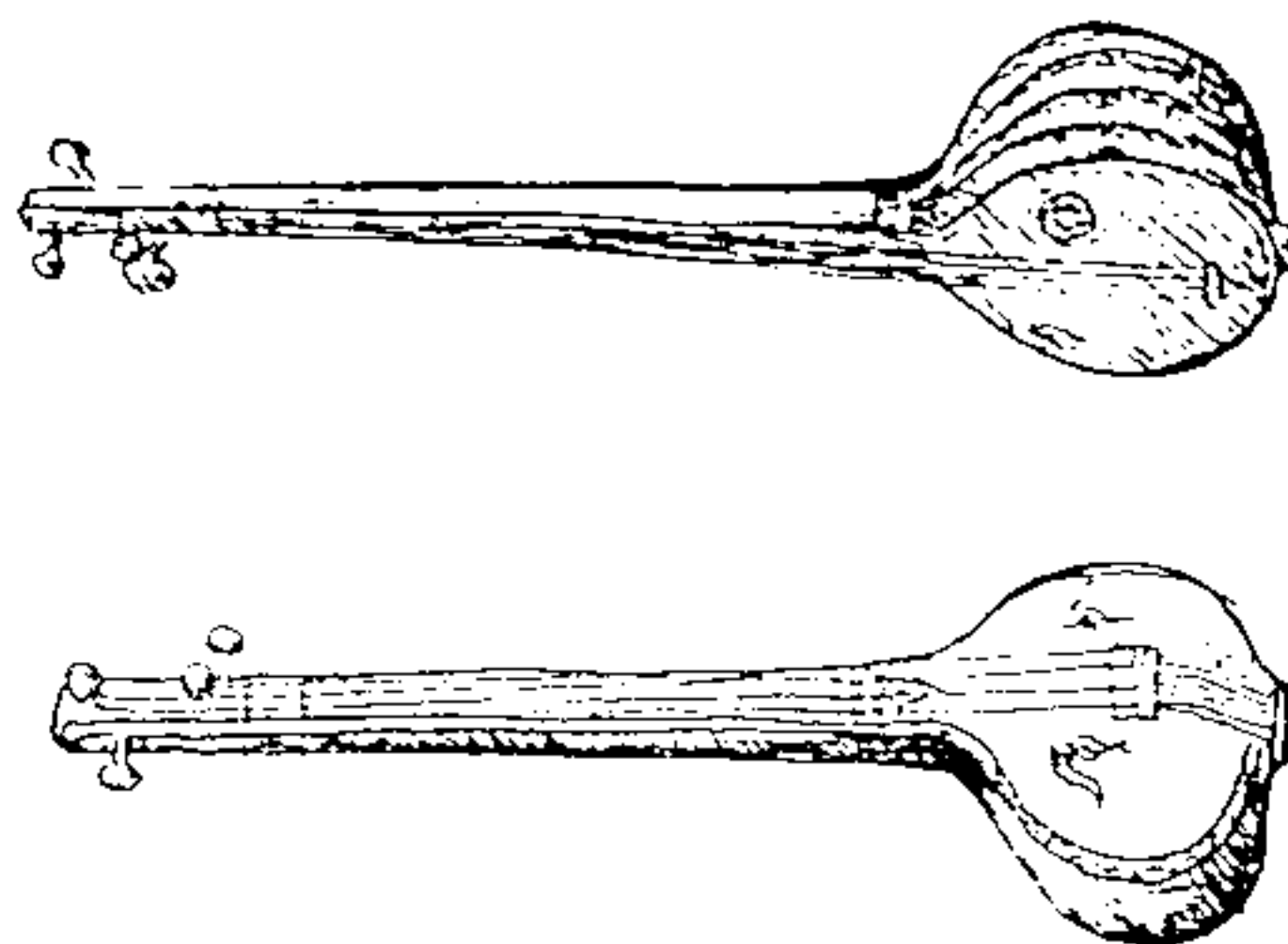
*The santoor, a stringed instrument played with
two mallets*



North Indian shehnai



The north Indian tabla, consisting of a pair of drums, is indispensable for marking the rhythm cycles

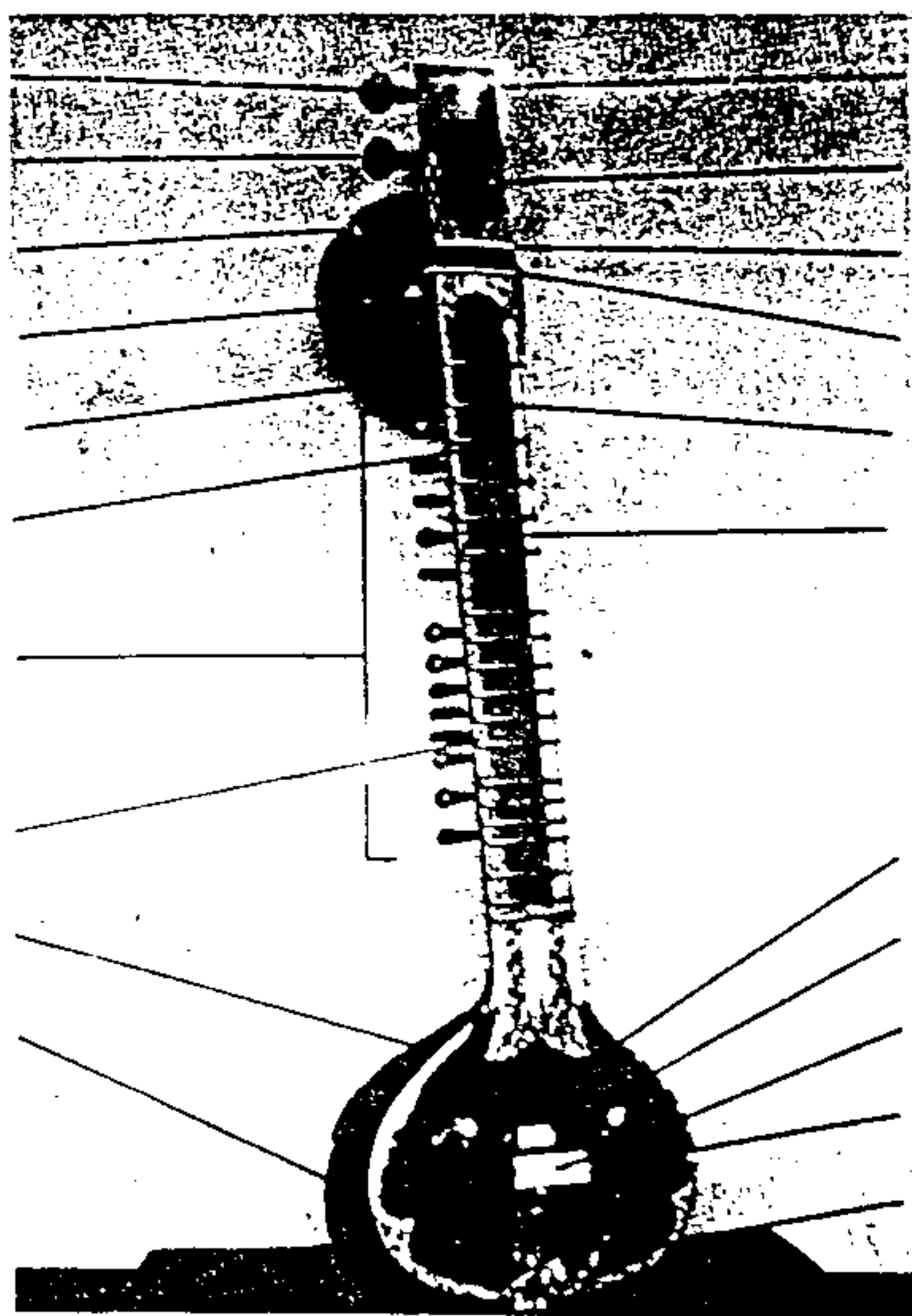


The north Indian gourd tanpura (left) and the north Indian tanpura (right) made of wood

Parts of Sitar

Instrument's Right

Instrument's Left

*Kharaj Khūṭī**Laraj Khūṭī**Pañcam Khūṭī**Papihā Khūṭī**Cikāri Khūṭī**Papihā Dārḥ**Khūṭī (Taraf)**Cikāri Dārḥ**Tulū**Tamhā**Khūṭī (Jorī)**Khūṭī (Bāj)**Pacisā**Tār Gahan**Pardā**Dand**Tahli**Ghurac (taraf)**Javār**Ghura**Mankā**Lāngot*



Handling the Sitar



Left Hand Technique of Sitar



The *alapati* (?), Kanheri, Maharashtra, 5th-6th cent. AD. The *alapati* is the central figure and the *alapati* is the figure on the right. The figure on the left is the figure with a *kamika* and the figure with the figure of the left is the figure.

The *alapati* (?), Kanheri, Maharashtra, 5th-6th cent. AD.

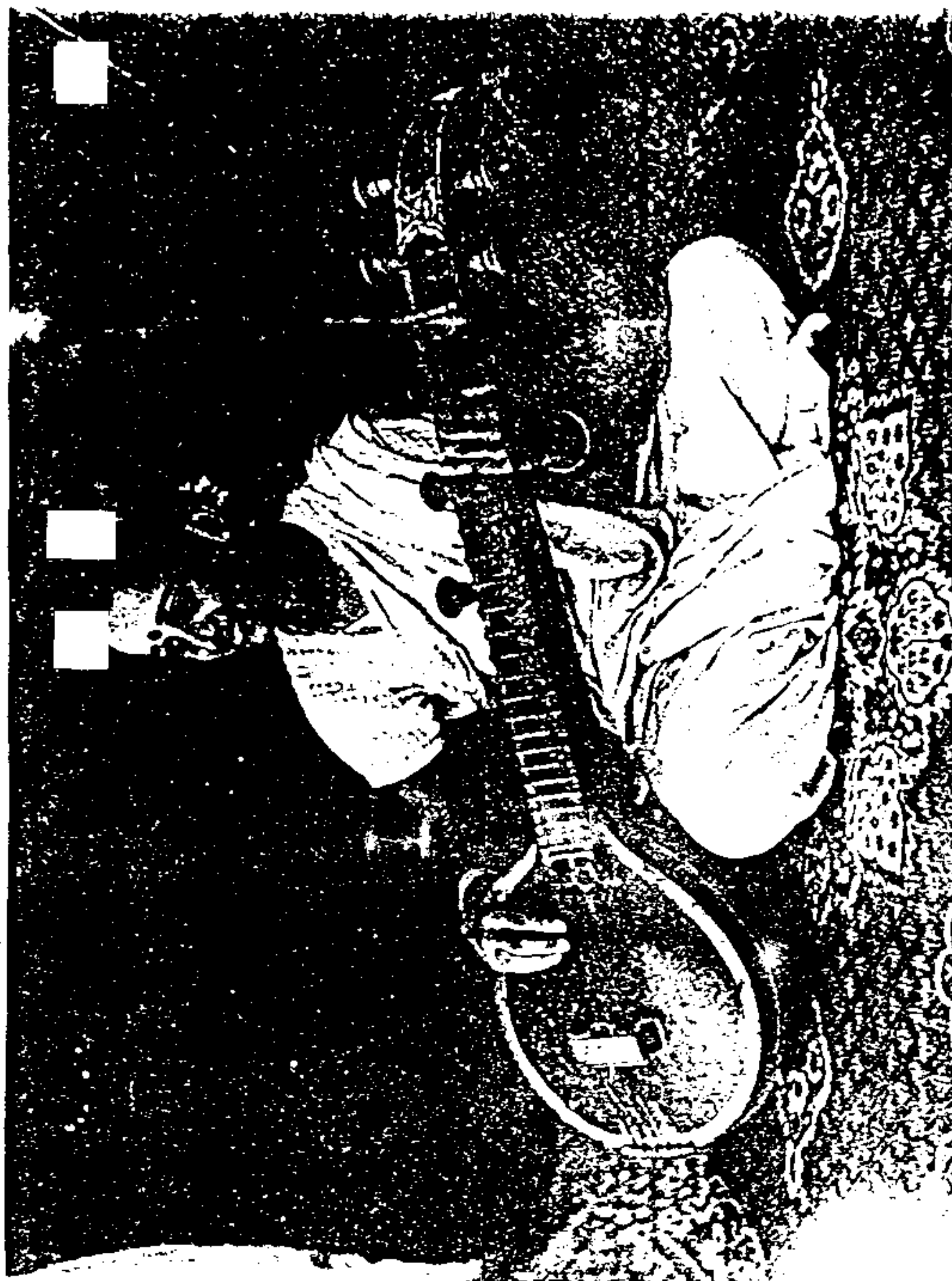




The *kinnari*. Karnataka.



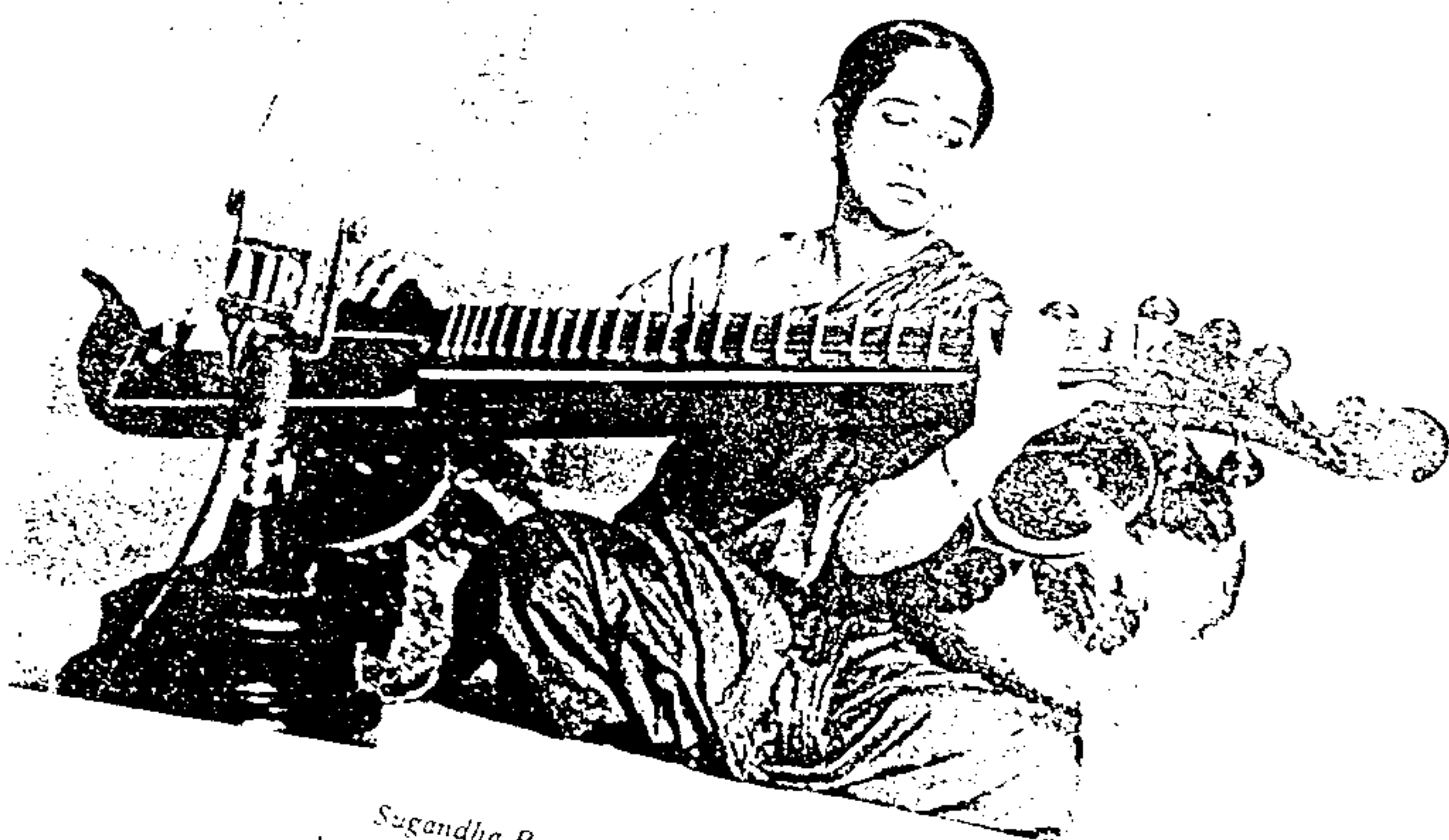
The *Rudra veena*.
North India



*Supendha Raman playing the traditional South Indian
potted veena*



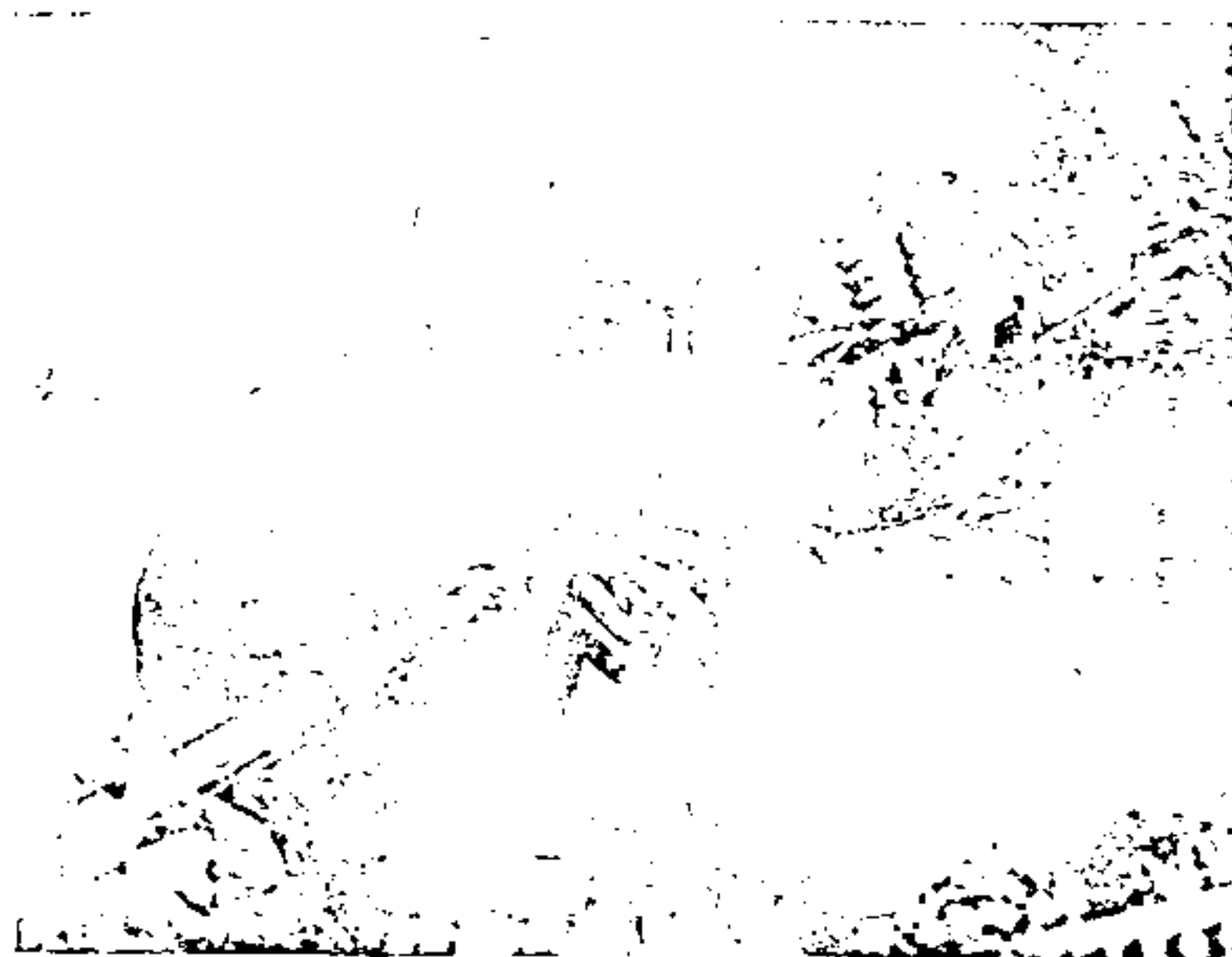
Ahmad Raza Khan playing the vichitra veena of the north.



Sugandha Raman with the special fretted veena designed by her on which she performs Hindustani music.



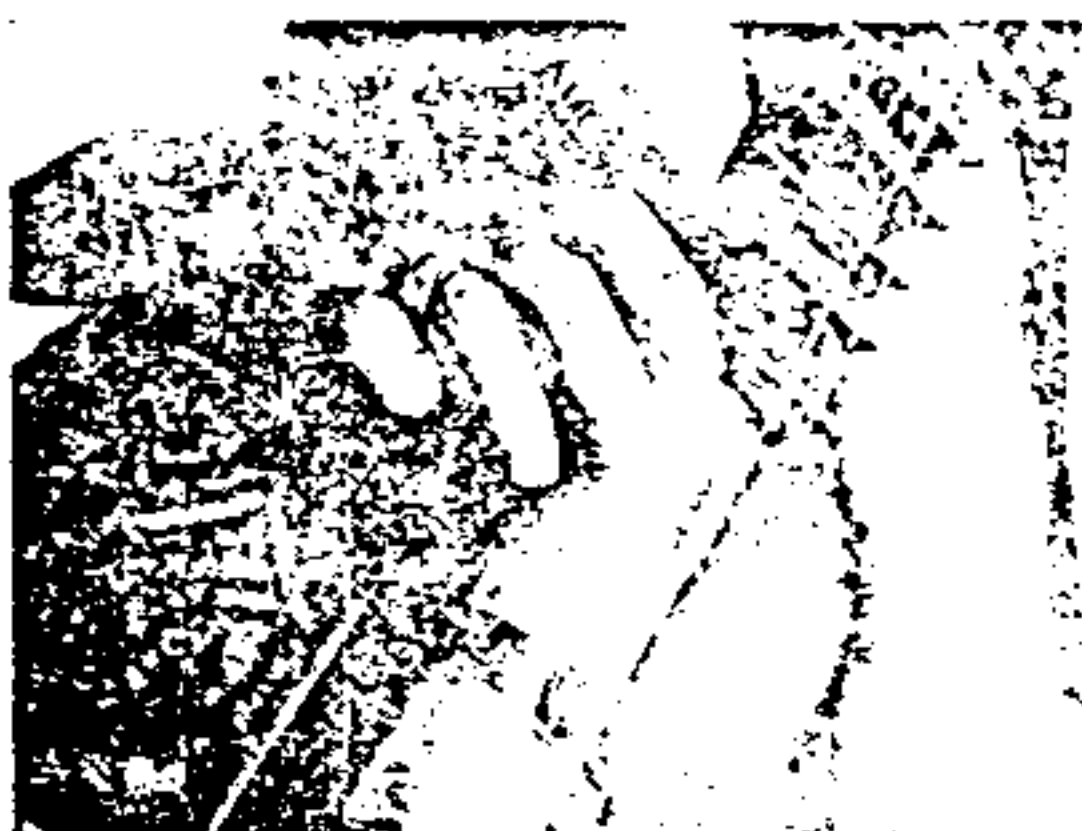
ZIA MOHIUDDIN DAGAR'S VEENA AND ITS HANDLING



KING (a Veena like instrument-folk Rajasthan)



HANDLING OF VEENA



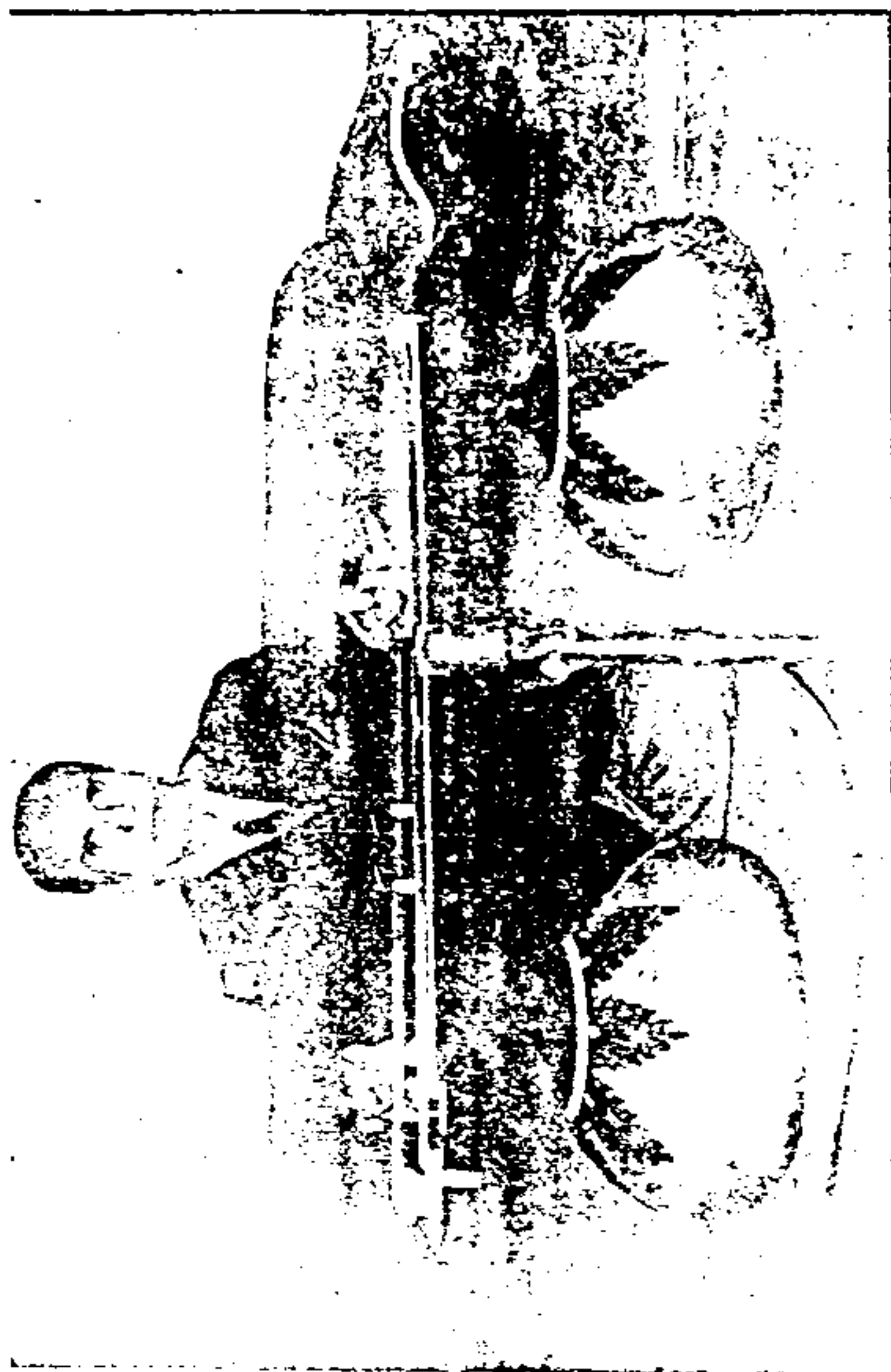
(By courtesy Shri Asad Ali Khan)

RUDRA-VINA



Sri M J Rao

VICHITRA-VINA



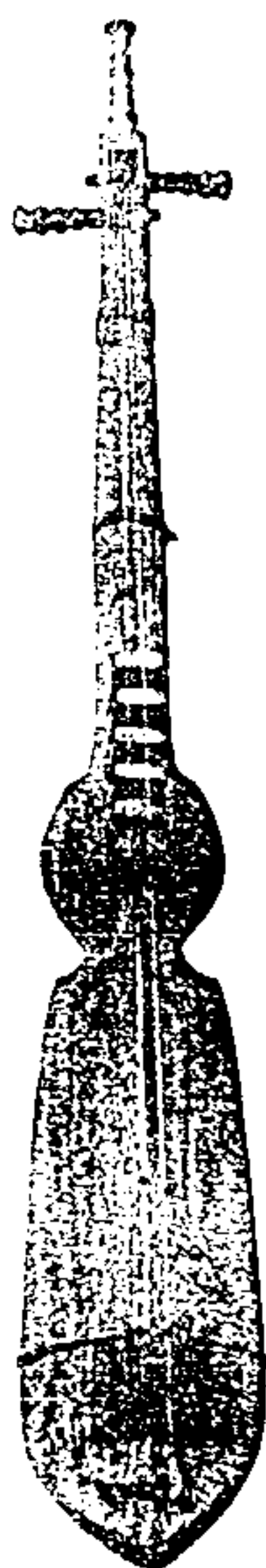
Sri H H. Dattar



The *sapta-tantri veena*. The *kona* (plectrum) can be seen in the right arm of the player. Kausambi Ganga period.



The *sazamanjal*. Imported. North India.



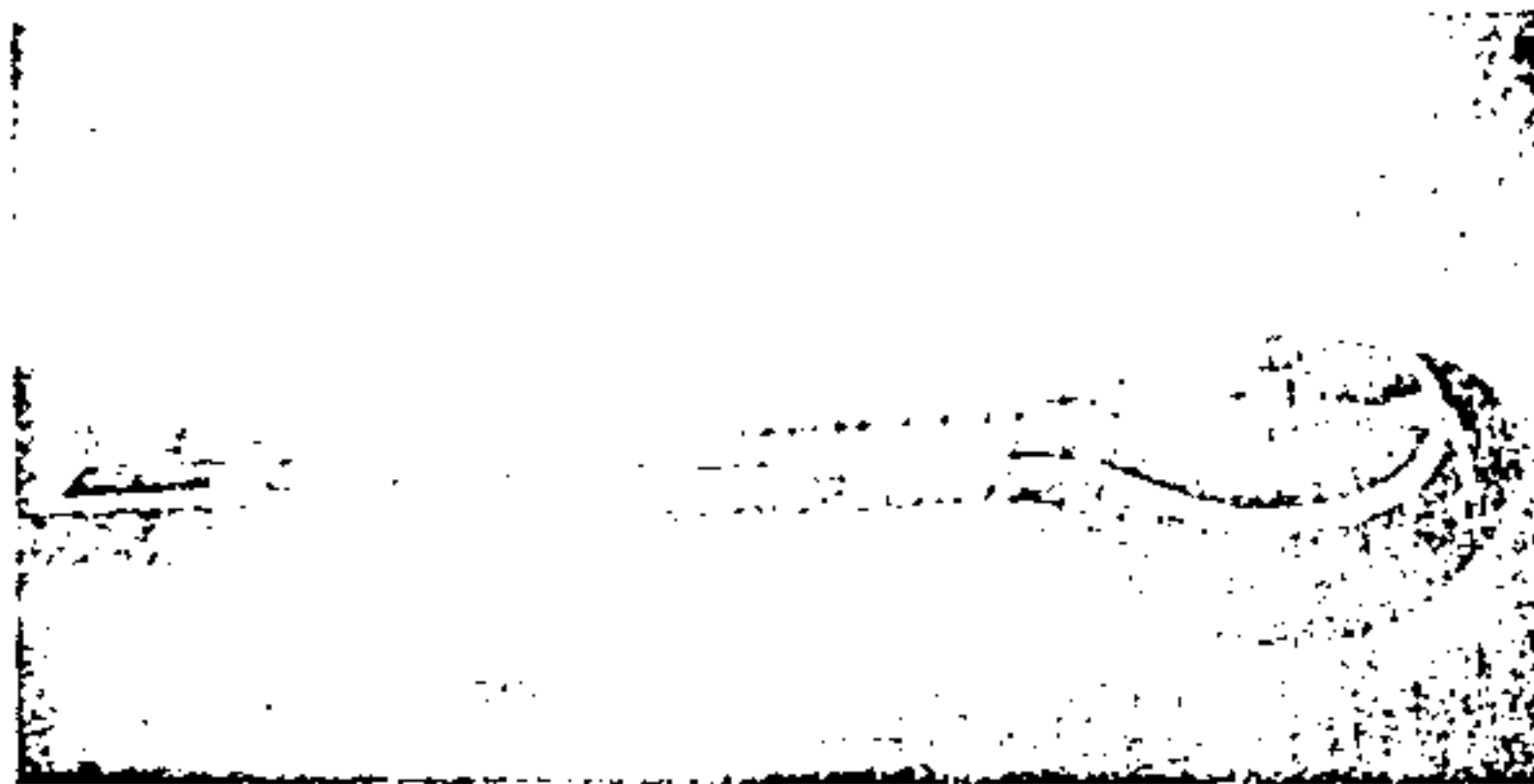
The mridangam in Kerala



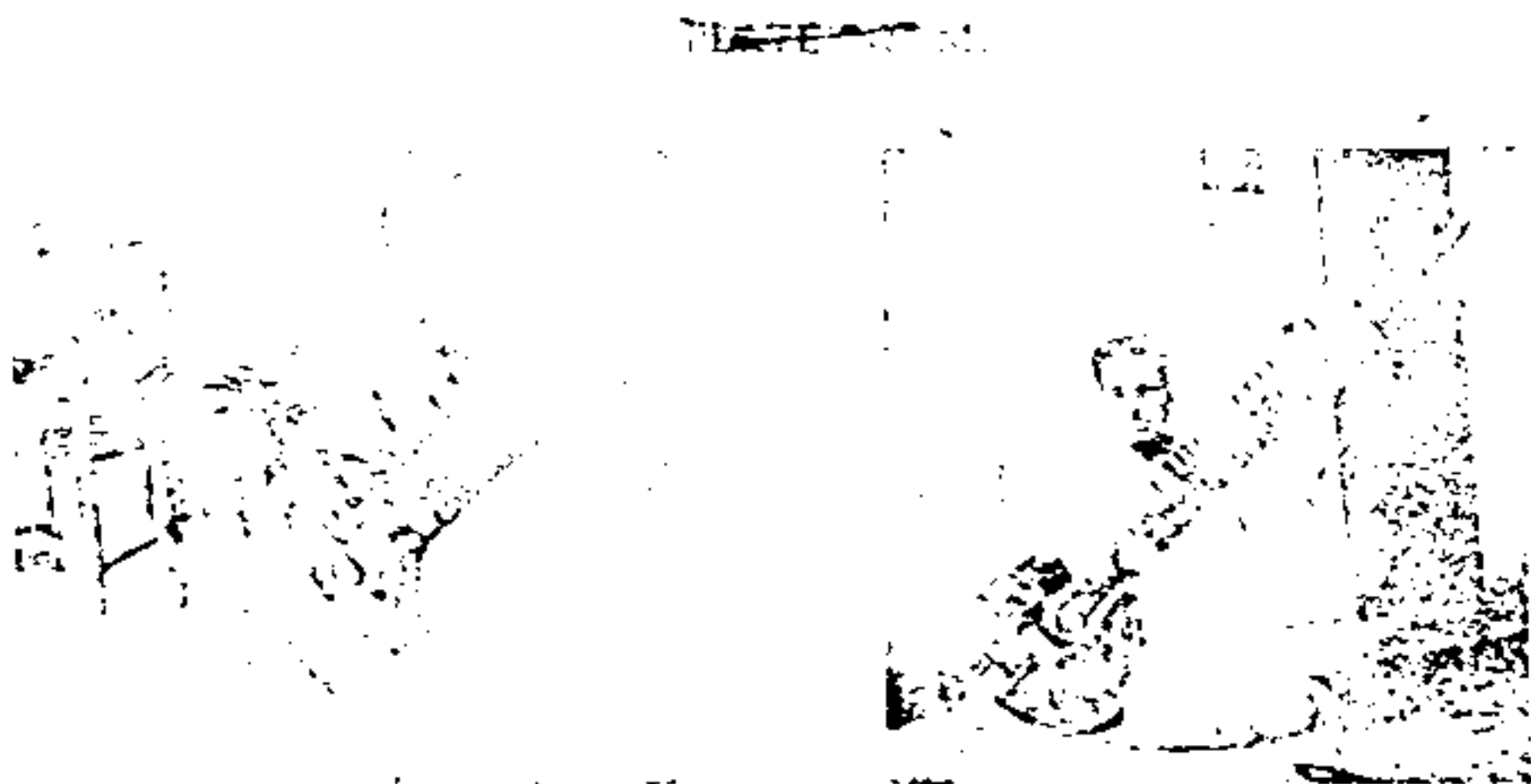
The Saraswati veena. South India.



The concert sarod. North India



SUR-BAHAR



HANDLING OF SUR-BAHAR
By courtesy—Ustad Mvshtaq Ali Khan



HANDLING OF RABAB



HANDLING OF SWARA-SRINGAR
(By courtesy—Kumar Birendra Kishore Roy Chaudhury)

37. DILROVA



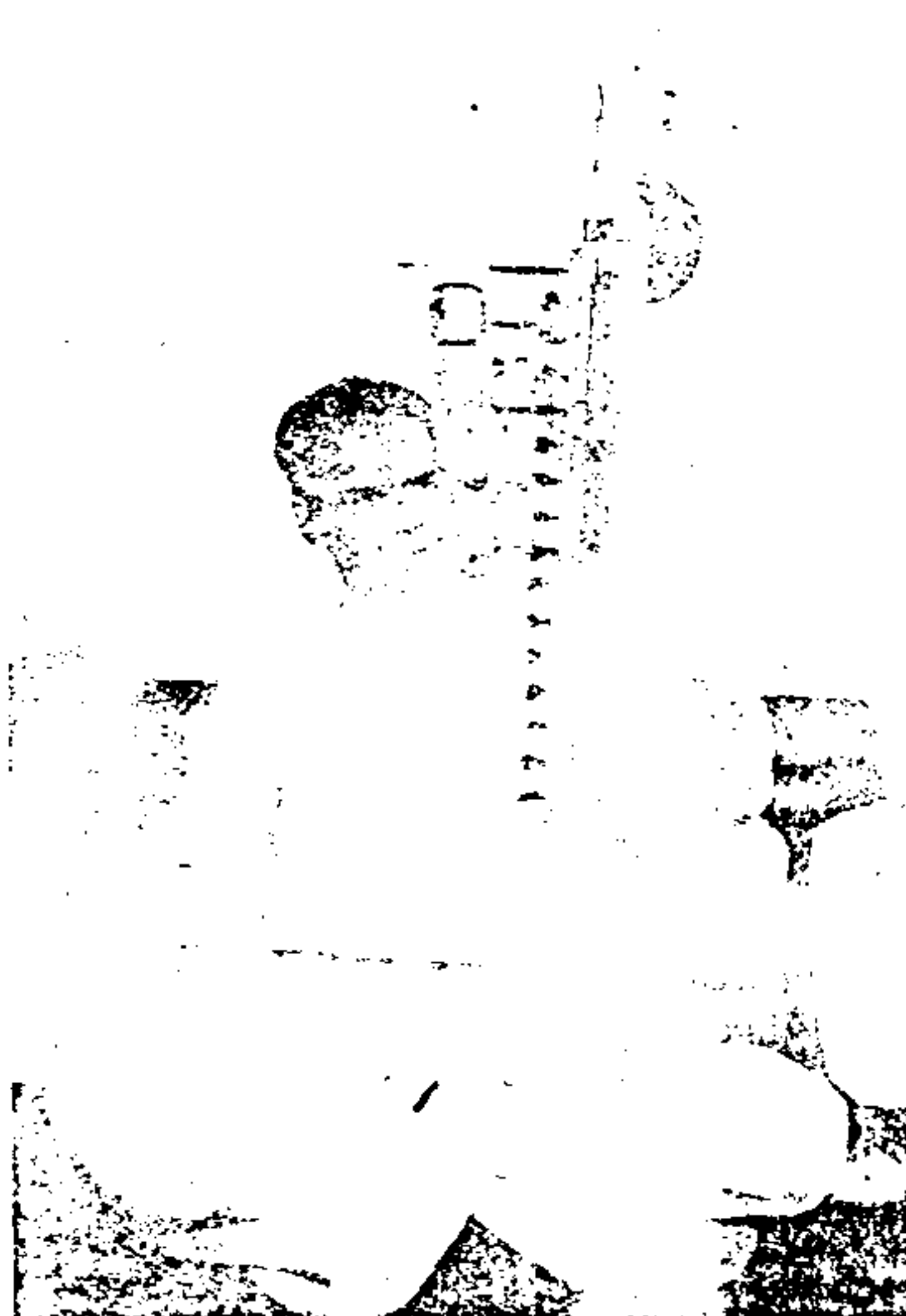
Sri Shaha. Ochchava's. S

TAUSA

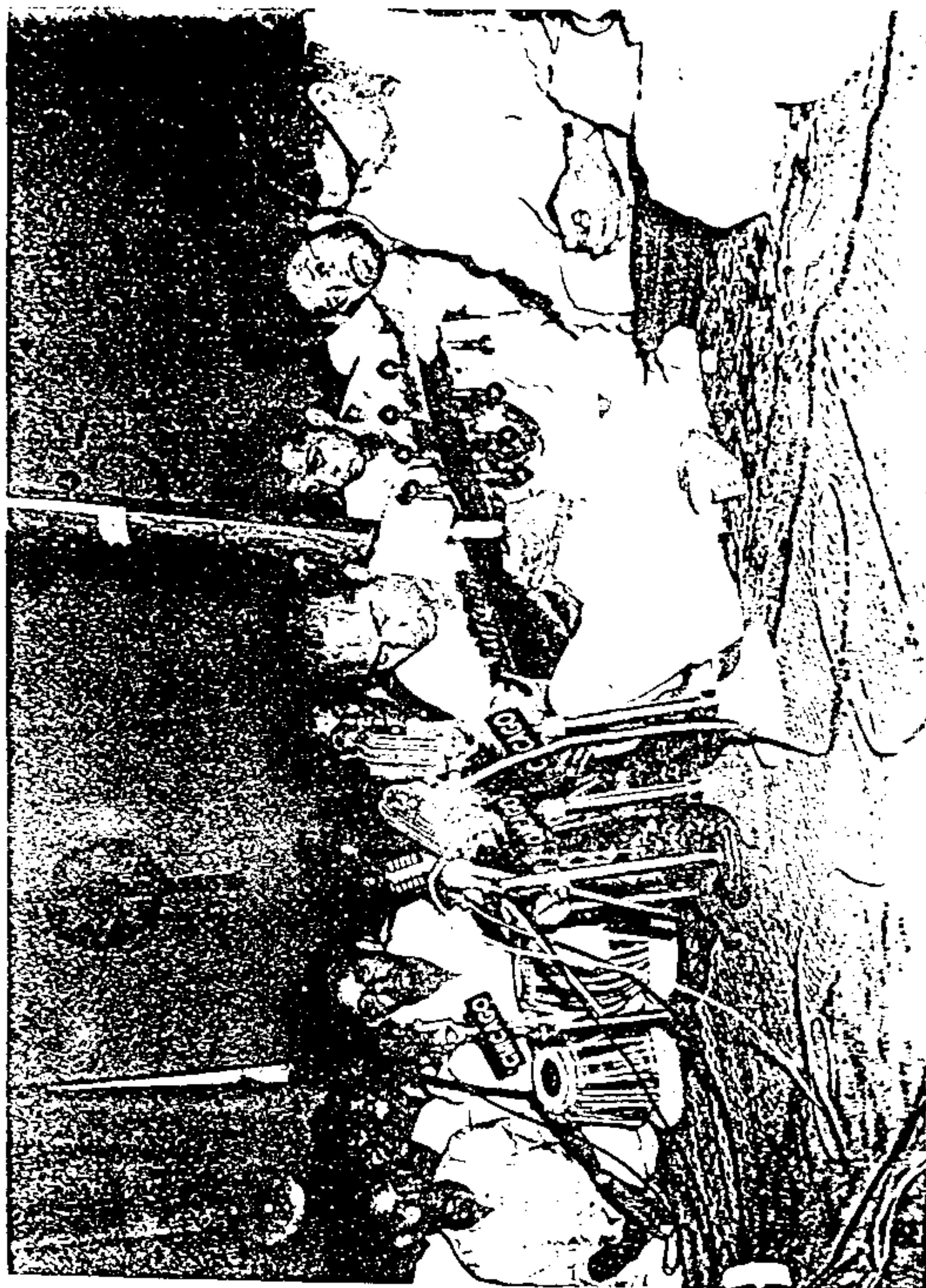


By Courtesy National Museum

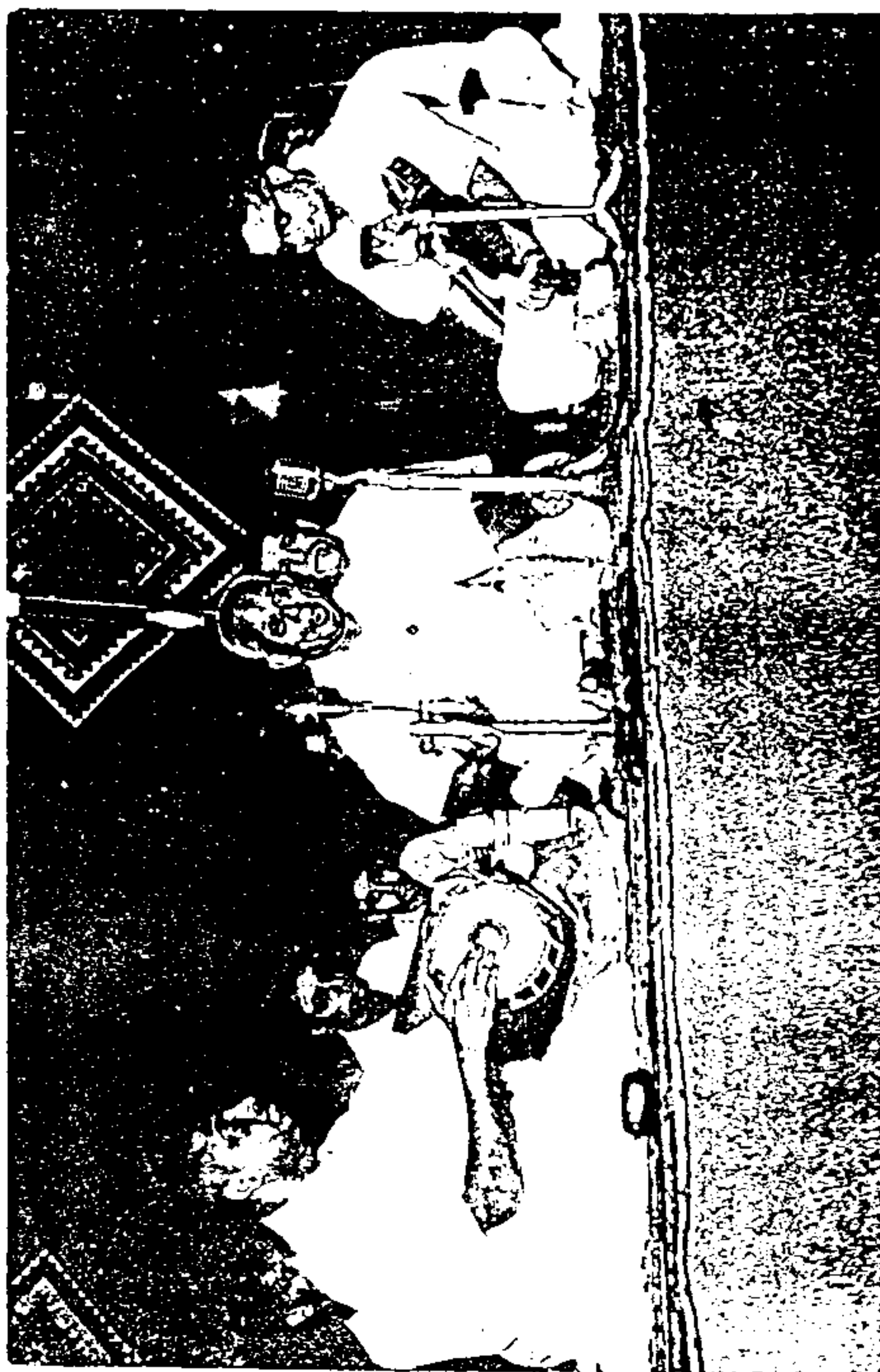
ESRAJ



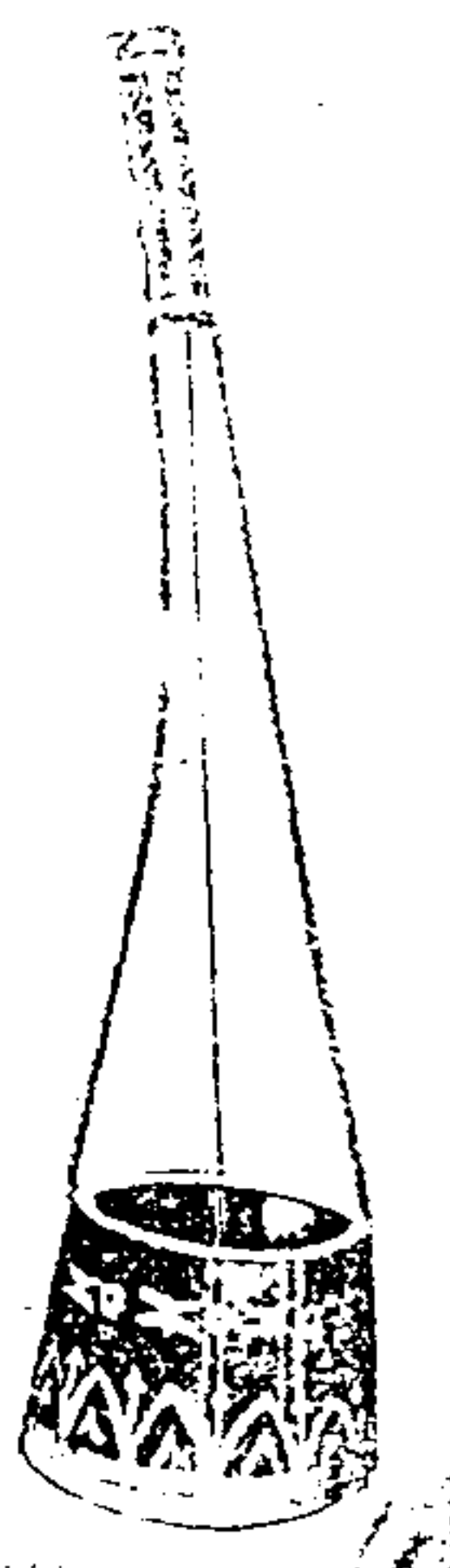
Sri Ashesha Banerjee



The Beatles performing the record



*Ayyakkudi Ramanuja, exponent of Carnatic music,
accompanied by Palghat Ali (mridangam) and
K. A. Kuchan (veena)*



The gopi yantra
Bengal



The ek-tar. North India.



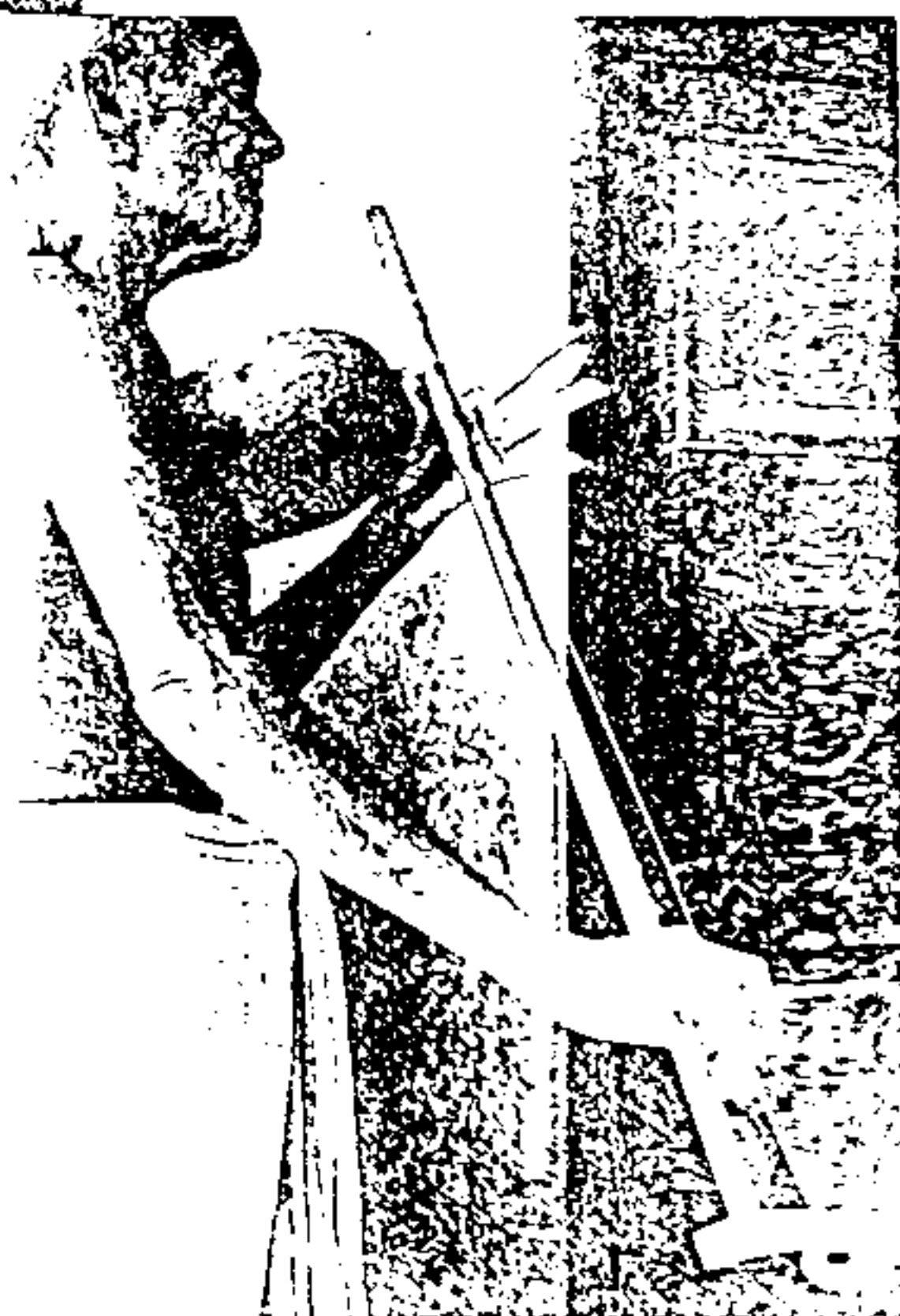
The tamburi. Karnataka and Andhra.



The *saranga*, North India.

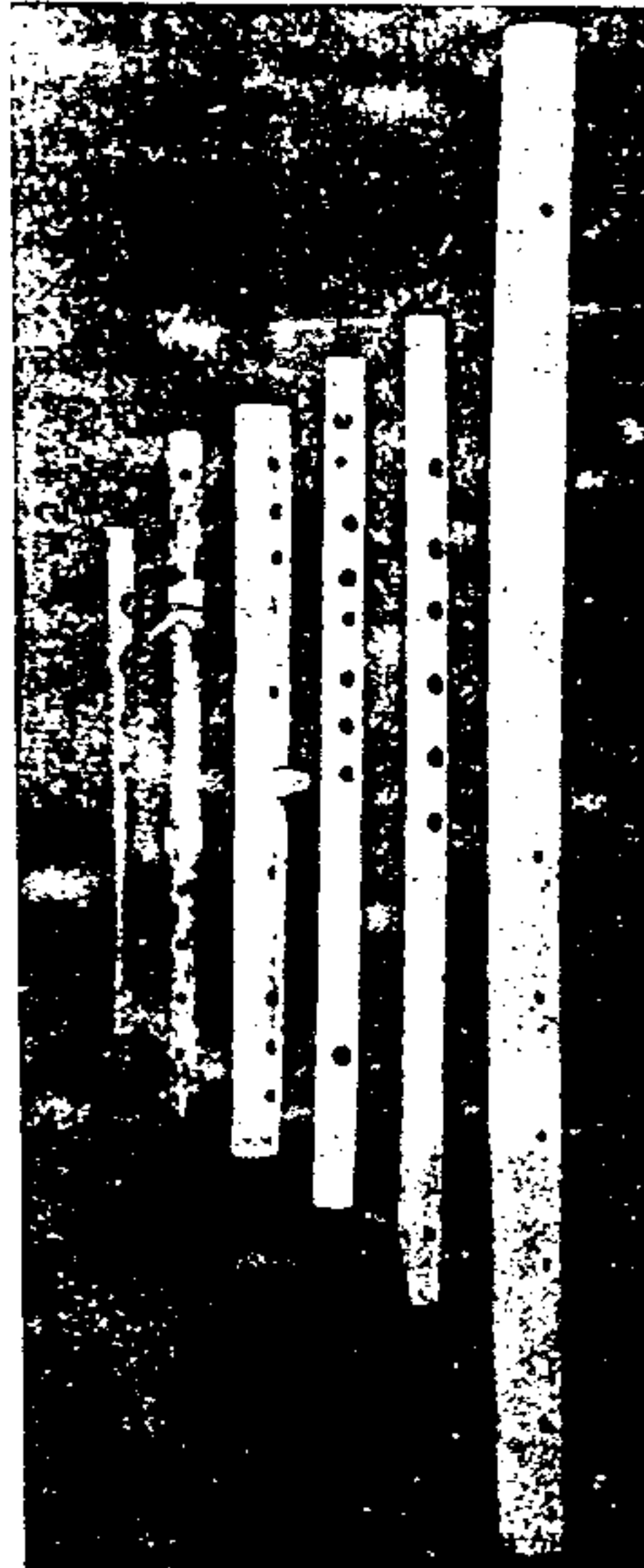


The *mridanga*, Tamil Nadu.



The *veena*, Orissa.

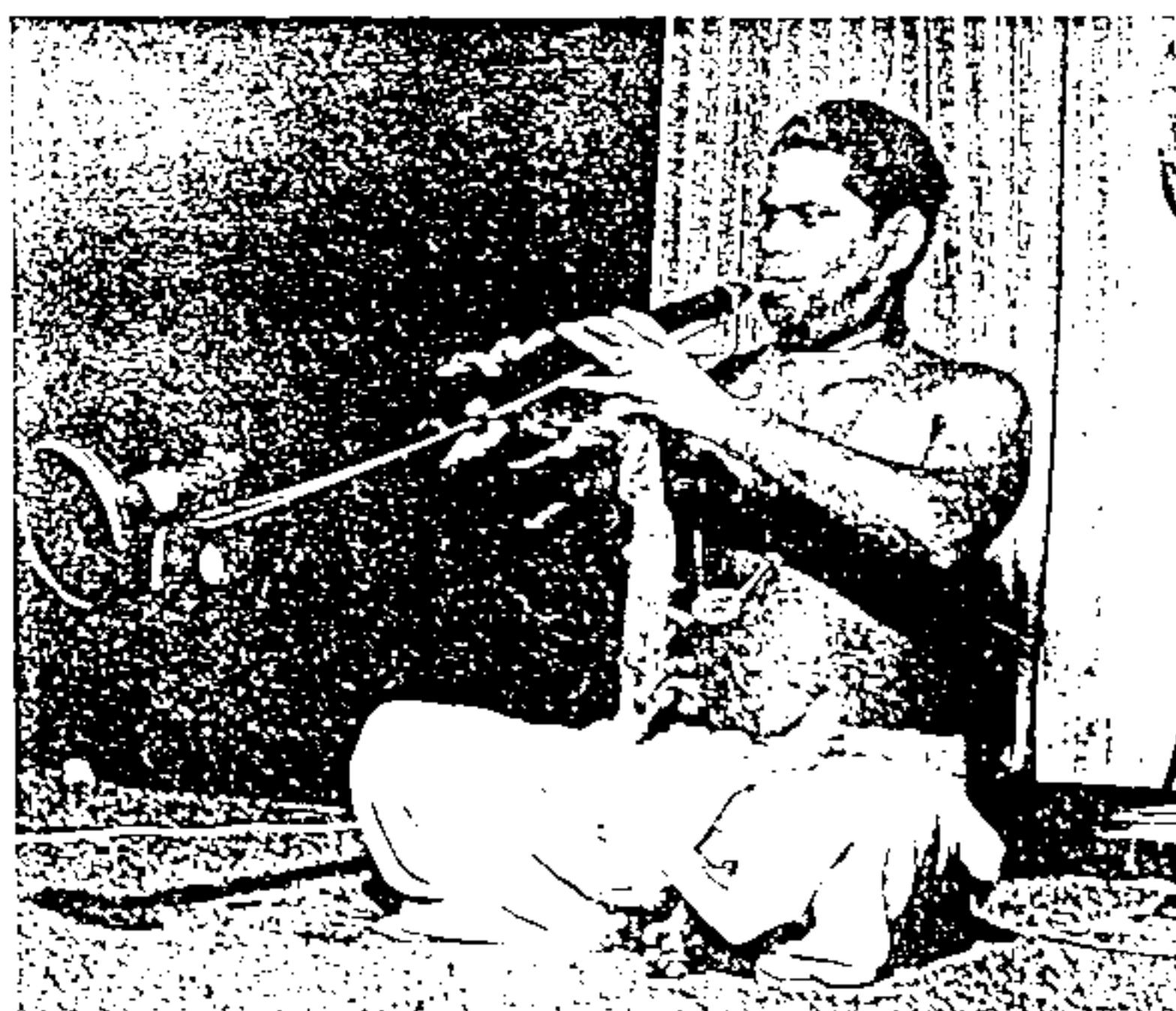
2. SPECIMEN OF FLUTES



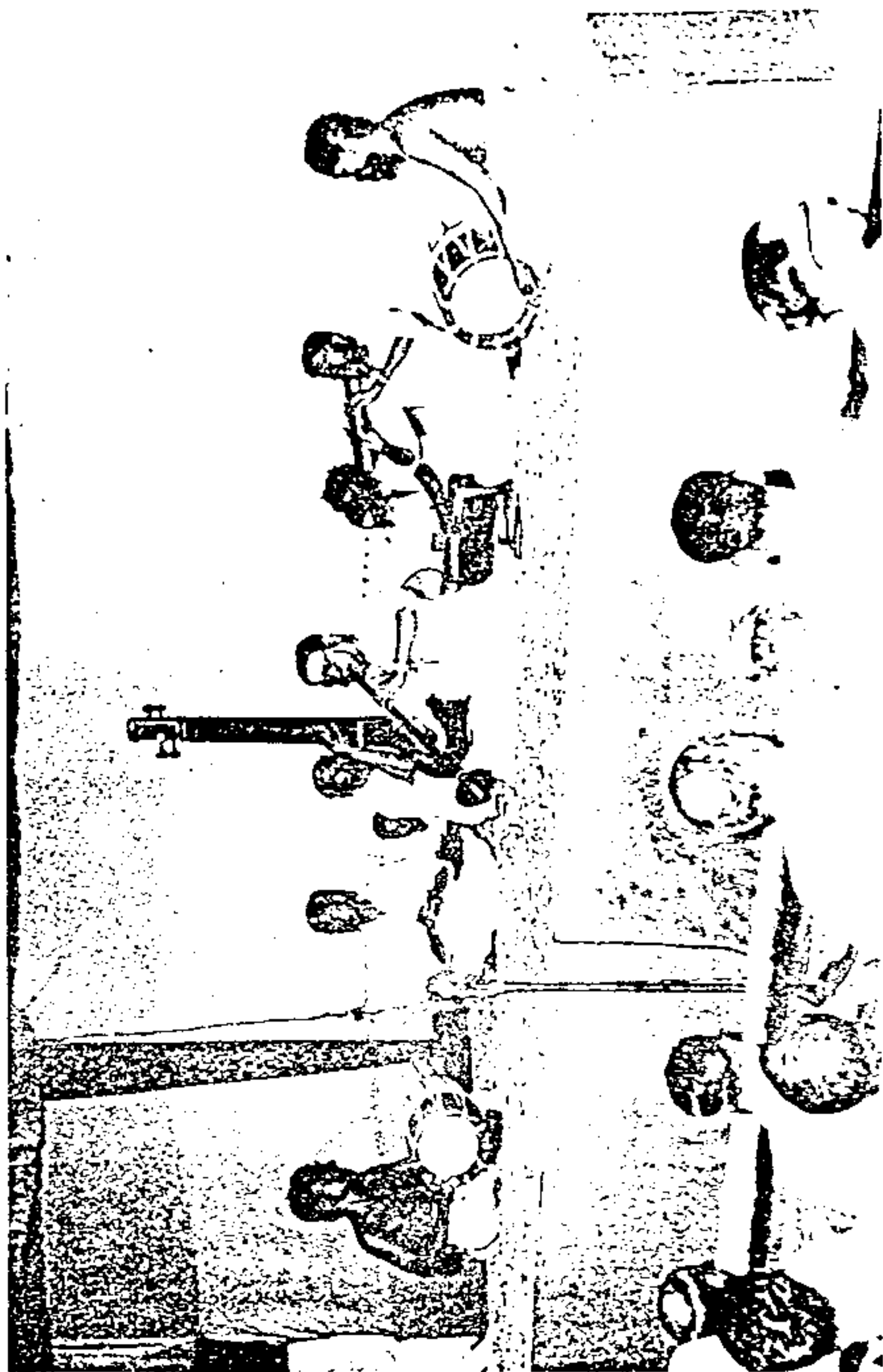
By Courtesy-National Museum.



The tarpo. Gujarat and Maharashtra



The mizis. Tamil South India



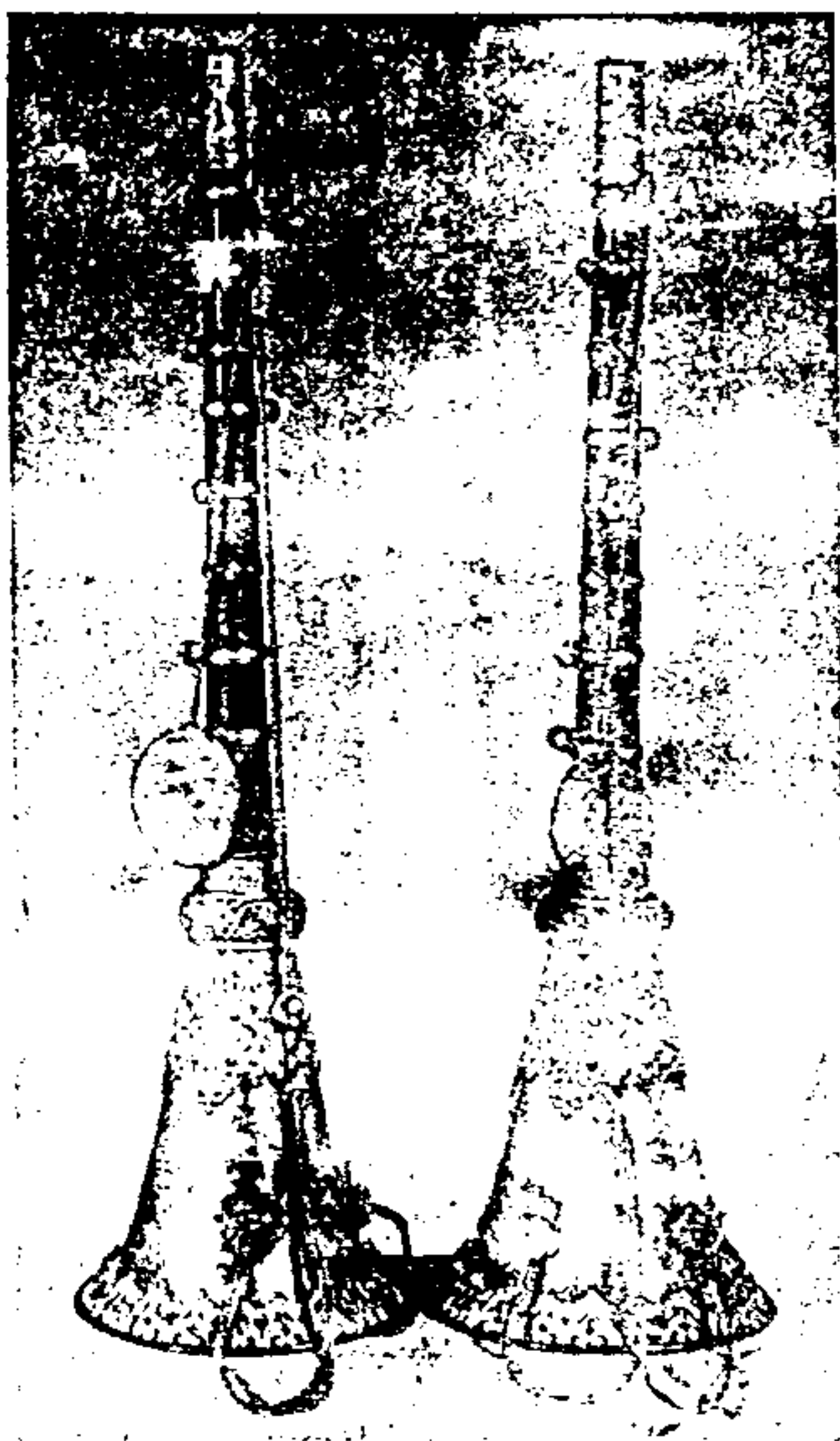
T. N. Rajaratnam Pillai playing the madduram.

4 SRNGA



by Courtesy National Museum (p. 79)

2. SPECIMEN OF SRINGA

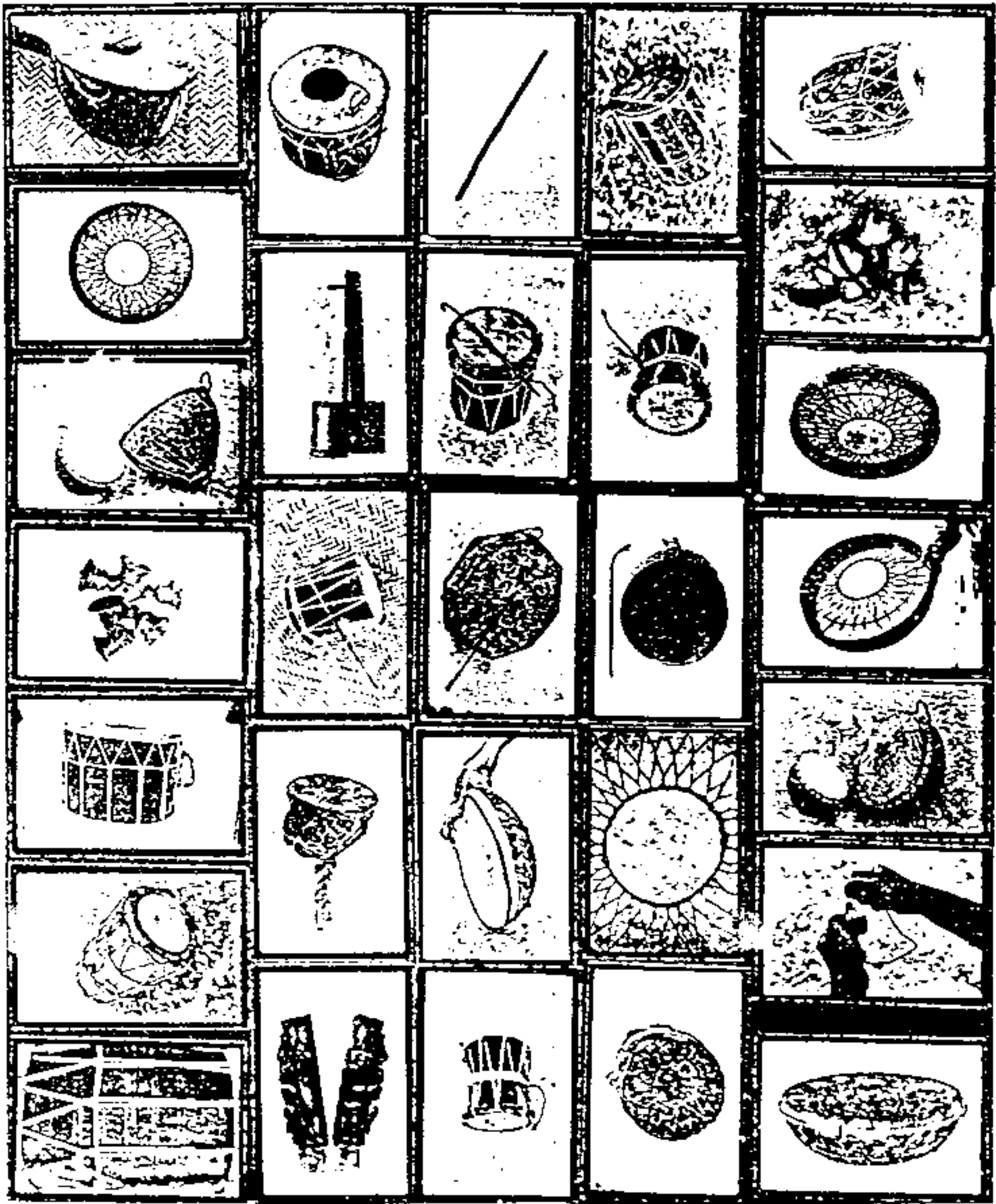


By Courtesy-National Museum

PUNGI OR BINA



By Courtesy National Museum



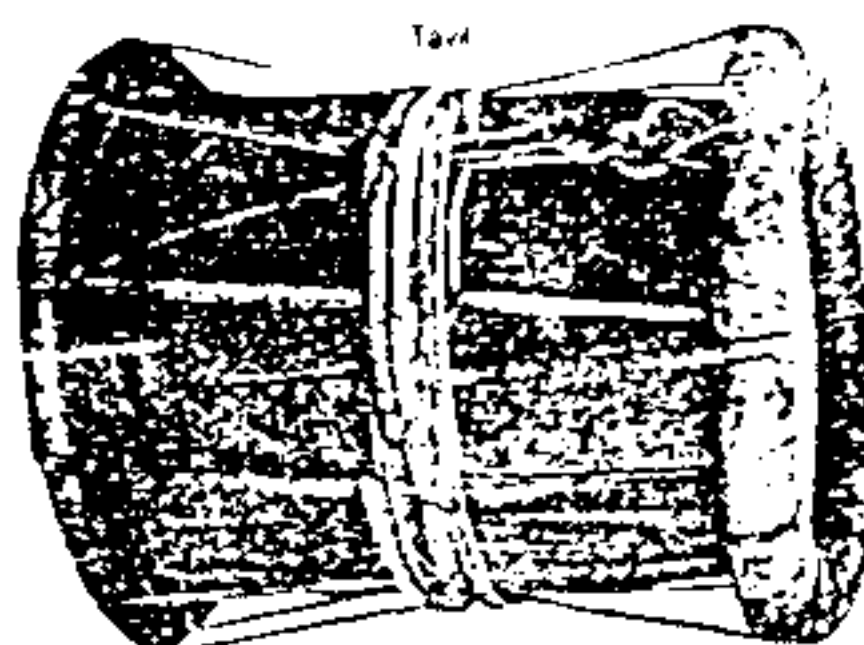
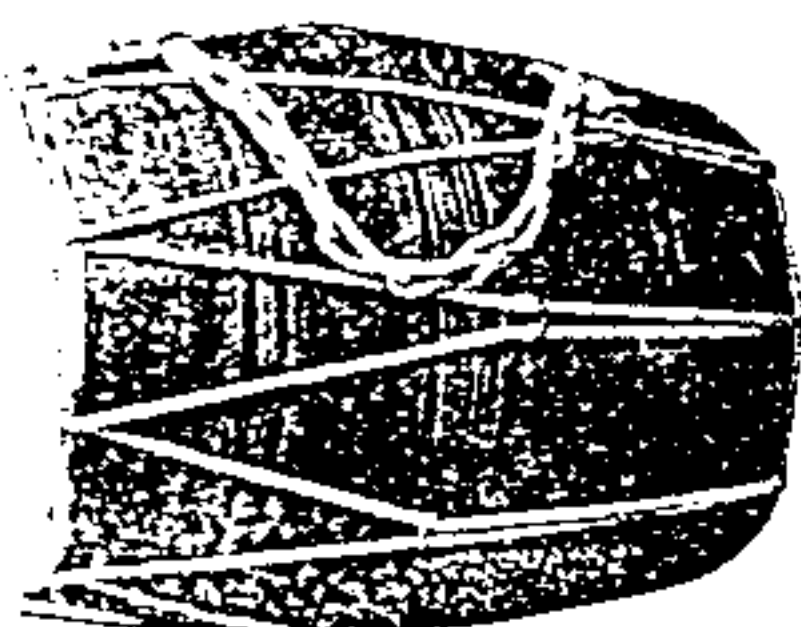
- | (1) | (2) | (3) | (4) | (5) |
|-------------------------|-------------|-------------|---------------------|---------------|
| 1 Choutara Veena N shan | 1 Dhol | 1 Nad | 1 Dancer's Drum | 1 Dholak |
| 2 Dul | 2 Upang | 2 Deru Dhak | 2 Damaru | 2 Ghughara |
| 3 Nagara & Jeel | 3 Dhak Deru | 3 Ghera | 3 Thali | 3 Dul Binding |
| 4 Ghanti | 4 Kadi | 4 Tasa | 4 Dhak (Back Side) | 4 Dul Ending |
| 5 Dhol (Drum) | 5 Ch pad | 5 Damaru | 5 Tabsa (Back Side) | 5 Nagara Jeel |
| 6 Madal | | | | 6 Manjra |
| 7 Dancer's Drum | | | | 7 Tasa |



Dholak

Vaakontu

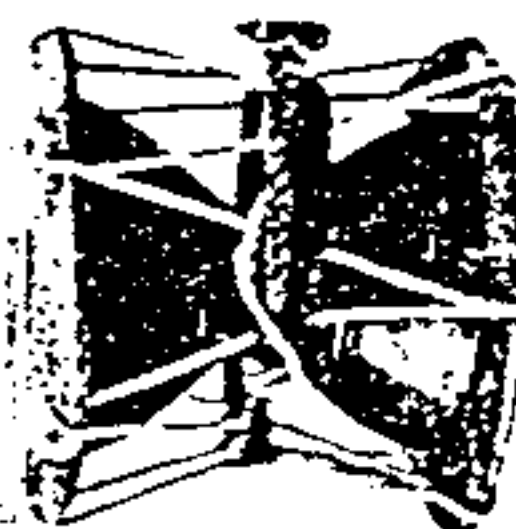
Tava



Panchamukhavadyam

Udaku

Devandi

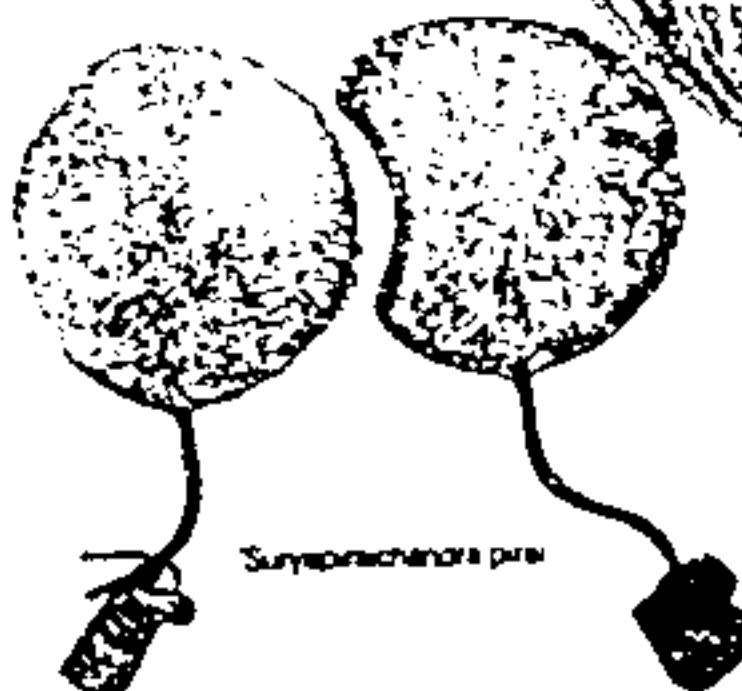
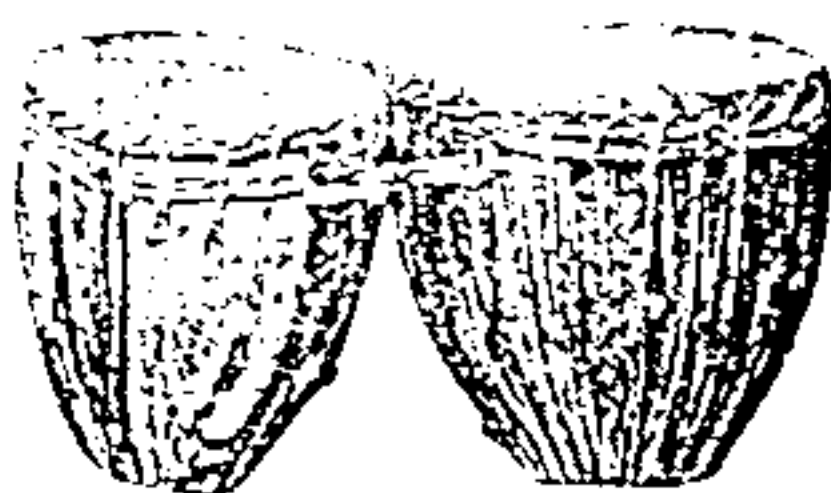


Pallavani uddam

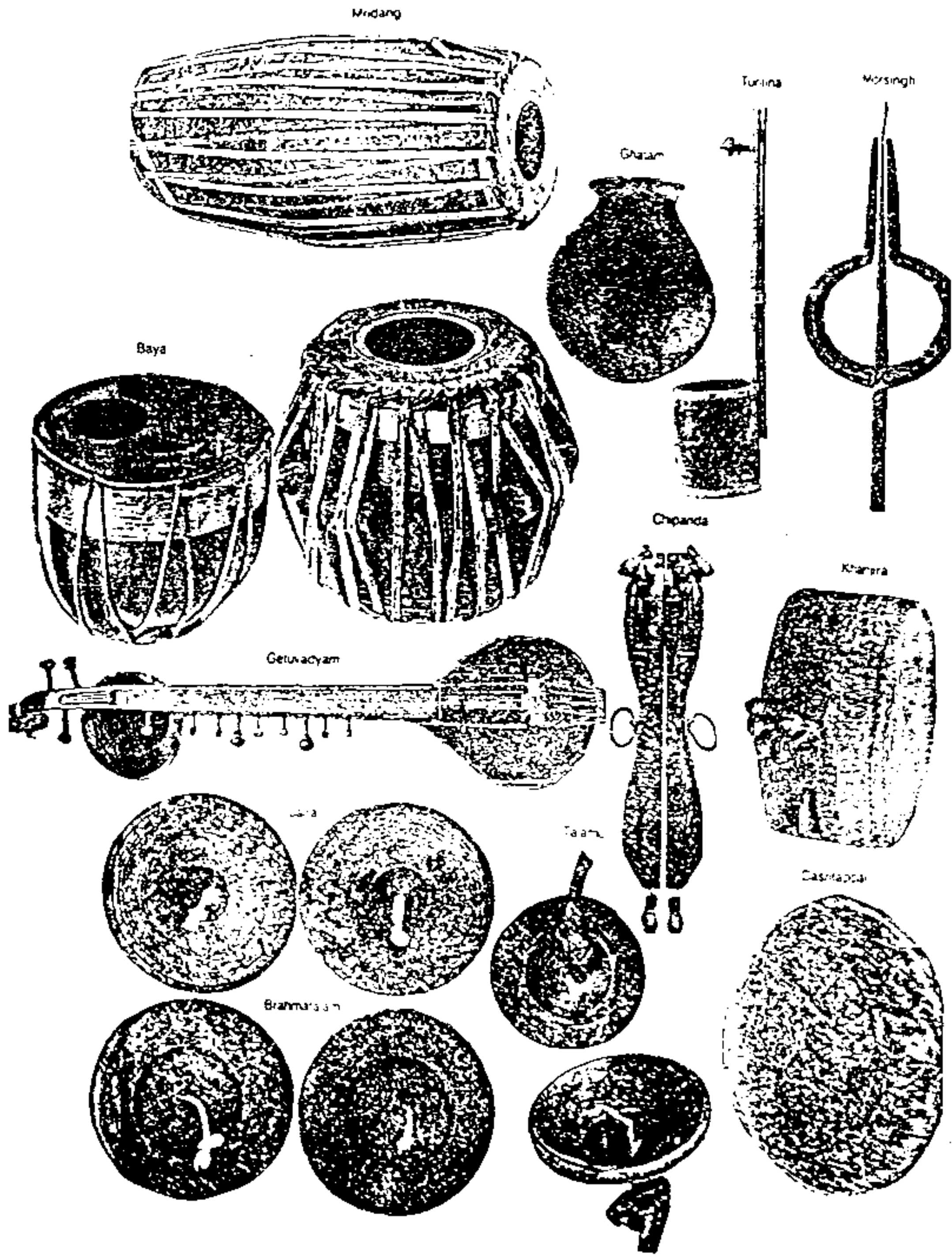
Nagata

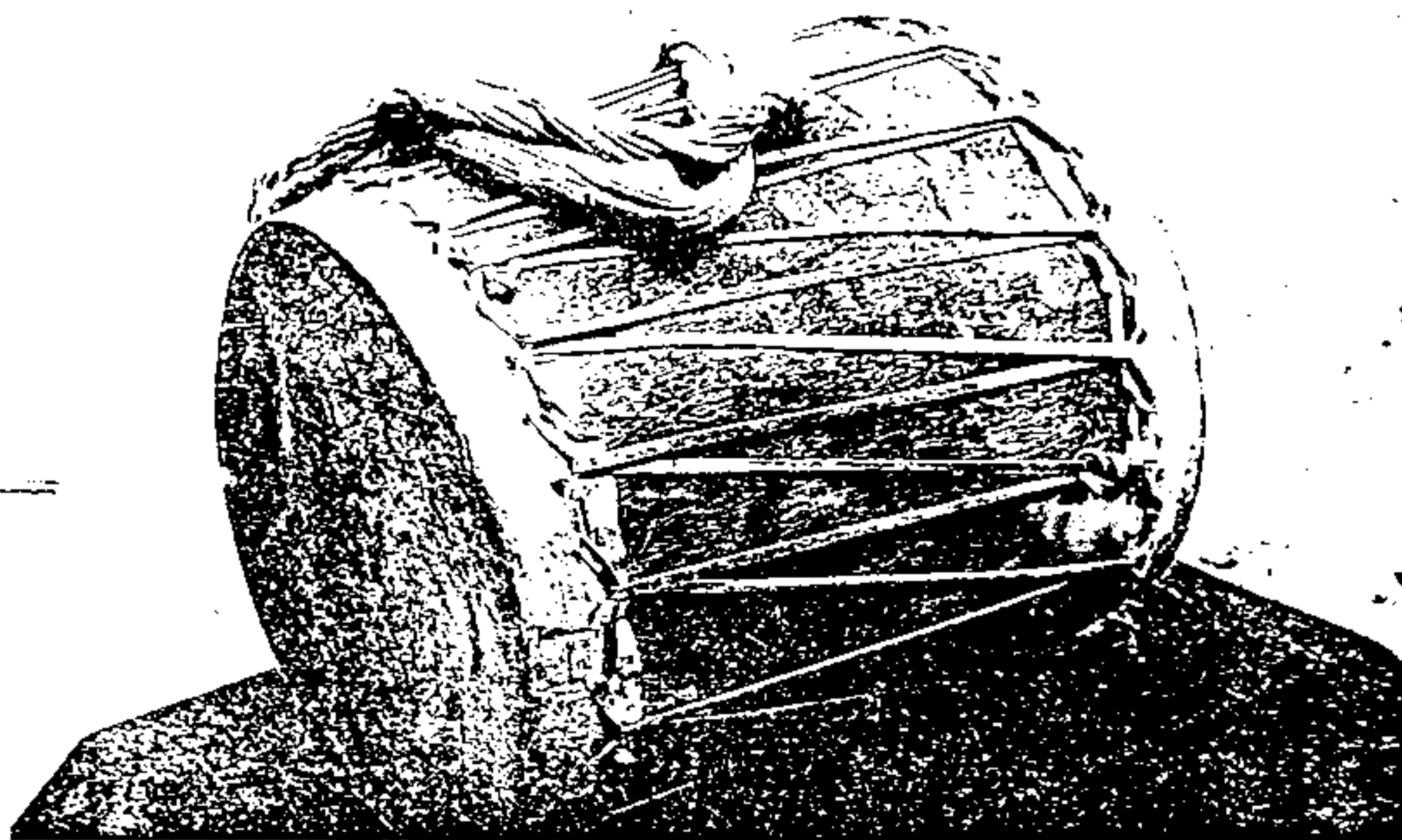


Gamalam



Suryapinchora pri

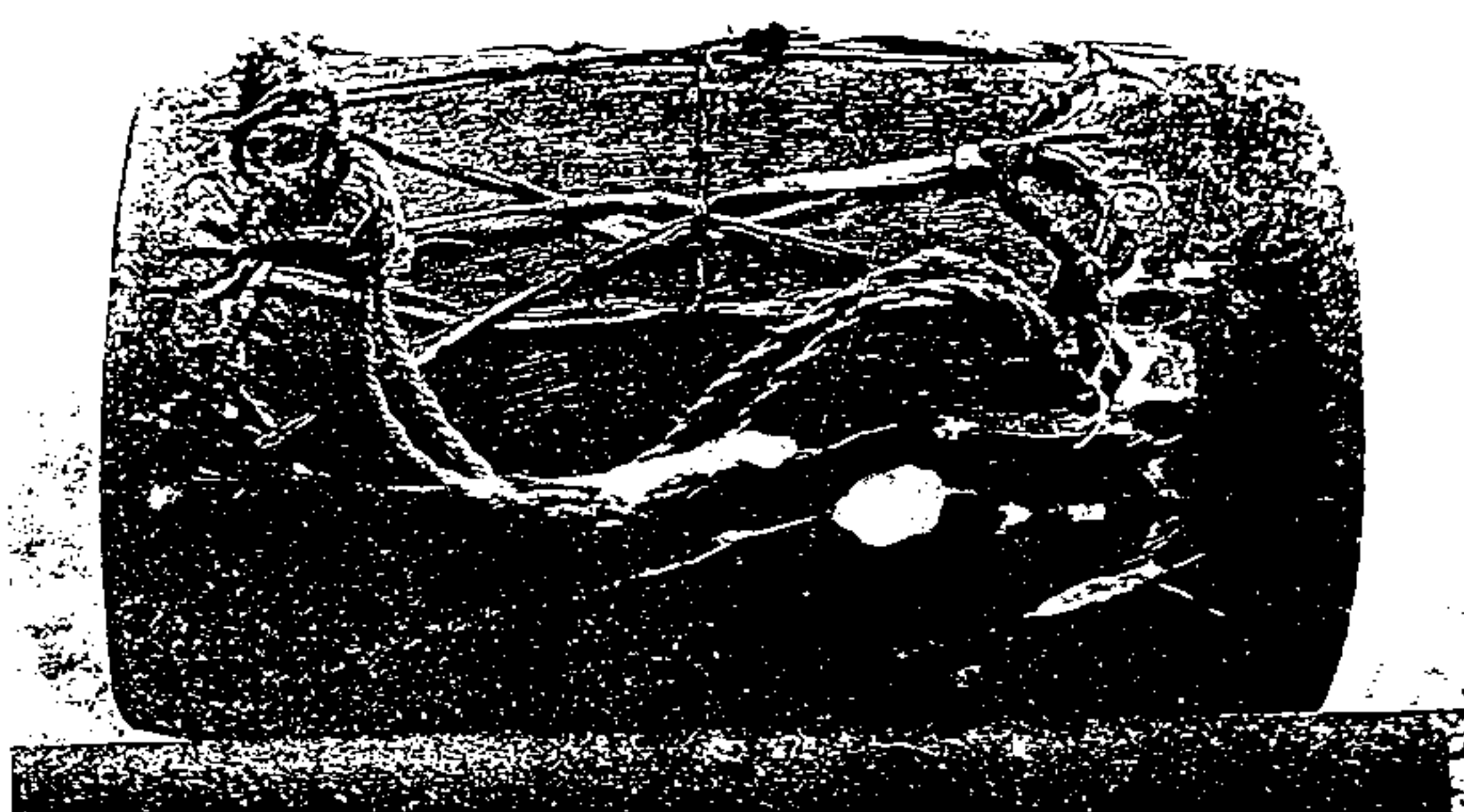




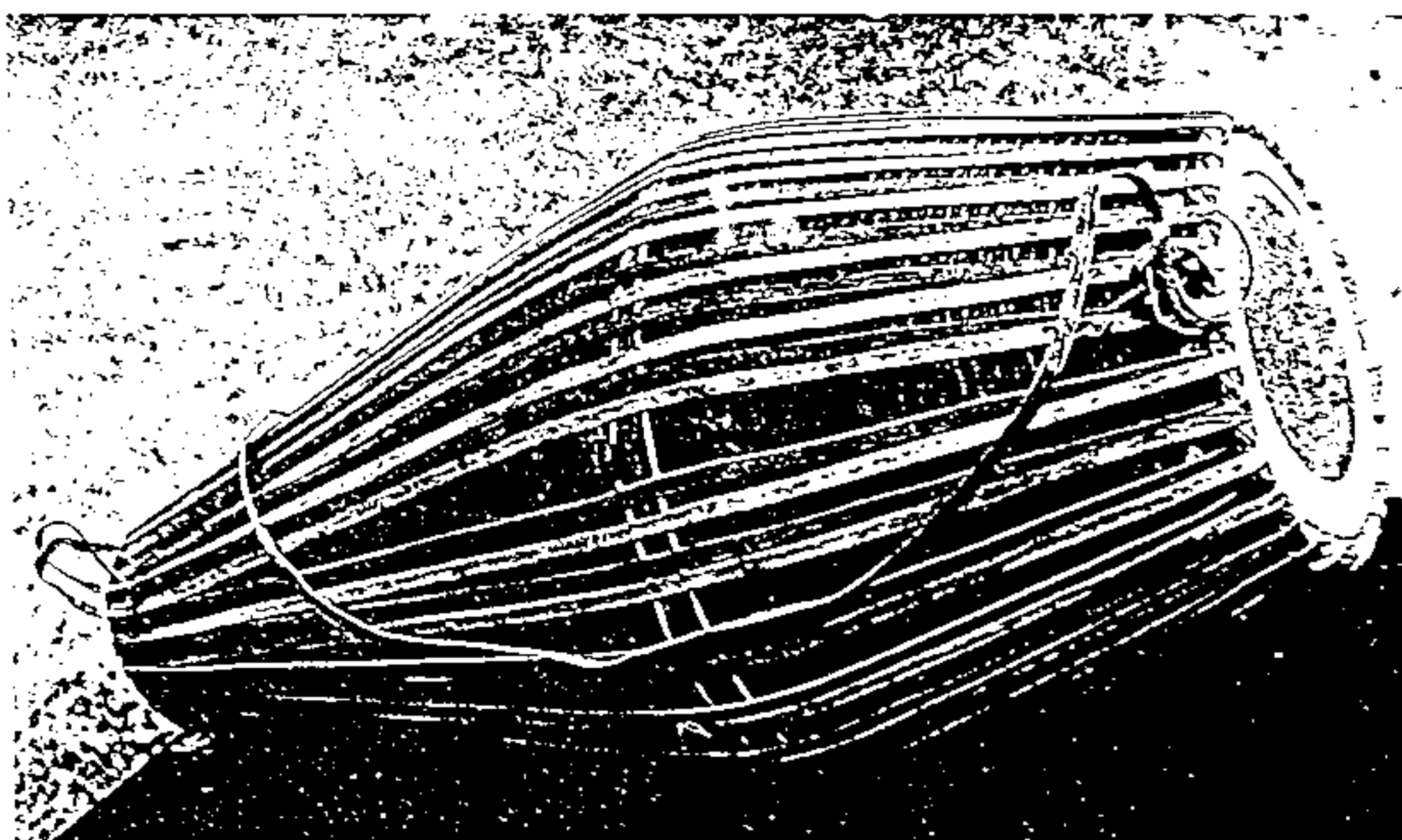
Naga Drum



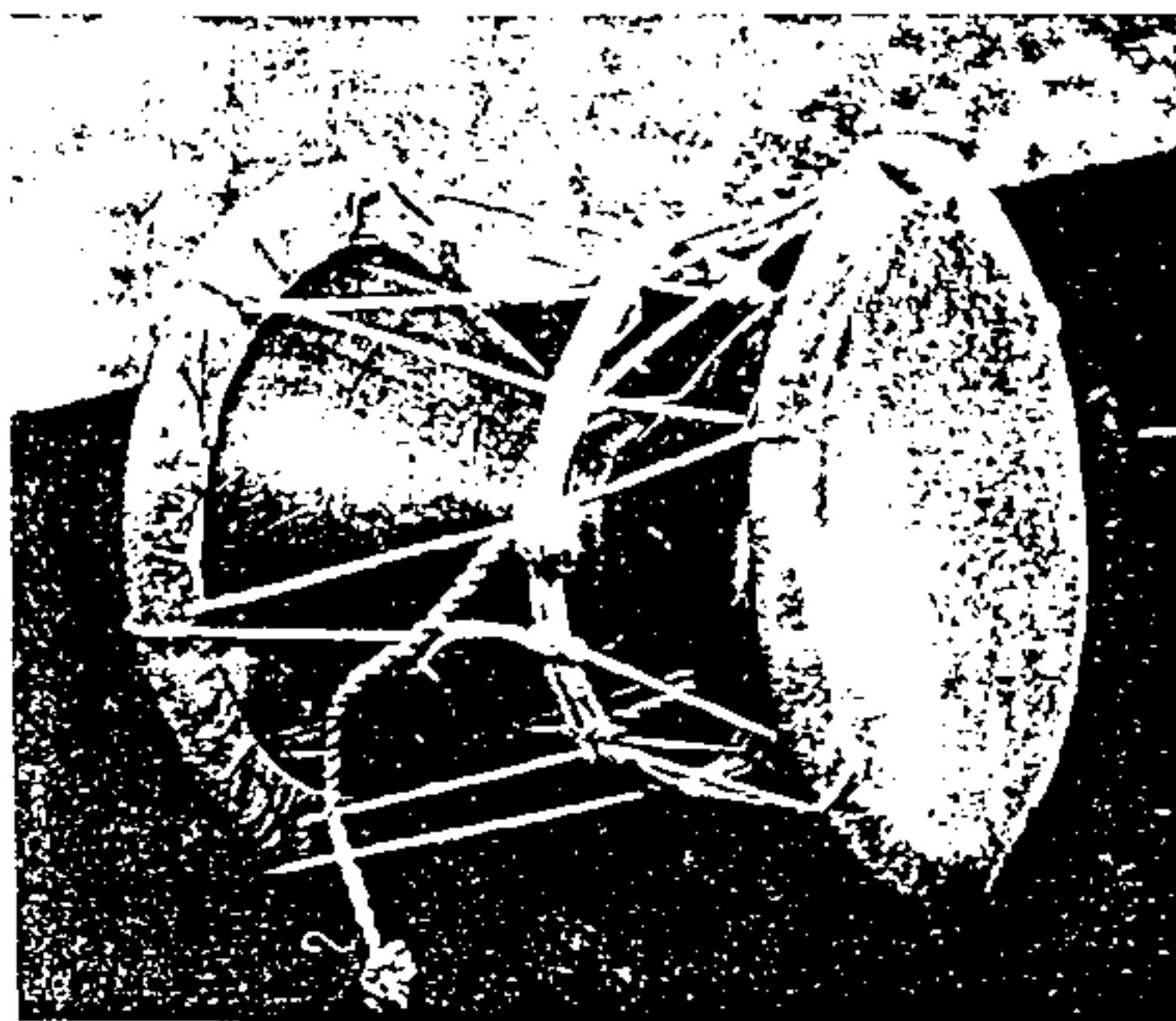
Madai



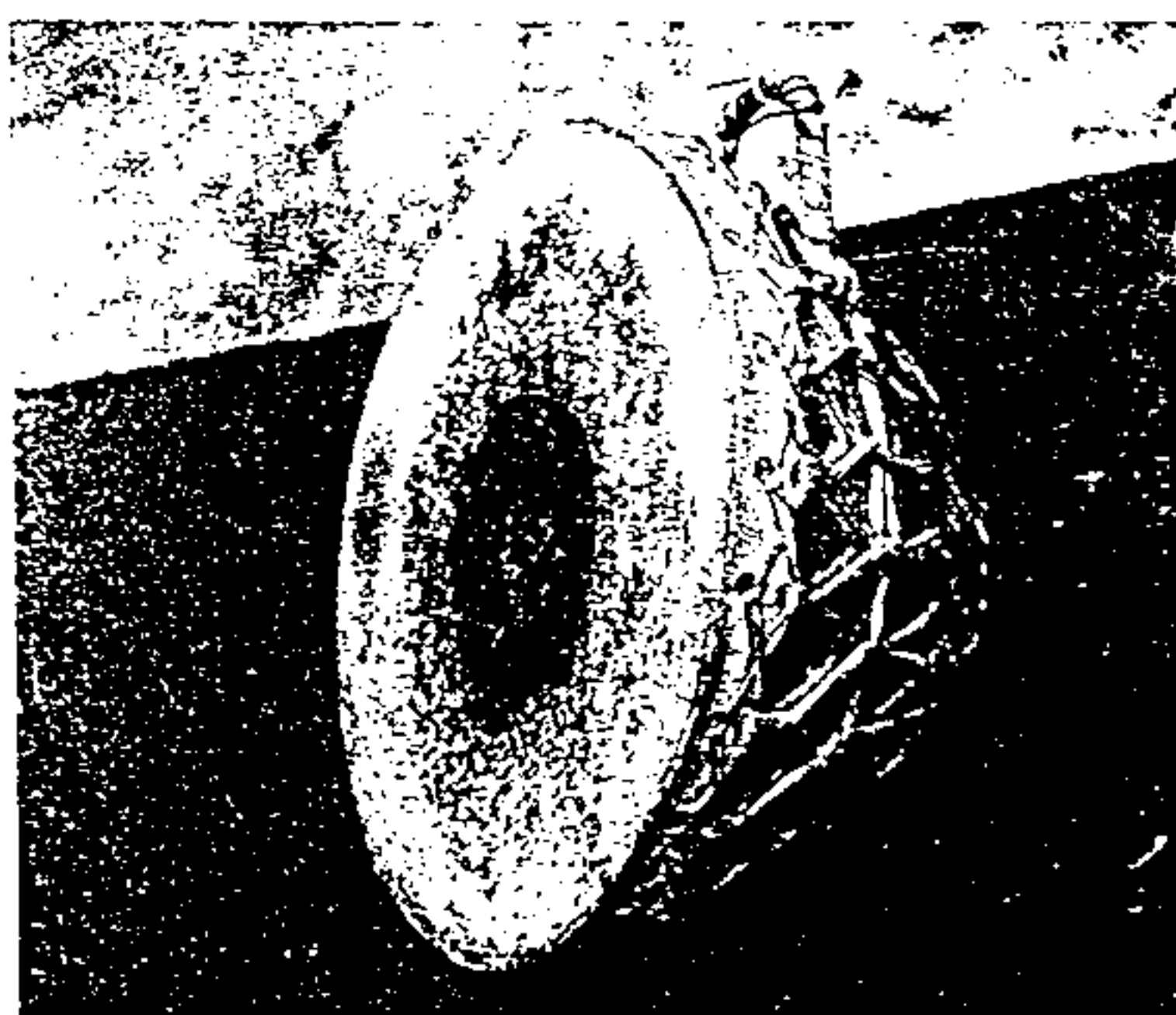
Kerata Drum of Aborigine



Khol (Sanga)



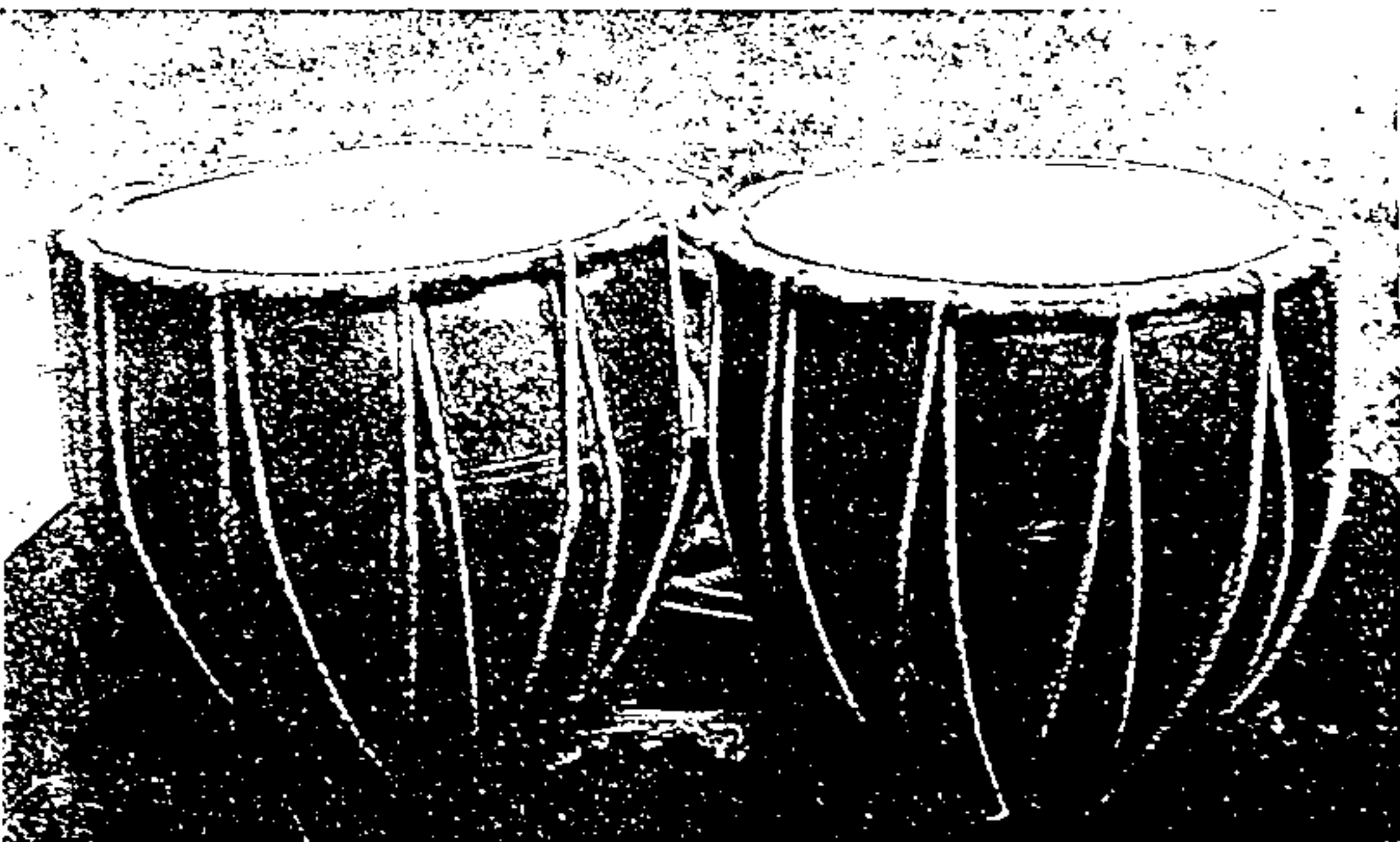
Damaru



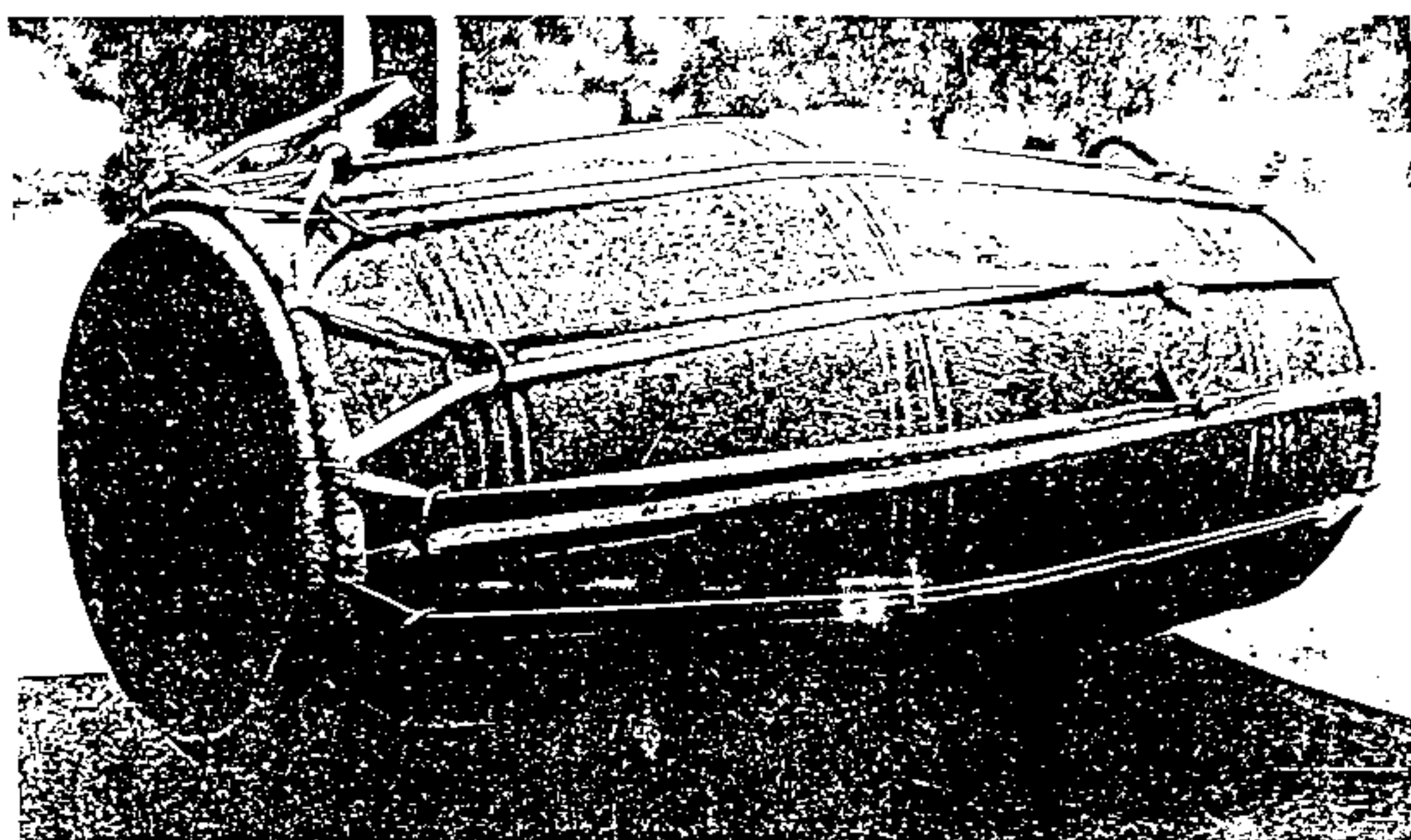
Tasha



Nagara & Jeel



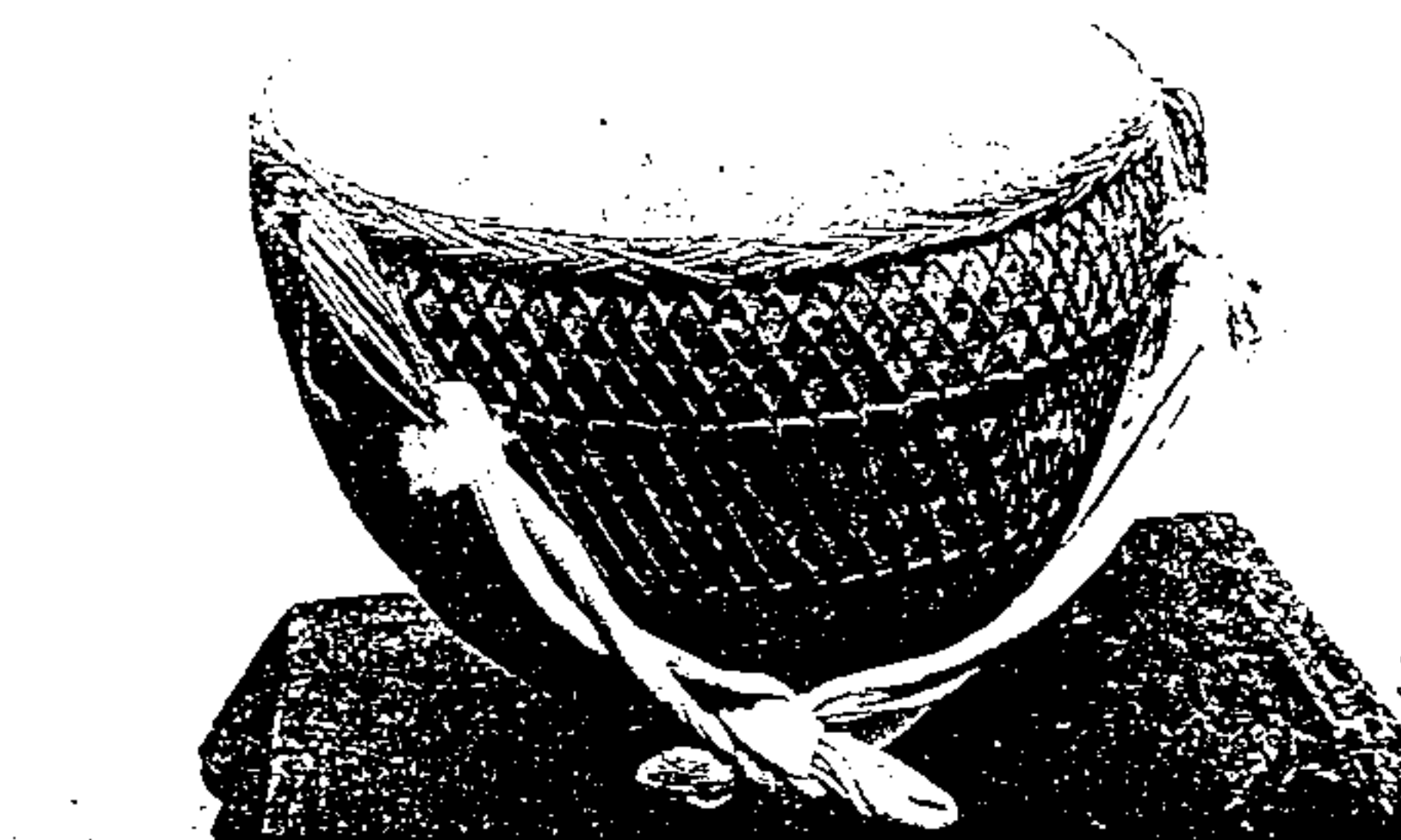
Pondicherry Drum



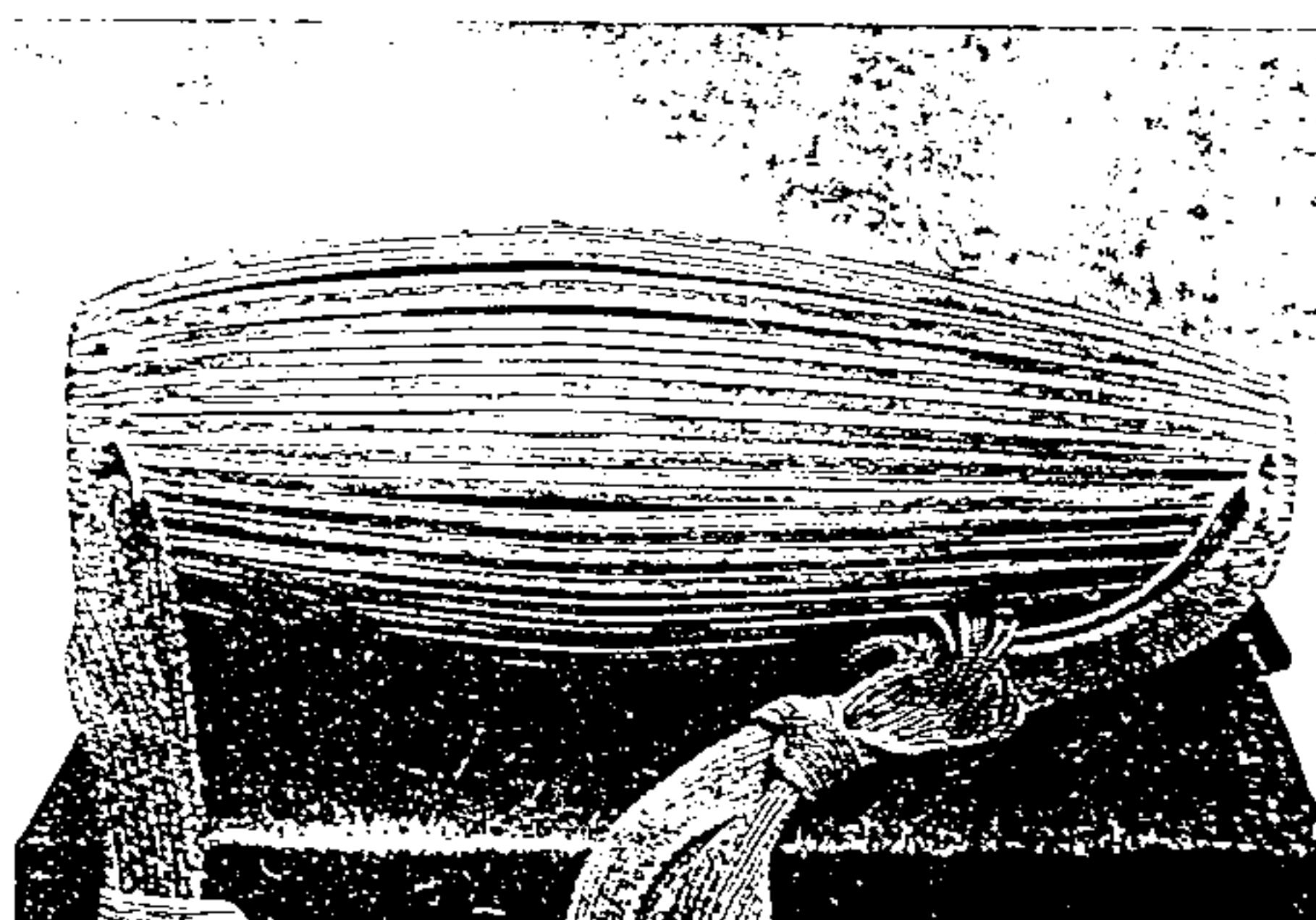
Manipur Drum



Naal



Nagara "Ho" Tribe



Punga Mar pur



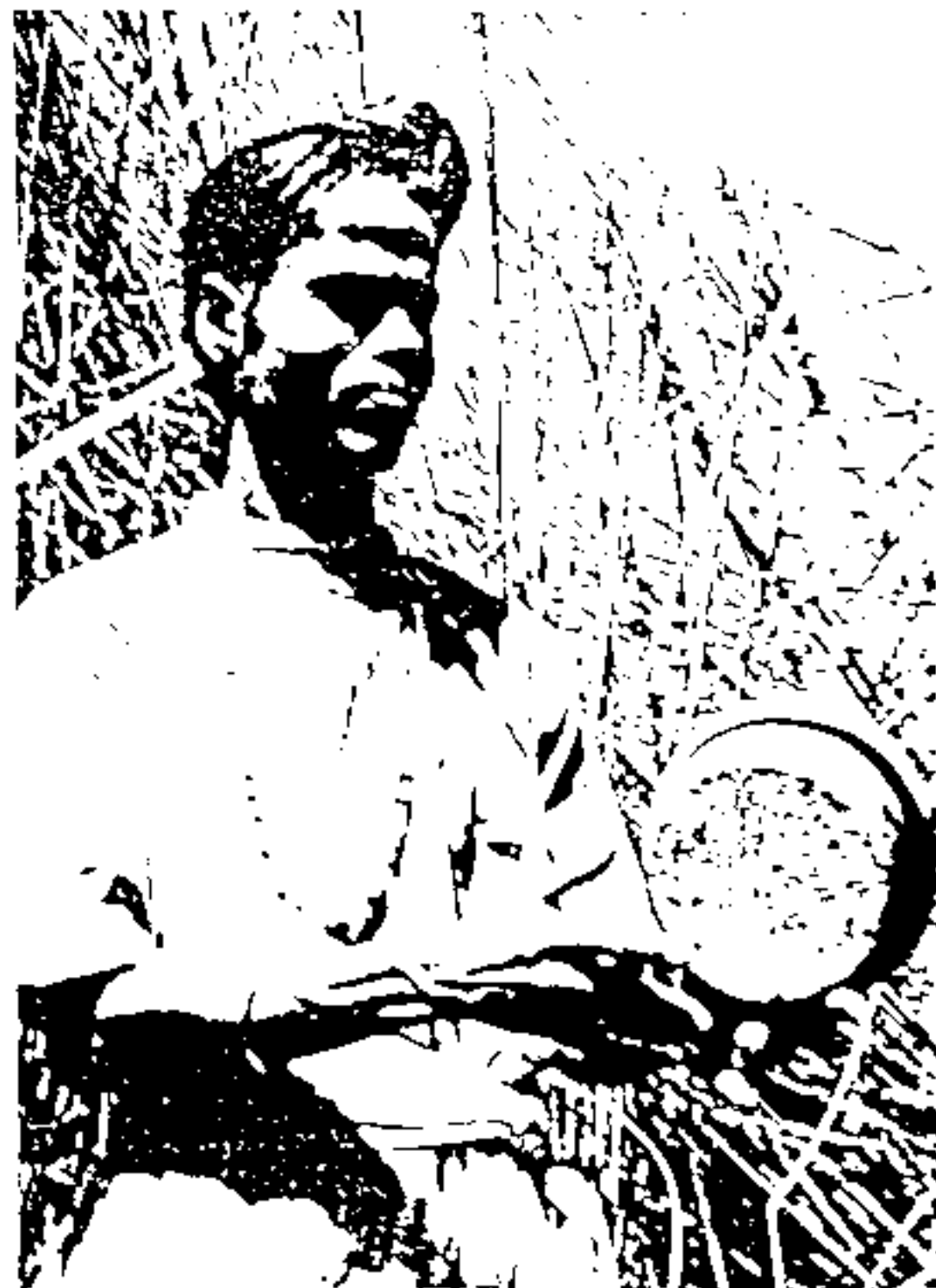
The *panchamukha vadya* (centre) and the
kudamazha on either side



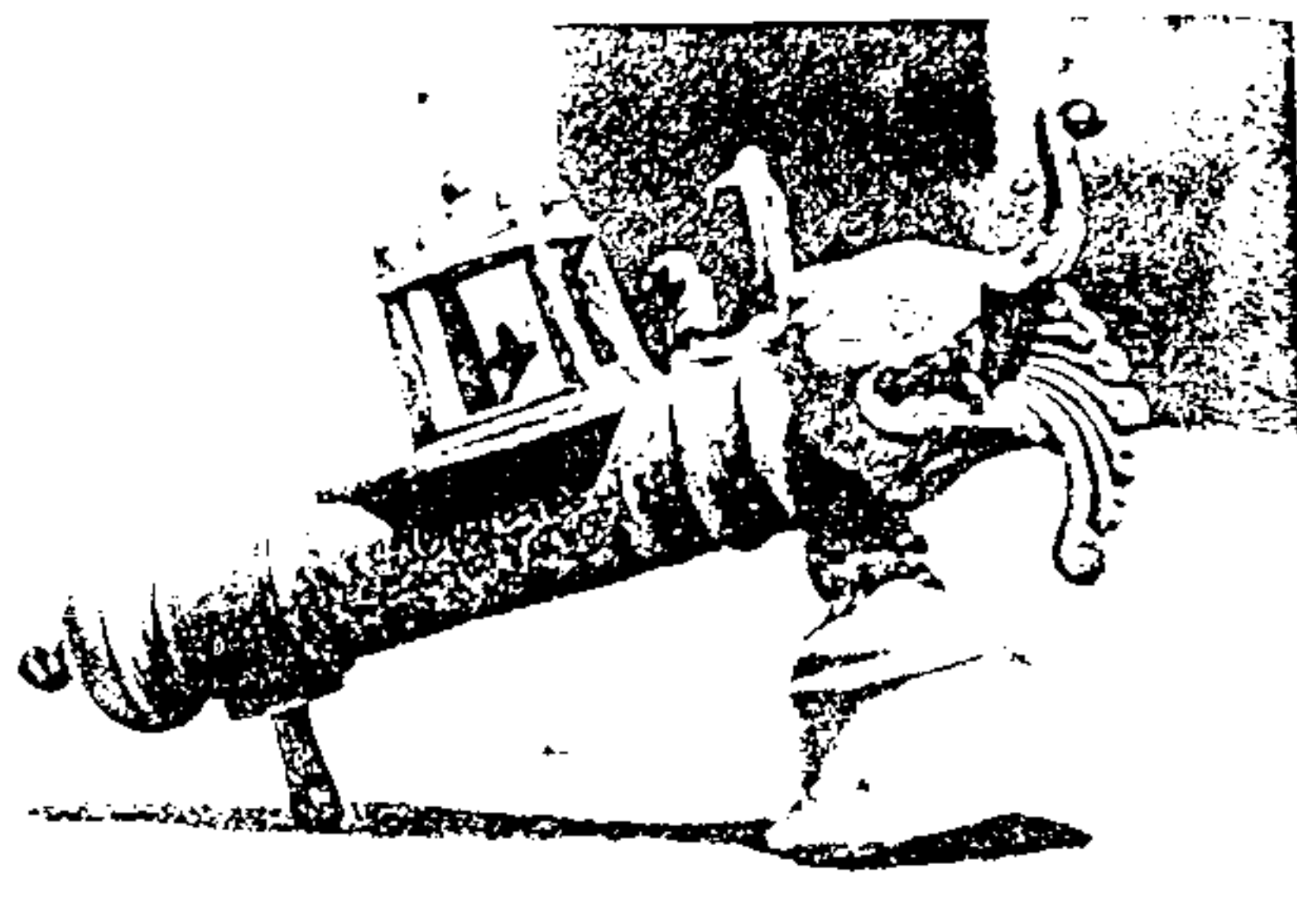
The *śree Kanyas*



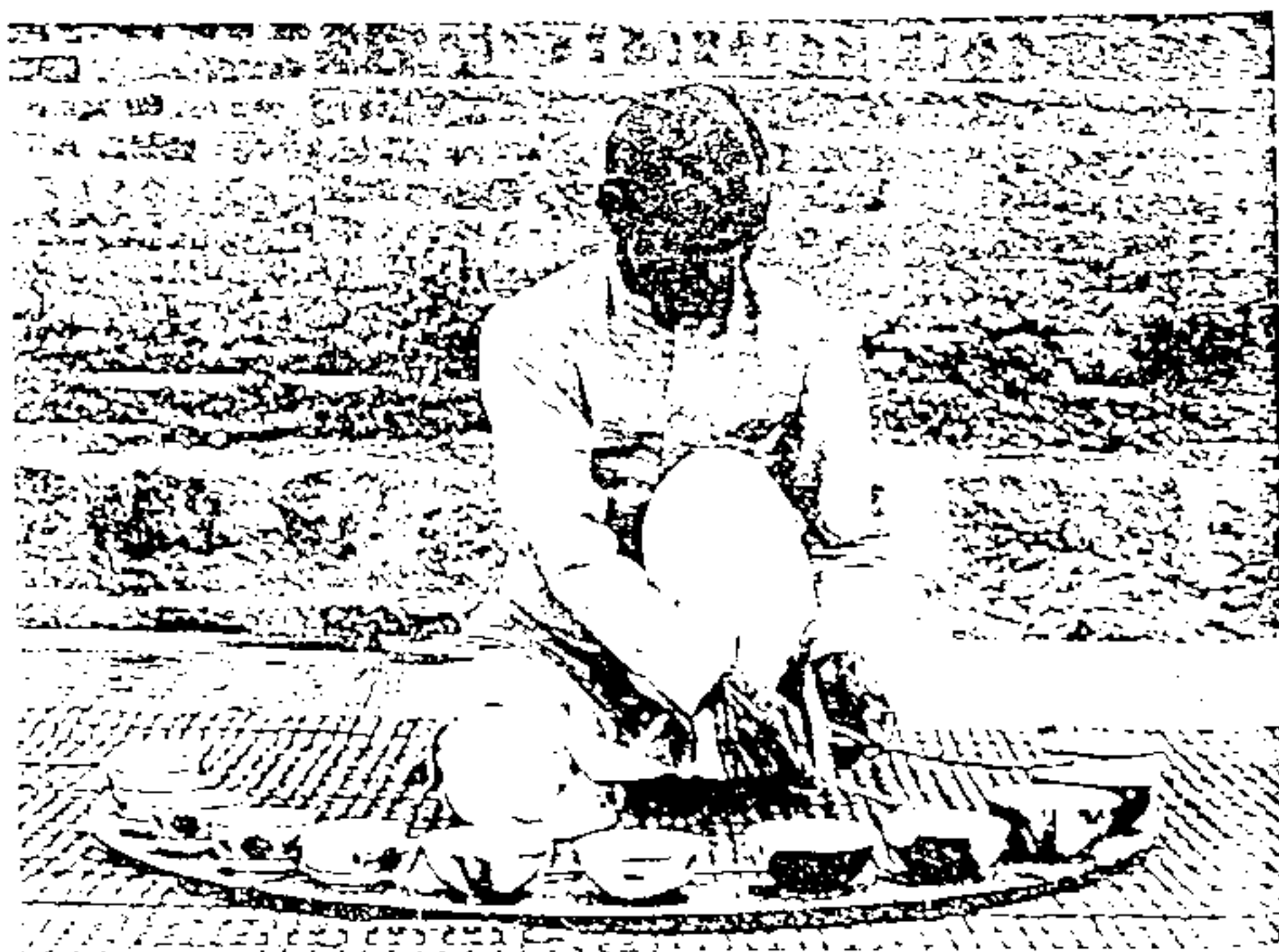
The Karmam
Uttar Pradesh



Man in a white shirt, sitting outdoors, holding a large, round, textured object, possibly a pot or a basket, against a background of tall grass or reeds.



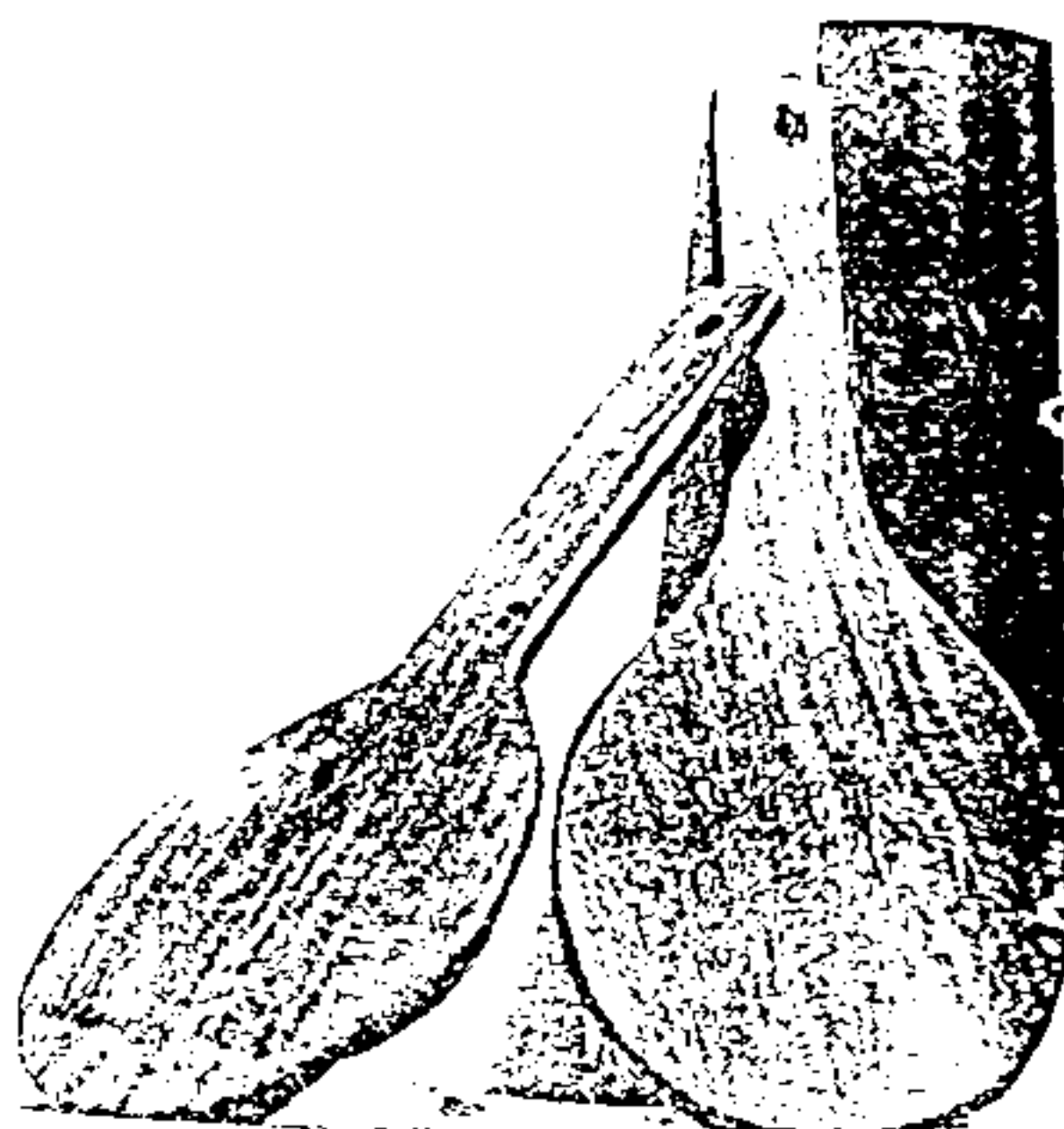
A decorative bell



Playing a drum



The panjari, Madhya Pradesh.



The chussa, Tamil Nadu.





The *thakur*
Madhya Pradesh



The *manjira*, South India

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APPENDIX III

DESCRIPTIONS OF RĀGAS REFERRED IN THESIS

1. *Rāga Yaman*

This *rāga* is originally known to as *kalyān*. The name *yaman* or earlier *imen*, *emen* are the influence of Persian music. In the modern classification of Pt.Bhatkhande, this *rāga* is considered as *janya-rāga* of *kalyān thāta*. The major note-*vādi* is *Ga* and sub-major-*samvādi* is *Ni*, are most expressive notes in this *rāga*. It is classified among late evening *rāgas*. As well its modern version is hexa-tonic ascending, which omitted *Pa*, in ascending, however, it is considered as *sampurna*- hepta tonic *rāga*. (Shrivastava,2004;I.15)

Specialities

- i. Most of all improvisations in *rāga* begins from *mandra Ni*.
- ii. The name *kalyān* may have many variations like, *yaman kalyān*, *puriyā-kalyān*, *shudha-kalyān*, *jait-kalyān* but particularly the only '*kalyān*' always refers to '*yaman*'
- iii. This is most used *rāga* by vocalists as well as instrumentalists.
- iv. This is a present *rāga* which could be elaborated in all three octaves of vocal range

Structure of *rāga*

Āroha: Type 1. *Sa Re Ga Ma Pa Dha Ni Sa*

Type 2. *Ni Re Ga Ma Dha Ni Sa*

Avroha : *Sa Ni Dha Pa Ma Ga Re Sa*

Pakad : *Ni Re Ga, Pa ^MRe Ga, Re, Ni Re Sa.*

Nyāsa: *Ga, Ni, Pa.*

2. *Rāga Bihāg*

This *rāga* is generated from *bilāwal thāta*. *Rishabh* and *dhaivat* are omitted in ascending and *tivra Ma* is used in *vakra* fashion in *avroha* ending. *Ga* is the *vādi* and *Ni* is the *samvādi* in this *odhava sampurna rāga*. It is set to first phrase of night or late evening. (Srivastva, 2004; I.22)

Specialties

- i. This is a very popular *rāga* among both vocalists and instrumentalists.
- ii. This *rāga* is suitable for explorations in all three octaves.
- iii. In this *rāga*, most of all improvisations start from *mandra nishādha*.
- iv. It is said that originally this *rāga* has only *shudha madhyam* and *tivra Ma* was used as *vivādi* note. However the *tivra Ma* has become an essential note to establish the *rāga* in modern days and few of them consider this *Rāga* belonging to *kalyān thāta*. Still we can find some *dhrupad* musicians using only *shudha Ma* in this *rāga*.
(Sharma; 1983; 21.272)
- v. As well *Dha* is *varja* in ascending but some musicians use it as *vakra kana swara* such as *Ni DNi Sa*.

Structure of *rāga*

Āroha: Ni Sa Ga Ma Pa Ni Sa

Avroha: Sa Ni Dha Pa, Ma Pa Ga Ma Ga, Re Sa

Pakad: Ni Sa Ga Ma, Pa Ma Ga Ma Ga, Re Sa

Nyāsa: Sa, Ga, Pa, Ni. Nearest *Rāga*: *Yaman Kalyān*.

3. *Rāga Bhairavi*

The one of most ancient *raginis*, *bhariavi* is highly attributed throughout music history. The Sketch of *bhairavi* that we hear today is different than the earlier one, and had been modified throughout. *Rāgini bhariavi* has all *komal* notes and *Ma-Sa* as *vādi-Samvādi*. It is a *sampurna jāti* that uses all seven notes in ascending-*avroha* ending. Time assigned is early morning. This is *janya ragini* of *bhairavi thāta* (Shaviastava, 2004; I.27)

Specialties

- i. This *rāga* as heard today, depending on the skill and talent of performer, allows to use all 12 notes of an octave occasionally.
- ii. It is set to a morning time but in performance usually it is being used as an ending *rāga* to a concert.
- iii. In modern practice, this *rāga* is not used to perform slow tempo *gats*. But before present century it was also used to perform *vilambit laya*.
- iv. This *rāga* is much suitable for *thumri* and all other genres and *dhun* on instruments.

Structure of *rāga*

Āroha: Sa Re Ga Ma Pa Dha Ni Sa

Avroha: Sa Ni Dha Pa Ma Sa Re Sa

Pakad: Dha Pa, Ga Ma Pa, Ga Ma Ga Re Sa

Nyāsa: Sa, Ma and Pa

Similar *rāgas:* *Bilaskhani todi* and *komal rishab asāvāri*

4. *Rāga Patdeep*

Rāga patdeep is one of the beautiful *rāgas* of Hindustani music. It is an *odhava-sampurna rāga* having *Pa-Sa* as *vādi-samvādi* notes. It is a *rāga* that used to sung-played in *din-kā-tisra-Prahar* which means late afternoon. (Shrivastava,2004;II.67)

Specialties

- i. This is a likewise modern *rāga* created in last century. It is said that changing *komal Ni* into *tivra* of *bhimplāsi*, this *rāga* was invented.
- ii. This is a *uttarānga Rāga* but also flows in mid and the end of *mandra saptak*.
- iii. To avoid the impression of *bhimplāsi*, *shudha Ni* has to elaborate repeatedly.
- iv. *Dha-Ma* Phrase in this *rāga* is pleasingly beautiful.

Structure of *rāga*

Āroha : *Ni Sa Ga Ma Pa Ni Sa*

Avroha : *Sa Ni Dha Pa Ma Ga Re Sa*

Pakad : *Ga Ma Pa Ni, Sa Dha Ma Pa*

Nyāsa : *Sa, Ga and Pa*

Nearest *rāga*: *Madhuvanti* which has *tivra Ma*.

5. *Rāga Shyām Kalyān.*

This *Rāga* belongs to *kalyān thāta*. *Ga* and *Dha* are omitted in ascending. So it is an *odhava-sampurna rāga*. The time assigned to this *rāga* is late evening. *Vādi* is *Pa* and *samvādi* is *Sa* Both *madhyam* notes one used in this *Rāga*. (Shrivastava,2010;IV.89)

Specialties.

- i. This is a serious *rāga* which is very popular in modern instrumental performance.
- ii. Using the *shudha Ma* is very peculiar and always remains using *vakra-Ga Ma Re Sa* Phrase.
- iii. Sometime before last century this *rāga* was considered as *sampurna* in the texts like *Mārīf-un-Nagmat*
- iv. However there is no *Dha* in ascending but still a small *sparsha* occurs while placing *Ni* especially in mid octave.
- v. The Shades of *Rāga komal & kalyān* appears in this *rāga*.

Structure of *rāga*

Āroha : *Sa Ra Ma Pa Ni ^DNi Sa*

Avroha : *Sa Ni Dha Pa Ma Pa ^DGa Ma Re Sa*

Pakad : *Re Ma Pa, Ga Ma Re Sa,*

Nyāsa : *Sa, Re and Pa*

Nearest *rāga*: *Kamod*

6. *Rāga Pilu*

This *Rāga* belongs to *kafi thāt*. Normally *Re* and *Dha* notes are abstained in ascending while in *avroha* ending. All seven notes are used. This is considered as a *sankirna Rāga*. Usually it is sung/played in a second section of performance. *Vādi* is *Ga* and *samvādi* is *Ni*. The time assigned to this *rāga* is afternoon. (Shrivastava, 2004; II.241)

Specialties.

- i. Both *komal* and *shudha* status of *Ga*, *Dha* and *Ni* are used in this *rāga*.
- ii. This is a *chanchal* and *shringāra bāhva rāga* used to render *thumri* etc genres.
- iii. In instrumental music it was used to perform slower compositions before a century. The composition attributed to Ustad Rehmat Khan in this *rāga*, is very slower *vilambit* *sat*.
- iv. Usually it is said as *odhava* - penta-tonic *rāga* but all seven notes occasionally used in ascending also.
- v. It is assigned to the afternoon time of day but in practice, it is being performed at any time of day cycle.

Structure of *rāga*

Āroha : *Ni Sa Ga Ma Pa Ni Sa*

Avroha : *Sa Ni Dha Pa, Ga Ma Dha Pa, Ga-Re Sa*

Paked : *Ni Sa Ga, Re Sa Ni, Dha, Ma Pa Ni Sa*

Nyāsa : *Sa, Ga, Pa, and Ni*. Nearest *rāga*: *Patdeep*

7. *Rāga Desh*

This *rāga* is generated from *khamāj thāta* and both *komal-shudha nishādha* (Ni) were used. Same like *brindāvani sārang*, the *shudha* Ni is used in ascending and *komal* is in descending. Ga and Dha are omitted in ascending; the descending has all seven notes thus it is an *odhav-sampurna rāga*. *Vādi* is *rishabh* and *samvādi* is *panchama*. The singing and playing time assigned this *Rāga* is morning section of day between nine to twelve noon. (Sharma, 1983;21.251)

Specialties

- i. As well Ga and Dha are omitted in ascending but they could be used in a *vakra* (crooked) fashion such as *Re Ga Ma Ga Re, Pa Dha Ni Dha Pa*.
- ii. This *rāga* also sometimes sung/played in *thumri* style. It is less used in very slow tempo and most of all compositions in this *rāga* are set to medium and slow-medium tempo. However in instrumental music the *vilambit* elaborations of this *rāga* are found frequently.
- iii. This *rāga* have controversial opinions about *vādi-samvādi* among the musicologists. According to Srivastava (2004;II.36) ‘this is a *purvanga rāga* which suitable to elaborate in mid and lower octaves thus *vādi* may have to set up in first half of the octave.

Structure of *rāga*

Āroha: Ni Sa Re Ma Pa Ni Sa

Avroha: Sa Ni Dha Pa Ma Ga Re Ga Ni Sa

Pakad: Ma Pa Dha, Ma Ga Re, Ga Ni Sa Nyāsa: Sa, Re, Pa

8. *Rāga Brindāvani Sārang*

This *rāga* belongs to *kāfi thāta*. The notes *Ga* and *Dha* are omitted in this *rāga* thus it is classified as *odhava* jati. Both *komal-shudha nishādh* (*Ni*) are used in this *rāga*. Whereas the *shudha* used in ascending and *komal* is in descending. *Vādi* is *rishabh* and *samvādi* is *panchama*. The singing and playing time assigned this *rāga* is morning section of day between nine to twelve'o clock noon. (Sharma,1998;21.273)

Specialties

- i. Musicologists have controversial opinions about *thāta* of this *rāga*. A minority holds it in to *khamāj thāta* but according to Srivastava (2004;I.62) 'considering the nature this *rāga* it is more suitable in *kāfi thāt*'.
- ii. This *rāga* is said to having its origin in a folk tune sung in Uttar Pradesh state.
- iii. This *rāga* is always used only in classical vocal and instrumental to elaborate both *vilambit* and *drut* explorations and never been used in light classical such as *thumri*, *tappā* etc.
- iv. Whereas there are many verities of *sārang* like *shudha sārang*, *madhumād sārang*, *lankādahan sārang* and *miyān ki sārang* etc, are in existence but the term *sarang* particularly refers to *brindāvani sārang* only.

Structure of *rāga*

Āroha: *Ni Sa Re Ma Pa Ni Sa*

Avroha: *Sa Ni Pa Ma Re Sa*

Pakad: *Ni Sa Re Ma Re, Ma Pa Ni, Ma Pa. Nyāsa*: *Sa, Re, Pa*

9. *Rāga Puriyā Kalyān*

This *rāga* belongs to *marwā thāta* and known as *parmela praveshika rāga* because it carries both construction of *puriyā* and *kalyān* which joints to *marwā* and *kalyān thātas*. *Re* is *komal* note which doesn't have an independent character and always attached with *Ga* or *Ni* notes. It is considered as *sampurna rāga* but few musicologists classify it in to *shādhava-sampurna rāga*.

Speicalities

- i. There is another *rāga- purva kalyān* appears very similar to this *rāga* by name. But characteristically both are different *rāgas*. The later one uses *shudha Ma* and has *ang* of *purvi*. While *puriyā kalyān* always has only *Tivra Ma*.
- ii. Most of elaborations & improvisations starts from *mandra Ni* for ex. *Ni Re Ga*,
- iii. To prevent the entries of *bhāva* of other rages, performers often touch *ReMa Ga* and *Ma Dha Ni Dha Pa* phrases.

Structure of *rāga*

Āroha type1: *Ni Re Ga, Ma Pa, Dha Ni Sa*

Type 2: *Ni Re Ga Ma Dha Ni Sa*

Avroha: *Sa Ni Dha Pa, Ma Ga Re Sa*.

Paked: *Ni Re Ga Ma Pa, Re Ma Ga, Ni, Ma Dha Ni Sa*

Nyāsa: *Ni, Ga and Pa*

Nearest *rāga*: *Puriyā*

10. *Rāga Lalit*

This *rāga* belongs to *marwā thāt*. The important note *Pa* is absent in this *rāga*. But both status of *Ma* are used. *Vādi* is *Ma* and *samvādi* is *Sa*. It is a morning *rāga* of pleasant *shānta*, *karuna bhāvas* and classified as *shādhava*- hepta-tonic *rāga*. (Basant,2002;316)

Specialties

- i. The very important character of this *rāga* is the usage of both *shudha-tivra* *Ma* notes at one that gives present melody and the interval between Both notes always managed with *meend*
- ii. In older days this *Rāga* was known to have *shudha Dha*. Basant (2002:316) states that till 1970 it was heard in All India Radio, If one like to sig this *rāga* with *komal Dha*, the artist has to announce it as '*Komal Dha ka Lalit*'
- iii. In all treaties this is noted with *shudha Dha* thus it is classified in *marwā* that. It doesn't fit in any one of the 10 *thātas*.

Structure of *rāga*

Āroha : *Ni Re Ga Ma Ma Ma Ga, Ma Dha Ni Sa*

Avroha: *Re Ni Dha Ma Dha Ma Ma, Ma Ga Re Sa*

Pakad: *Ni Re Ga Ma, Ma Ma Ga, Ma Dha Ma Ma*

Nyāsa: *Ma* and high *Sa*

Nearest *rāga*: *Purvi, Pancham*

11. *Rāga Mālkauns*

This *rāga* is generated from *bhairavi thāta*. Excluding the *Re* and *Pa*, this *rāga* belongs to *odhava* jati. *Vādi* is *madhyam* and *samvādi* is *shadja*. *Ga*, *Dha* and *Ni* notes are *komal* in this *rāga* and it is set to third phrase night which comes after mid-night. (Basant,2002;310)

Specialties

- i. This is an ancient *rāga* and believed to created by lord *shiva*. It is mentioned in most of all ancient musicological texts but the structure described is totally different then modern form.
- ii. This is a serious type *rāga* and used both in *khayāl* and *dhrupad* music genres. It is never used in *thumri* style.
- iii. *Mandra* and *madhya* octave explorations are much suitable in this *rāga*. Also *vilambit* elaborations are suitable to this *rāga*.
- iv. As there is no *pancham* in this *rāga*, the first string of *tānpura* has to set to *madhyam* and the third string on *sitār* also has to set to lower octave *madhyam*.
- v. This *rāga* was known as *mālakosha* in ancient age.

Structure of *rāga*

Āroha: Sa Ga Ma Dha Ni Sa

Avroha: Sa Ni Dha Ma Ga Sa

Pakad: Dha Ni Sa Ma, Ga Ma Ga Sa

Nyāsa: Sa, Ga, Ma. Nearest *rāga*: *Chandrakauns*

12. *Rāga Hameer*

This *rāga* belongs to *kalyān thāta* and has both *shudha-tivra madhamas*. This is a *vakra sampurna rāga* in which *Dha* is *vādi* and *Ga* is *samvādi*. Rest all notes are *shudha* and it is set to the first phrase of night or late evening.

Specialties

- i. There are controversial opinions about the *thāta* of this *rāga* and few musicians categorize it into *bilāwal thāta*.
- ii. According to Pt. Bhatkhande this *rāga* doesn't have *pancham* in *aroha* thus it should be classified as *shadhav-sampurna jāti*. Srivastava (2004;II.37) observes that *Pa* can be used in *vakra* manner and states that it belongs to *vakra sampurna jāti*.
- iii. This *rāga* is an exception to the *rāga-samaya* rule as it has *vādi* in *uttarānga* but set to late evening time.
- iv. *Ga* is always used in *vakra* mode thus *Ga Ma Re Sa* is essential in this *rāga*. Some times *komal nishādh* is also used as *vivādi* note but most of all musicians do not use it.
- v. This is not very ancient *rāga*.

Structure of *rāga*

Āroha: Sa Re Sa, Ga Ma Pa, Ga Ma Dha, Ni Dha Sa
(Srivastva2004;II.34)

Type 2. *Sa Re Ga Ma Dha Ni Sa* (Sharma,1998;21.298)

Avroha: Sa Ni Dha Pa, Ma Pa, Ga Ma Re Sa

Pakad: Dha Ni Sa Ma, Ga Ma Ga Sa

Nyāsa: Sa, Pa, Dha. Nearest rāga: Kamod and Kedar.

CHAPTER I

INTRODUCTORY CHAPTER

1.1 INTRODUCTION

The lore of Indian music is believed to begin from supernatural beings that forwarded through ancient Indian sages and spiritual musicians. In ancient Sanskrit texts, music has been always attached with the image of spiritual idols. The image of Goddess *Saraswati* holding *veena* is as old as Indian civilization. We can find several references of music knowledge of spiritual idols like *Ganesh*, *Hanumān*, *Nārada* etc. More practically, music authentically entered into spiritual mode through *Sāmaveda*, which itself means 'song of the soul'. We can find several mentions of musical instruments, musical notes etc elements in *Vedas*. The dates of the Vedas are set back to early BC age. The earliest musical sound of the bowstring *jaya ghosha* is referred in the ancient *Atharvaveda* possibly hints to a primitive archer's bow that converted to the musical bow.

Throughout ancient age music has been used by Indian saints, spiritualists as an important and powerful way in the achievement of *nirvāna*; self-realization. The concept of *Nāda Brahma*, represent the sound to as god. Perhaps, in all civilizations, spiritual music exists to pray and please the supernatural beings and we can find devotional part of music in all religions like Christians, Greeks, Japanees, Chinees and Brezilians etc. Nevertheless, the concept of self-realization or spiritual accomplishment through music is accepted only in Indian spiritual tradition. The *nāda-brahma* concept is the greatest height of Indian music. *Sarod* maestro Pt. Rajeev Taranath¹ states that, '*nāda brahma* is the concept of individual, merging himself in enriched union with reality - *nāda* - the divine sound'. Yogi Shri Paramahansa Yogananda² depict the symbolic

‘aum’ to cosmic sound *anāhata nāda*, and enlighten that, the existence of the cosmic sound is accepted in all religions throughout the history.

It is said that *Nāda yoga* is the way to approach the *brahma*-the cosmos, through sound. Spiritual guru Shri Phalaxa Devaⁱ defines, ‘the achievement of *nāda*; the cosmic sound is the experience of ultimate joy of ecstasy which is very near to *savikalpa samādhi*, a height of human spiritual accomplishment’. According to spiritual practitioners, the realization of the cosmic sound *anāhata nāda*, in which the divine sound of heavenly musical notes and instruments can be experienced by a *nāda* yogi-the practitionerⁱⁱ. One another type mentioned by yogi Patanjali is *nirvikalpa samādhi*ⁱⁱⁱ. Moreover, throughout the Indian spiritual history, the music is considered as a potential medium to achieve a deeper unity with both the superficial and the internal cosmos.

It is known that music was first formalized in India in connection with preserving the *shruti* texts, primarily the *Vedas*. Not only was the text important, but also the manner in which they had been vocalized by the perpetual accents. *Shloka* or *mantra* and chanting were thus of great importance, and were enshrined in the two *vedāṅgas* called *shikshā* and *chhandas*. These remained a key place of music of the spiritual educational system till modern times.

The *Sāmaveda*, is the earliest, deals with the norms for chanting of *shrutis* or hymns such as the ritual chanting of *Rigveda*. In the -

ⁱ Shri Palaxadeva Swamiji, Kadaravalli ; Speech on 31.12.2011 at Gajaminal

ⁱⁱ Smt. Saraswatidevi, Nadayoga Ashram; Pl. 1.1.2012

ⁱⁱⁱ *Savikalpa-nirvikalpa* are different stages of experiencing the joy of cosmic almighty.

Fig 1 nada yogi parvatikar

-*Sāmaveda*, the formal aspects of the chant are delineated, with certain aspects. It is described by researches that, priests involved in these ritual chants were called *sāmans* and a number of musical instruments such as the *shankh*, *veena*, flute, trumpets and horns were associated with the *sāmagana*. The divinity of Indian music were refined throughout in post *vedic* period in the musical treatises like *Nāṭyashāstra*, *Dattilam*, *Bṛhaddeshi*, *Sangeeta Ratnākara* etc.

It is known that, around the 12th century, *Hindustani* classical music which is also known as the north Indian music diverged from what eventually came to be identified as *karnāṭic* classical music that remained specially in south India. The central notion in both these systems is that of a melodic mode or *rāga*, sung to a rhythmic cycle or *tāla*. Both music systems have a vaster ground of subject. Present study is focused on north Indian string instrument section.

1.2 THE MUSICAL SATISFACTION

The satisfaction of music is the experience of inspiring moods in the inner-soul of listener and the performer. The word music has the inner meaning of evoking inspirations of moods. According to *Sitārist* and composer Shri B.Chandavarkar (2011;61) the word ‘music’ is born from the Greek word ‘*muse*’ which means inspiration. The satisfaction of music always to be experienced practically participating in music.

Perhaps, to a listener, music is a pleasant melodic glory but to an artist it is a complex process of creative deliberation on beauty, melody, path and rhythm. This is a result of artist’s capability of implanting the sound-aesthetical practicalities into his soul and mind. In effect, the artist himself accomplishes with the joy of music as well the listener. The pleasant melodic beauty is the product of

the qualitative elaboration of melodic elements in performance-the treatment of melody.

As well, music may be the way of self-realization for musician himself; spirituality of Indian music touched entire civilization in throughout the history. For a common audience, the sense of the spirituality in music effects through word syllables and devotional literary content of vocal music. It is naturally because the poetic meanings in passion of spirituality with pleasant melodic frame easily attract and raise the devotional sense of human. This senses to the raised popularity of vocal music among the common audience.

In vocal music, the appeal of music to audience is subject to the constructing formal elements and recurrence of a poem with the melody that finally gives a message to listener. The satisfaction in vocal music is achieved through constructing formal elements and recurrence of a poem with the melody; but where as in instrumental musicⁱ there is no message to listener then what else then bunches of combinations of musical phrases. In the case of instrumental music, the satisfaction could be experienced in creating sophisticated and matured blending of sound syllables. Pt. Taranathⁱⁱ states that, the satisfaction in (instrumental) music is the result of dexterity in blending intermingled sound frames and it does not appeal any other sense of satisfaction. This could be better explained through T.S.Eliets words 'you are the music; while music lasts'

1.3 GURU-SHISHYA AND GHARĀNĀ

These are traditional protocols of transmitting knowledge since the ages in India. The music is preserved under the socio-

ⁱ Only refers to string instruments.

ⁱⁱ Sumangala,(2011;347)

musical system in *guru-shishya paramparā* and later in *gharānā* system. Musicologist Ashok Da Ranade (2006:207) writes that, *Hindus* accept that *guru* is linked to god and *shishya* must submit fully to him in return *guru* accepts all responsibilities of *shishya* and transmits his knowledge to student. This is much applicable for *Hindu* spiritual training system known as *gurukul* and *vidyāshrama* where *guru* resides along with *shishyas*. In ancient ages, it was existed in Indian music like *mārgi sangeet* and in *dhrupad* at later centuries. *Guru-shishya paramparā* is still held up as the distinctive feature of Indian music as whole. Ustad Ali Akbar khan (RT;I.2) describes the learning at a *guru-shishya* level means work with a *guru* until ear-memorize the whole music of *guru*. In modern period *guru-shishya paramparā* is still being working system of spiritual learning.

Since the second half of last millennium, another type of socio-musical system called *gharānā* was established. *Gharānā* is a social organization of music education; prefer learning music within a family or blood relations of same *gharānā*. This is widely accepted system by both *Hindu* and *Muslim* musicians. This system came into vogue by the time of *Miyan Tansen* and his descendents during the period of 16th century. Throughout later centuries *Hindustani* music developed under this system. *Gharānā* means ‘family school of music professionals’; it is a system of social organization linking musicians by lineage-heredity and by adherence to a particular musical style. According to Ranade, deeper meaning of the word *gharānā*, in strict musical sense, indicates a comprehensive musical ideology emerging from the collection of musical knowledge protected through a lineage. The collection of musical knowledge changes from one *gharānā* to the other and substantially musical ideology also

changes from one *gharānā* to the other. Nevertheless, the *gharānā* system is the only one of its kind in the music world; therefore, discussed as a primary object in present study.

Prof. Ranade also points that, For the reason that of present socio-musical conditions of India, the *gharānā* and *guru-shishya paramparā* are in the state of decline. Powerful media and institutions that provide conservatory style music education are major reasons of declining popularity of these systems. In the modern system of *Hindustani* music large number of non-family disciples accepts a *gharānedar* musician as guru and learns from him/her through *guru-shishya paramparā*. In that way they become the followed generation of the *gharānā*.

Understanding the repertoire of a *gharānā* is correlated to familiarity and experience of learning within each *gharānā*. Perhaps, one might avail of the entire knowledge of a *gharānā* by lifelong learning. In that view the interpretation of present study is not meant to provide a total knowledge in the core subjects of all *gharānās*.

1.4. THE RĀGA AND TĀLA

It is known that *Rāga* and *tāla* are two major features of Indian music. They are independent structures; both can be presented without the help of other. When they are presented together, they change their roles according to whether a *rāga* is to be projected or as *tāla* is to be projected, they can also be complementary to each other at times.ⁱ

Rāga is a Sanskrit word that has meaning of love, affection, infatuation, desire. In music, the term *rāga* is been used by *bharata muni* in the text *Nāṭyashāstra*³. Musicologist M.R.Goutam (1988.64)

ⁱ Prabha atre 1993;98

observes that the meaning of *rāga* in *Nātyashāstra* refers to early said meaning-love, and it was not meant to the particular scale that we see today as *rāga*. In later text of mdieval age *Sangeet Ratnākar* of Sarangadeva, *rāga* is described as '*ranjayati itihi rāga*- means the one which give pleasure to mind is a *rāga*'. The term *rāga* was early assigned to a musical scale-tune, was by Matanga *muni* in *Brihaddeshi* where he describes *desi* tunes as *desi rāgas* and those *murchanas* of *margi* music as *margi ragas*. (*ibid*).

Rāga is generally known as a melodic scale in form, which does have a fixed number of permitted and prohibited notes in pre-defined order within an octave. In practice, a musical *rāga* despite only scale but a well-defined aspect is neither limiting nor limited. A *rāga* is born when musical notes are set or arranged in specific manner so that each musical note has a certain way of manifestation and the indispensable melodic affinity between notes, that creates a human-like personality. Several melodic intonations can be created within the range of *rāga* by expert performers. *Rāga* is the firm base of foundation of Indian music.

Rāgas are classified on the number of notes they employs,

- a. *Odhava*: Penta-tonic for five notes.
- b. *Shādhava*: hexa-tonic for six notes.
- c. *Sampurna*: Hepta-tonic for seven notes.

The number of notes that used in ascending and descending of the melody-voice in a *rāga* determines the *jāti* of the *rāga*. The modern classification accepted the categories of the *rāgas* under ten heads called *thāta*; a *thāta* is the group of similar *rāgas*. A *rāga* is

bounded with around twenty rules in modern practice that established by pioneer musicologist Pt. V.N.Batkhande. The most common and known features of a *rāga* are, *vādi*, *samvādi*, *pakad*, *vivādi*, *time*, *chalan*, *bhāva*, etc.

One another term *makām* appears for *rāga* in some instances. Chandavarkar (2011;39) gives example of *kitab-e-navras* where there are mention of the term *makām* to *rāgas* like *makam-bhupali*, *makam-todi* etc.

'*Tāla*'ⁱ is the term used in Indian classical music for the entire rhythmic pattern or object of rhythm. The term roughly corresponds to metre in Western music. More than three hundred *tālas* are been estimated in north Indian music, of which ten-twelve are in common use. Each *tāla* has a number of beats in duration. The beats have different degrees of emphasis within a *tāla*, and are marked with a system of hand claps, impressions and movements of the fingers. 'Sam' is the most important point of rhythmic emphasis. It is the first beat of the *tāla* and returning point to all variations and improvisations.

A *tāla* is a regular, repeating rhythmic phrase, particularly as rendered on a percussive instrument with a flow of various intonations of sound syllables. These sequenced drum-syllables or *bol* represents the *thekā*-the face of *tāla*. Indian classical music, both northern and southern, has complex, all-embracing rules for the elaboration of possible patterns and each such pattern has its own name, though in practice a few *tālas* are very common while others are rare. The *tablā* in the Hindustani music and *mridangam* in the *karnātic* music are most common instrument for keeping rhythm.

ⁱ The text on *tāla* is extracted from internet sources.

Tālas have a vocalized and therefore recordable form wherein individual beats are expressed as phonetic representations of various strokes played upon the *tabā*.

1.5 THE VOCAL AND INSTRUMENTAL MUSIC

‘*Natyashastra*’ and all other treaties of Indian music have been considered vocal music as the mainstream. Musicologist R.Satyanarayana (1986;76) gives example of the following *shloka* from *Sangeet Ratnākara* and states that ‘it clearly indicates the importance of vocal music and instrumental-dance sections were following the voice’. The *shloka* is as follows,

“*Nrittam vādyanuGatam propktam vādyam geetanuvarti cha
Ato geetam pradhanatvadatradhava bheeyate*”(Sarangadeva;21)

In the history of Indian music, instrumental section has followed vocal music and at a much later by 18th century it has become separated as independent genre. Anyhow, until present day one can find several inspirations of vocal music in instrumental section.

Throughout the history of music, vocal music has been considered as base of instrumental music. Ustad Ali Akbar Khan (RT;1992;10) states that in order to understand a *rāga* one has to learn/understand many *drupad*, *dhamār*, *tarānā* and *khayāls*, *sargam*, *hori* in that *rāga*. Within these *drupad* was important because it can give the correct nature of *rāga*.

It seems that instrumental music have been a follower and accompaniment for vocal until the time of been and later *Sitār*, *sarod* instruments. The references from early texts point that vocal compositions were directly imitated or accompanied on string

instruments. In *karnātic* music still we can see that the plucked instrument *veena* follows the original frame of vocal compositions. This was also seen in north Indian instrumental music where on the *rudraveena*, *dhrupad* songs are played.

It is said that, at a much later time of 17th century, compositions, which are non-poetic melodies, are employed in instrumental music instead of imitating songs. An instrumental composition is without lyrics, or singing, although it might include some non-articulate vocal input. We know that bowed instruments like those that *sarangi*, *dilruba* etc are capable to reproduce the exact melody frame of a song perhaps the same continued until present day thus bowed or wind instruments are out of consideration in regarding compositions. The drum instruments have separate characteristics and not related with melodic frames. Finally, determining non-poetic melodies - the instrumental compositions relates to the plucked instruments which developed their own repertory separately from vocal music.

1.6 MUSICAL INSTRUMENTS

In the history of Indian music and philosophy we can see that almost every Indian spiritual idol is associated with a music and musical instrument. The reference of *Saraswathi-veena*, *Vishnu-shankha*, *Shiva-damaru*, *Krishna-venu*, *Nārada-tamburā*, *Nandi-mathālam*, *Ganesh-mridangam* are enough to explain. Musicological texts ascribe the *mahati*-a twenty-one stringed *veena* to sage *Nārada*. The *tāndavanritya* of lord *Shiva* in which *Ganesh* is said to have played the *mridangam* and *Bhrungi* playing a *veena* is another example of involving dance and instrumental music in stories.

In the *Rāmāyana* and *Mahābhārata*, there are several mentions of use of musical instruments. When Rama performed the

aswamedha yāga, several skilled musicians were said to have performed. The references of *veena*, *dundhubi*, *ghata*, *panava*, *mridangam*, *bheri*, *dindima* etc, are found in *rāmāyana*. It is said that, when the priests performed *pujā*, their wives were supposed to have played the *veena*. The conch had been used during wartime to signify the beginning and end of the day. Drums were used to convey messages during war and peace times.

There are many musical instruments found among the sculptures in various temples, cave temples and *Buddha stupas* in all parts of India. The instruments are mostly made using wood, leather, skin, clay. The making of the musical instruments requires great skill in the manufacturing process, combined with basic knowledge of music and acoustical principles of sound production.

From ancient age Indian musical instruments are classified into four major categories. The ancient Indian classification of musical instruments is presently accepted worldwide. A brief description of Indian instruments classification is presented below.

i. Tata vādya: The first category is that of string instruments which has varieties like harps, lyres, dulcimers, zithers, and lutes⁴. The term *tat-tantu* means 'the string'. Musicologist B.C.Deva (1977;99) again classifies this into three sub-categories in concern of usage in performance. Refer to plate 1 for sketches of string instruments.

- a. Drones; those produce only fixed notes and are not used for melodic performance means to play a *rāga*, i.e. ancient *ektara* and modern *tanpura* etc.
- b. Polychords; this has two sub categories 1. Lyre 2. Harp. Both these uses 'one string one note' relation and used to play *rāga*, i.e. ancient *vipanchi veena* and modern Harp (western) etc.

Plate I sketches

c. Monochords; this has three types 1. Zither 2. Dulcimer 3. Lute. All these types are structured as one or few strings enough to perform a whole melody by pressing the string in different positions on finger board, i.e. ancient *kachapi*, *kinnari*ⁱ *veenas*. The category of monochords includes large varieties such as plucked or bowed, long or short necked, fretless or fretted, skin covered or wooden faced etc. We can find several mix-up varieties in such as idiochords, harpsicords⁵. Lutes are again classified i.e. long necked lutes-modern *Sitār* or barbed lutes-modern sarod.

ii. **Sushira vādya:** Second category of *sushira vādya* (aerophones) comprises hollow instruments where wind is the producer of sound. These can be further classified in two sub categories.

- a. Those instruments where wind is supplied by some mechanical means i.e. organ, harmonium
- b. Those instruments where the wind is supplied by the breath of the performer, which can be further classified into two varieties such as 1. Mouth blown - clarinet, oboe, *nādaswaram*, *shahnāi*
2. Nose blown. – flute, conch etc.

iii. **Avanaddha vādya:** The third category includes skin covered percussion instruments known as Membranophones means Membrane covered drum instruments-percussion instruments. The term *avandha* means to ‘be covered’ with the skin. These can be further classified by mode of playing. The *avanadh* instruments can be played by hand or using sticks or combination of both.

- a. Hand played- *mridangam*, *tablā*, *pakhwāj*
- b. Played using sticks – *chande*, *tavil*
- c. Self struck- *damaru*

ⁱ See fig 4 in plate no.1; Stick zither *Kinnari veena*

iv. Ghana vādya: The last category of *ghana vādya* belongs to solid percussion instruments. This covers instruments made out of metal, wood, stone or clay.

- a. Hollowed- *ghatam, jaltarang* , xylophone
- b. Metal or wood made- *kartāl, gongs, kāsta taranga, morching,*

1.7 BOLES OR INSTRUMENTAL STROKES.

Those instruments played by plucked/striking, produce their own language of the melody. Sitārist Pt. Bimal Mukharjee states that where there are *bols* or strokes are the language of the instrument. Two major instruments in north Indian classical music which employs the plucking syllables as a special characteristic instrumental language are,

- a. *Sitār*; plucked and fretted long lute.
- b. *Sarod*; plucked and skin covered non-fretted barbed lute.

In regarding to these instruments, the strokes that produces sound by plucking are known as *bols*. Ranade (2006,144) described that '*bol* means something that is said or uttered'. He also describes that 'each instrument has its own identifiable and perceivable sounds. These sounds are assigned to specific linguistic syllables determined according to operation of the principle of onomatopoeia. These are collectively known as *bol* and obviously they differ as per the class of instrument involved'.

The meaning of Hindi word '*bolna*' stands for 'to talk/speaks'. In concern to instruments it is used to mean 'words of instrument'. Actually the basic *bol* syllables viz. '*Da*' and '*Ra*' has no meaning and only indicates up and down plucking movements. The sounds that produced by plucking, not any musical sense, until those are blended with melody.

Fig 2-3 *Sitār* and sarod

Strokes on string instruments incorporated since early by plucking a hunters bow. In early age aboriginals used wood or bone piece to pluck the strings of harps, a developed version of hunter's bow. As the plucking instruments morphologically developed, two types of pluckier were developed contemporarily.

- i. A metal string bended in a particular triangle shape to wear on fingers and called *nakha*⁶ or *nakhi*. Later by *Moghal* period the term *mizrāb* came into use for the same.
- ii. A triangular pluckier which was a piece of wood, coconut shell or bone and use to hold from fingers called *javā*⁷. This term seems to being used since last two centuries.

The former said *nakha* was used to play verity of *veenas* and later said *javā* was used to play *rabāb*, *dutāra* etc instruments. At much later both these are came to used with *Sitār* and *Sarod* instruments respectively.

In the medieval text *Sangita Ratnākara* (around 1300) there is a detailed description of instrumental strokes. Under the title *hastayāpāra*, Sārangadeva classified three sections and described total twenty four hand movements on *veenas* called *hastachalan*, this includes nine right hand movements, three left hand movements and thirteen combined movements of both hands. Out of which total nine right hand movements refers to instrumental strokes. According to musicologist S.Bandopadhyaya, all string instruments in post *Sangeet Ratnākara* period certainly uses these hand movements in performance. However a major difference occurs between the strokes of *veena* and *sitār* or *sarod* that is, the *veena* is plucked with inward movements of two fingers whereas *sitār* or *sarod* plucked with one sticker in up-down movements.

Sitārist Ustad Hameed Khan (2003.114) describes three out of nine plucking techniques of Sarangadeva viz. *ghosha*, *repha* and *kartari* could be suit on *sitār*.

We know that the strokes on *sitār* and *sarod* are known as *boles* and simplified into two syllables called 'da' and 'ra'. It is uncertain that how these non-meaning syllables assigned to instrumental strokes. Ranade claims that in *Sangita Ratnākara* same plucking movements of 'da,ra' are respectively described as *sanlekha* and *avalekha*. But we couldn't find any reference to assigning latter said non sensual syllables to instrumental strokes in any Sanskrit treatises. In one view these are possibly derived from dhrupad 'nom-tom' section which has similar syllables, in other view it is possibly inspired by the non-sensual words of *tarānā*. It links to the influence of accompanying plucked instruments with *qawālī* and *tarānā*. Miner claims that, possibly these non-sensual words become into use on early plucked instruments like *kāshmiri seitar* or *jantra* and later same were converted on *sitār* and *sarod*.

At much later instrumental strokes became a strong aspect to recognize particular musical sense or aspects. Mukharjee (1993;13) states that 'while in instrumental music there are *boles* which were the language of instruments be it the *rudraveena*, *sursringār*, *sitār* or *sarod*'. Actually instrumental strokes only could produce rhythmic variations. A specified instrumental language is the result of blending these rhythmic variations with enriched melodic embellishments. In other words blending the dexterity of rhythm with the enriched melody of instrument is the language of music and the strokes are the basic fundamentals. The *bol* syllables assigned differently on *sitār* and *sarod* instruments.

Allocation of syllables to up-down movements on *Sitār* and *Sarod*.

- a. On *sitār*,
 - i. Major *bol* 'da' assigned to upwards plucking movement.
 - ii. Miner *bol* 'ra' assigned to downwards plucking movement.
- b. On *sarod*,
 - i. Major *bol* 'da' assigned to downwards plucking movement.
 - ii. Miner *bol* 'ra' assigned to upwards plucking movement.

Assigning 'da' and 'ra' syllables into opposite movements on *sitār* and *sarod* marked as following.

- a. Upwards movement of stroke is prominently used on *sitār*.
- b. Downwards movement of stroke is prominently used on *sarod*.

Pt. Sudhir phadke taught five major combinations of latter said two strokes viz. 'dara', 'diri', 'dar', 'dra' and 'rda'. Parikh (46) also describes the same variations and states that, 'over the period several permutations or variations of these basic combinations were used by instrumentalists in creating interesting rhythmic phrases'. It can be described that different sequences of stroke combinations have been taken part in creating instrumental compositions and vary from one to another style; hence these sequences of strokes significant in defining particular performing style.

1.8 THE INSTRUMENTAL PERFORMANCE

Musicologist E.S.Perera (1994;224) states that, instrumental music of today means instrumental virtuosity and technical excellence employed to tickle the erotic fancy of the listeners. It can be stated that the performance of instrumental music is an exhibition of strength while practice is a process of rectification of correctionsⁱ.

ⁱ Chandrashekhar; (Sumangala,2010;188)

The instrumental performance since early ages divided it two sorts. According to musicologist Premlata Sharma (1993;4), 'since ancient ages the word *nibadha* and *anibadha* which are equated with composition and improvisation appears in post *Nāṭyāśāstra* texts like *Sangeet Ratnākara*. Indifference the modern performance includes more dimensions such as *ālāp* before the *bandish* and *jod*. In modern practice of instrumental music especially that on *sitār* and *sarod*, the entire performance develops in two certain ways such as,

i. Improvisation of melody ii. Improvisation of rhythm

i. In the first part of performance, *rāga* based improvisations called *ālāp* and *jod* including few types of *jhālā* called *thonk* were played. This section entirely related to establishment and elaboration of *rāga* and aesthetic success of expertise of an artist. Thus this part is always performed without accompaniment.

ii. In the second part compositions and composition oriented improvisations were gradually sated up. Two or three compositions normally played with number of improvisations in each *rāga* during the performance.

As well the *ālāp-jod* section is a result of heights of profound knowledge and integration of musical attributes of an artist, its delightful musical embellishments never can bring under transcription and written discussion methods. It is unbound to a frame and always taught to a disciple by oral and practical teaching methods. Perhaps, compositional section usually has been taught in both transcription and practical methods still have possibilities to written discussions and analysis. Anyhow, at an advanced stage, music making is taught always in practical mode and the disciple has to apply the ideas of fundamentals learnt early.

1.9 INSTRUMENTAL COMPOSITIONS

Peculiarly the English word 'composition' refer to western music but in present study it is customized to represent Indian sense 'a fixed melodic cycle based on *rāga*'. Shri R.C.Mehta (1993;iii) gives clear difference between the Indian and western meanings of composition and says that 'When applied to western music composition is used to mean a creation of sound (effects) or tones conceived in minute sequential details required for a performance of music. But the Hindi word *bandish* is generally used in *rāga* music of north India to mean a song within the *rāga* frame'.

Mukharjee (1993;12) states that, the compositions in both vocal and instrumental music clearly emerged during *vedic* period. Perhaps the *sāma-shlokas* possibly the early composition types which were sung during *yajna* along with accompaniment of *veenas*. But it is difficult to find any certain name or structure of instrumental compositions in *vedic* period.

In later period there were few independent parts of instrumental music that played as solo. It is claimed that *Nirgita* mentioned in *Nātyashāstra* is possibly early type of instrumental composition. According to Ranade (2006,232) the performance of instrumental music aptly described as '*shushkagita*' in *Nātyashāstra*.

According to Sharma, *Nātyashāstra*, the first text dealing with post Vedic music, describes the ancient compositions. Yet, vocal music was highly concern in all Sanskrit treaties and instrumental part has less concern. Sharma (1993;1) states that *dhruva*, *nirgita* and *geetika* are the types of compositions mentioned in *NātyaShāstra*. Later in *Brihaddeshi* and *Sangita Ratnākara*, compositions are named as *prabhandha* and described into 3 major 2 sub major and total 75

numbers of *prabhandhas*. According to Sharma (1993;5), the medieval music form *dhrupad* is construed to have a direct connection with the *sālaga suda*, one of the sub major type of *prabhandha*.

It is claimed that, *nirgita* composition of *Nātyashāstra* is a type of instrumental composition. But, Ranade (2006;232) makes evident of the word *nirgita* means 'song without words' which was sung like rhythmic *ālāp* but performance of instrumental music aptly described as '*shushkagita*'. It seems that a possible source of much later *sitār* and *sarod* compositions couldn't be traced to this ancient composition types.

According to *Sitārist* Parikh, In Indian classical music performance, either it may be vocal or instrumental, the compositions has been considered as mainstream of performance and knowledge. In our experience it is known that performers normally meander around the basic melodic structure of composition during performance or practice. This meander includes large number of segments that commonly known as improvisations which are the melodic intervals linking with the composition. It is early said that, in all manners compositions are the main stream of instrumental music. Arvind Parik (1993;8.44) observes that compositions are the back bone of performance. More practically a music learner can easily recognize the importance of *gat*. He describes the importance of instrumental compositions as following,

- a. *Gat* is immutable and represents valued knowledge.
- b. *Gat* produces an authentic mood of the *rāga*.
- c. *Gat* itself fulfills with aesthetic values.
- d. *Gat* is acknowledgment of several established principles.
- e. *Gat* serves as key point to all improvisations.
- f. *Gat* has rhythmic emphasis of sum.

More considerably *Gat* is like the direct face of performance. It is the key which control and enable the artist in all the aspects of performance. To a performer, learning a *Gat* in its all dimensions is the growth of valuable knowledge.

According to Mukharjee (1993;12) 'a composition is not a simple song or *gat*. It represents many intricate things besides being a reflection of *rāga*, it is always the same minutes details when sung or played, thereby representing the musical discipline'.

For an instrumental student the study of compositions stands for a privileged interpretation of the knowledge of the rich musical treasure preserved in the Indian traditional manner.

1.10 THE TREATMENT

In general, the word 'treatment' is used to mean the hospitality or to behave towards somebody in a certain way. In broad sense it is being used by everyone at every moment of daily life. The methods, manners and the result of the 'treatment' simultaneously change according to different situations like treating a friend, medical treatment, treating an animal or plant etc. The treatment is the collective result of behaviors of host person towards an object or person etc.

In the context of music, the term 'Treatment' could be heard at higher level personal teachings. In musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. It bears the methods, manners and the results representing the musical mode. In a wider vision, the

term ‘treatment’ could be applied to an extensive range of meanings such as,

- a. Implanting the techniques of strokes (=treatment of *bol*).
- b. Harmonizing the aesthetical beauty of literary content of vocal music with melodic beauty (=treatment of *bandish*).
- c. Exploring the gamut of *rāga* (=treatment of *rāga*).
- d. Extending a note by various accents (=treatment of *swara*).
- e. Elaboration of rhythmic variations (=treatment of *laya*).

After this perceptive, the view of my hypothesis becomes clear about applying the term ‘treatment’ to compositions. The connotation of treating the instrumental compositions could be described as under, which became the major issue of present study.

The major issue notified and discussed in present study is the ‘treatments of compositions’. As early said, in musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. When applied to compositions the term ‘treatment’ is connote two aspects such as,

- a. **Internal or compositional treatments:** connotes the utility of the inherited ingredient melodic particles that built in a composition.
- b. **External or improvisational treatments:** connotes to the implanting of integrated melodic frames, which used to expand the gamut of the composition.

This broadly indicates to **internal** and **external** melodic implements within the repertoire of a composition. Usually, the employment of so-called treatments into compositions always taught from master to disciple through oral-practical methods under

strict traditional manners. Thus it is problematic to bring them under written discussions. The abundance of the traditional compositions and improvisations show the difficulty in absolute assessment.

1.11 CONCLUSION

The first chapter is an elementary chapter to provide background information that required to understanding the subjects discussed in further chapters. This chapter covered the brief introductory details of the selected area of research. In conclusion, a review of the subjects discussed are marked by following,

- a. Introduced the Indian musical philosophy, *guru-shishya-gharānā* system and the musical satisfaction and the *rāga-tāla* concept.
- b. Briefly introduced Indian vocal and instrumental music and Indian instrumental categories.
- c. Discussed on instrumental *boles* or strokes and their allocation on *sitār* and *sarod* instruments.
- d. Descriptions made on performing sections of Indian instrumental music.
- e. Introduced instrumental compositions and their importance in Indian music.
- f. Described the employment of the term 'treatment' in music.



Notes

1. Pt. Rajeev Taranath in interview with writer U.R. Anantmurthy (Udayvani 1974).
Source: Sumangala (2010;339)
2. Shri Paramahansa Yoganada, one of the great *yogis* of 20th century, defines the representation of the cosmic sound; 'it is accepted in Hindus as 'āum', in Christians 'āmen', in Muslims as 'āmin'.' (Auto Biography of Yogi (Hindi, 2005;324)
3. *Nāṭyashāstra* is a complete text focusing on music and dance. It is the earliest and authentic ancient text on Indian music, written by *Bharata Muni* in first century AD.
4. **Harp:** The harp is a multi stringed which has the plane of its strings positioned perpendicularly to the soundboard. It is in the general category of polychords. Some, known as frame harps, also have a pillar; those without the pillar are referred to as open or arch harps. Fig.1 is an ancient Indian harp '*sapta tantri veena*' that appears in Indian sculptures.

Lyre: lyre has a hollow body or sound-chest (sound box) which, in ancient Greek tradition, was made out of turtle shell. Extending from this sound-chest are two raised arms, and are curved both outward and forward. They are connected near the top by a crossbar or yoke. Fig.2 is sketch of Egyptian lyre found in the paintings of pyramids.

Dulcimer: The dulcimer can be described as an elongated sound box with a raised and centered fret board running down its top. In most but not all instances, dulcimers have a peg box and scroll at one end. Fig.3 is a sketch of Greek dulcimer.

Zither: zither is any instrument in which the strings pass over the body without a neck. The zither type instruments have attached the resonating gourd below the body of rounded and lengthened wood. Fig.4 is a sketch of Indian zither *kinnari*.

Lute: Lutes are the category of stringed instruments having a body shaped like a half pear sound resonator that is sliced lengthwise and a neck with a fretted or unfretted fingerboard that is usually bent just below the tuning pegs. Lutes are large category a sub category is barbed lutes that having curved at the tuning neck. Fig.5 is a sketch of Persian lute *tāmbūr* and the fig.6 is the sketch of Afghani barbed lute *rabāb*.
5. **Idiochord:** An idiochord (Latin: *iādio* - "self", chord - "string") is a musical instrument in which the "string" of the instrument is made from the same material as its resonating body. Bamboo is often a popular material for idiochords: a tube of bamboo may be slit to loosen portions of the husk at the middle, leaving them attached at the ends, and these "strings" may be raised up by inserting sticks to serve as bridges. Such instruments may be found in the Indian Ocean region, disparate regions of Africa and its diaspora, and parts of Europe and North America.
Harpsichord: A harpsichord is a musical instrument played by means of a keyboard. It produces sound by plucking a string when a key is pressed.
6. *Nakha* means fingernail and *nakhi* means the model of fingernail. This Urdu-Persian word means 'to strike'. Ranade (2004;216) defines the term into striking of basic up-down movements which named after associating to onomatopoeic sound syllables of *Da* and *Ra*. It may be related to the Arabic *zarb* from which the word *mizrāb* comes.
7. Pt. Rajeev Taranath (RTPI) says that *javā* is a Persian term. Perera gives the name *Shāhbāz* for the plectrum of *rabāb*. (1994;195) Tagore says it is made of sandalwood or bamboo but present day it is made of coconut shell.

CHAPTER II

SITĀR AND SAROD; ROOTS AND REPERTOIRE

SECTION I

2.1 INTRODUCTION

‘Musicians, who enjoy performing music but do not sing, take to string instruments for self expression and aesthetic satisfaction. *Sitār* and *sarod* are more commonly used plucked string instruments in Indian music’. In the last two centuries both instruments competitively stood out as prominent instruments in Indian music. At many instances the music performed on both instruments has same roots and reinforced. Both instruments morphologically developed from different origins of fretted and unfretted categories of plucked monochords therefore the constructive components as well functions and techniques of both instruments have different modes. In effect, music performed on *sitār* and *sarod* has distinguished individual specialties and characters.

Morphological study of any instruments includes two divisions which are respectively known as organology and organography. According to indo-western musicologist J.S.Hamilton¹, ‘constructional components of instruments known as organography and the study of functions and performance techniques in relation with constructional form of instruments are known as organology’. It is proved that constructional components of an instrument strongly impact on function of music performed on the instrument, but in case of *sitār* and *sarod*, source of music for both instruments have same roots and both instruments influenced each other throughout the development era. All through both

instruments constructively reformed to suit with contemporary musical trends and enable to perform the hygienic musical possibilities. Appropriating to the influences of musical source and trends, repertoires of *sitār* and *sarod* embed similar musical possibilities that which to functioned according to individual instrument.

Present chapter is attributed to the study of instruments and their repertoires and divided in three sections. In first section, origin and development of *sitār* and related long lutes will be focused. In the second section, origin and development of *sarod* and related skin covered lutes will be discussed. In third section, development era of *sitār* and *sarod* repertoires from early to modern age and accordingly the musical transformations will be discussed.

2.2 ORIGINS OF INDIAN LONG LUTES

Morphological study of a musical instrument such as *sitār* which has controversial antiquity naturally links with other similar instruments existing earlier. The accounts of *sitār* instrument connect us to the roots of the category of long necked lutes. It is observed that, designs of musical instruments, performance techniques and socio-cultural positions are subject to change from region to region. In ancient age the primitive string instruments evolved with different regions or civilizations, developed in particular versions such as harps, lyres, zithers, declaimers and lutes etc. Historical and iconographical studies points that initially each category evolved with particular civilization or geographical area and later appeared in neighbor civilizations or regions.

Lutes are the category of stringed instruments having a body shaped like a half pear that is sliced lengthwise and a neck with a

fretted fingerboard that is usually bent just below the tuning pegs. Hamilton (1994;33-48) observes that, long lutes, the category in which *sitār* is classified, initially evolved in Mesopotamian civilization early in second millennium BC and later appears frequently in Egyptian and Greco-Roman frescos, murals, and sculptures dating from as early as 500 BC. An ancient Sumerian word *pantur* seems to be the earliest term for the plucked lute. Most ancient lutes had three tunable strings stretched over a long neck and attached to a hollowed-out wooden body resonator. Historians say that there were connections between ancient Mesopotamia and India and possibly the first generation of long lutes introduced to India from Mesopotamia via central Asia. According to Musicologist Swami Prajnananda (1973.V:105) 'Historians believe that there were interchange of ideas as well as of material of culture, civilization and art between ancient Mesopotamia and India'.

Musicologists proved that harp shaped instruments existed in India since early time of Indus valley *Aryans*² and there were no signs of long lutes till the end of first millennium AD. In exception to above, some musicologists take the theory that long lutes developed among ancient Dravidian civilization. This holds to the idea of references of *veenas* in ancient texts like *Rāmāyana*³. However visually long lutes did not appear in sculptures till the 10th century AD. Indo-western musicologist Allyn Miner (1997;I.27) finds few long necked lutes that appeared in temple sculptures of Belur and Pattadakallu and describes that, earliest long shaped string instruments were found in India belongs to 10th century AD, and there is no clear evidence by which any name can definitively be applied to long necked lutes appeared in temple sculptures.

Plate 2 sculptures

Scholars have made attempts to apply the ancient names *ekatantri*⁴ and *vana veenas* to sculptured musical instruments. A minority holds *kachapi veena* to be an ancestor of Indian long lutes. Presently it is discovered by musicologists that *kachapi* was a stick zither. According to previous studies, all ancient *veena* types were zither or harps, and long lutes were not existed in ancient India until the 10th century.

Experts have been described that long necked lutes initially evolved with contemporary Mesopotamian, Sumerian, Egypt and Arab civilizations since first millennium BC, as a consequence, long lutes appeared in south Indian temple art around 10th century AD, possibly had their source in the Arab world. It seems that this temple lutes later might inspired for development of *karnātic veena*. Origin and development of *karnātic veena* is a separate subject of research.

The observations on previous studies outcomes to the point, that the roots of long lutes into Indian origin and history of transmitting long lutes from outside to India have *been* traced up to tenth century AC. According to Hamilton (1994;II.48), it can be stated that at the time long lutes appeared in sub-continent, India had already developed a sophisticated tradition of classical music including instrumental forms, which are almost harp shaped instruments and few zithers. There is no clear evidence of existing long lutes early then this period. Modern historical studies found that, the *tāmbur* was an earliest long lute appeared in India authentically by name and presence.

2.3 INDIAN STICK ZITHERS AND THE *RUDRAVEENA*

In ancient India all string instruments were mentioned as *veenas*. Bharata describes in *Nāṭyashāstra*, *chitra* and *vipanchi* as the major types and *kachapi*, *ghoshaka* are the minor type *veenas*. Whereas former types were having one-string-one-note relation and the latter named *ghoshaka* and *kachapi* sometimes suggested as prototype of long lutes. But the iconographical studies made by scholars points that both of latter types were fretless zithers. Dr.Tarlekar (2002;210) suggests that fretted *veenas* came into vogue in India sometime around tenth century AC. The earliest mention of an instrument with frets is named as *kinnari* which is said to be originated from Matanga of ninth centuryⁱ. The *kinnari* that seen even Today is a stick zither type and believed to be a prototype of *rudraveena* or the north Indian *been*. By the time of Bharat, a *veena* with frets had not been created. Frets were used first of all in *kinnari veena* as a result of studious insight into musical treatises. Scholars agree that Matang *muni* (sage) was the inventor and first performer of *kinnari veena*. The period of Matang is variously estimated between sixth century A.D. and ninth century A.D.

The north Indian *been* also called *rudraveena*, is one of major types of *veena* played in Indian classical music. *Rudra* is a name for the god Shiva, *Rudravena* literally means ‘the *veena* of *Shiva*’. It has a long tubular body made of wood or bamboo. Two large-sized, round resonators, made of and hollowed gourds, are attached under the tube. Twenty-four brass-fitted raised wooden frets are fixed on the tube with the help of wax. There are 4 main strings and 3 *chikāri* strings. It has a depth sound suitable to present the *ālāp* sections of *dhrupad*-style *rāgas*.

i Brihaspati.1959;297

Figure 4. *Been* player

The *rudraveena*, also called *been* has always associated with *Dhrupad* music. Since prior to *Miyān* Tansen (1506-1586)ⁱ it was as a popular instrument. The same was carried by Tansen lineage. Historically we know that Tansen's daughter Saraswati married Misri Singh *beenkār* in a competition held by *Miyān* Tansen. The successors of her continued the *been* playing and *dhrupad* singing.

The *been* was portrayed in Moghal and Gujrati paintings show the *been* as a regular instrument at that time. It has always stands as idol of antiquity and throughout inspired on Indian instrumental music. The *been* declined in popularity in part due to the introduction of the *Surbahār* in the early 19th century in the early 19th century which was easy to represent the *been* music.

2.4 MIGRATION OF THE TĀMBUR

The name *tāmbur* or *tānbur* existed since very ancient age in all civilizations. Originally it was a Sumerian instrument that transmitted throughout the mid-Asia. It is accepted by all musicologists that, the '*tāmbur*' was first long lute arrived to India which perhaps brought remarkable change in Indian music system and enjoyed highly status of reorganization throughout centuries of musical era. According to a theory, *sitār* relates with this central-Asian originate instrument and suggested as predecessor of *sitār*.

Tāmbur is a fretted long lute that appeared sometime after tenth century AC in India. Earliest reference of this instrument⁵ was described by one of Persian chronicle Hasan Nizami, around twelfth century and by Amir khusro in late thirteenth century.ⁱⁱ *Tāmbur* is figured with remarkable prominence among court instruments.

i The exact Dates of Tansen's birth and death are controversial.

ii Allyn Miner;1997;1.28

Fig 4 Tambur player

Miner observes that, after Amir Khusro's time, the *tāmbur* widely appeared in Moghal paintings and contemporary Gujarati miniature paintings up to eighteenth century. This instrument was also mentioned as '*Nibadha Tambooram*' by Ahobala in '*Sangeet Parijata*' (1665). Many other contemporary texts⁶ give evidence of popularity of this instrument through which we can recognize that, at the time of Akbar *tāmbur* was very popular instrument of Indian musical courts. It has widespread jurisdiction till the Deccan dynasty of Bijapur Adil Shahi.⁷ Contemporary texts indicate that *tāmbur* was used to accompany *qawālī* music.

The *tāmbur* was smaller in size and limited to simple musical possibilities that only suited to accompany a likely medium-fast music of *qawālī* style. In result of popularity of *Khayāl* based instrumental music trend, after eighteenth century this instrument rarely mentioned and fall out of fashion.

2.5 THE SURBAHĀR; INVENTION OF A LARGER SITĀR

Surbahār is a Hindi-Urdu word meaning 'spring of notes'. We can recognize influence between the names of *sursingār* and *surbahār*, the later one was early invented. *Surbahār* is an enlarged version of *kachhuā sitār*. The deep long lasting sound of *surbahār* and capability of extensive pulling of strings are distinguished characteristics influenced by *been*. *Surbahār* made with a flat and large rather than rounded gourd at the base and at the top optional small rounded gourd. The tuning system covers four octaves range.

Miner (1997;I.54) take in to account that an early evidence of this instrument was made by captain smith in 1833. Musicologists set back the date of invention of *surbahār* to around 1825. It is also

attributed variously to Sahebdad khan of Bengal who was father of Imdad khan. In another opinion it is invented by Gulam Mohammad of Lucknow. In the text *Yantra Kosha* Raja S.M.Tagore (1976;34) states that it was invented by Gulam Mohammad of Lucknow who was disciple of *beenkār* Umrao khan who was contemporary of Pyar khan from same place. It is accepted that invention of *sursingār* is attributed to Pyar khan. Whereas *sursingār* was a larger instrument belonging to the *rabāb* family, a similar idea of creating larger instrument in *sitār* family, possibly generated by both latter said figures. One researcher thought Sahebdad khan who was *sārangi* player too possibly brought changes on existing instrument by the inspiration of *sārangi*ⁱ.

S.M.Tagore (1976;34) discussing on *surbahār* says that it is similar to a large *kachuā sitār*. Nevertheless, the music of *Surbahār* not discussed in any early text instead they only say it has a depth full and long lasting sound. In some view it can be sated that at an initial stage that was likely used to play *dhrupad* based music.

Surbahār share its history with *sitār* as it was invented by a *sitār* player who was disciple of a *been* player. This may hint to the possible adoption of the inspiration of *sitār* structure and *been* sound. And an idea of creating it in large size was possibly influenced by the success of *sursingār* which enable imitative long-lasting sound of *been*, but most likely *surbahār* is a later version of *kachuā sitār*. Similarly the naming seems inspired by *sursingār* again. In one view we can say that both are inventions by a same influence since they have different roots.

i Roy Sudeep; 2004,131

2.6 KACHUĀ SITĀR AND ITS RELATION WITH KACHAPI VEENA.

In Sanskrit, the tortoise is known by the name *kurma* or *kachchhapa*. A string instrument shaped like a tortoise shell is known as *kurma veena* or *kachchhapica*. But the description of Abhinavagupta (1964,IV;122) indicates three categories of *veenas* respectively *vakra*, *alabu* and *kurmi* representing to Crooked, Gourded and Tortoise shaped. Therefore *kachapi* also can be a category of string instruments which shaped bowl guard like tortoise. Those string instruments having sound bowl in the shape of tortoise hence the name *kachapi* probably referred to the instruments of that kind. Some scholars hold that the present *kachuā sitār* has taken source from *kachapi veena*. Prajnanada claims that, the ancient *kacchapi* or *kachyapi* is known in the modern times as the *Kachuā-sitār*. Miner (1993;52) observes that the early visualization of modern *kachuā sitār* was recorded by Fetis in 1855 and says that it was probably the model for new type of *sitār* created by Gulam Mohamed which later known as *surbahār*. Tagore (1976;18-19) calls this *sitār* type as *kachapi veena* and termed as the *veena* of the goddess *Sārasvatī*.

Nevertheless, *kachapi veena* found its representation in temple sculptures of medieval India was a stick zither without fretsⁱ and there is no any mention of a long necked fretted monochord of this name in ancient and medieval texts, even in moghal and contemporary gujrati paintings. It is safe to say that *kachuā sitār* is not an ancient instrument. Any how it is seems to be elder than *Surbahār* and have been inspired on the guard shape of *surbahār*. It is possibly introduced in late eighteenth century but the inventor is unknown. The name Bhagwan Chandra das of late 19th century was known player of this instrument. Yet there is a relation of its name with ancient instrument is subject of controversy.

i Deva 1977.VI:135

2.7 ORIGIN OF SITĀR ; THE MISTAKEN HISTORY

Following points are conceivably accepted by musicologists.

- i. By name or instrument-device *sitār* appeared into Indian music sometime around seventeenth century.
- ii. The book *Nādirāt-i-Shāhi* was the earliest reference to the name *sitār* until few decades ago.
- iii. The latest researches on this regard shows the first written appearance of name *sitār* in Hindi epic poem '*Hammira-raso*'⁸ written in 1725 by *kavi* Jodhraj.
- iv. Recently, considerable early notification of *sitār* found in Urdu text '*Muraqqā-e-Delhi*'⁹ of 1738.
- vi. Earliest visual description of *sitār* is made by F.B.Solyns¹⁰ in his collection of colored sketches titled '*Costumes of Hindoostan*' in 1799.

Another instrument appears in Moghal paintings which mentioned by British captain C.R.Day¹¹ in his book is '*sitāra*', interestingly it is entirely different instrument then the known *sitār* and played with a bow.

According to textual, visual and oral sources, musicologists have been accepted that new era of Indian music was initiated since the time of post Tansen period. In the 17th century newer versions in music like *khayāl*, *tappā*, *thumri* took place. Similarly innovations of new musical instruments were also made. The last Moghal emperors like Shah Alam I and II, Muhamad shah, Alam Gir, were great patronages of the music and musical inventions. But by the same time of this musical transformation, the country became subject of significant changes in political status that affected on all sectors of contemporary Indian civilization. Politically weakened Moghal emperors attacked by Marathas and Timur descendent, Nadir Shah. More consequence and humiliation was the plunder of Delhi by Nadir Shah who raided and looted Delhi for forty eight days. Later an Afghani, Ahmad Shah Abdali also repeatedly looted the wealth

of Delhi, Mathura, Kashmir and cities in Panjab. Even the Moghal emperors would preside over more loss of territory to the British. Finally, British deposed the last emperor Bahadur Shah Jafer in 1858 and the Moghal dynasty would officially come to an end. In result of the offended circumstances of this period many authentic records were destroyed or fall into obscure. The *sitār* is said to have appeared during the critical times of Nadir Shah's attacks. In consequence to political and social disorders any authentic records clarifying the way of introduction of this instrument fallen into obscure. Naturally the theories on the origin of *sitār* take on different ways

i. Hazrat Amir Kusro and the *sitār*; According to the known and popular story established from centuries, credits the innovation of *sitār* to Hazarat Amir Khusro who lived in the court of Delhi in late 13th and early 14th century. It is generally believed that Amir Khusro (1253-1325) created an instrument on the model of existing Indian instrument and gave it a Persian name *seh-tar* an ancient name which literally means 'three strings'¹². Miner states that, prominent musicologists of 19th century Raja Sourindro Mohan Tagore¹³ and Muhammad Karam Imam support this theory on the base of contemporary oral accounts. Although considering no available of evidence, later many musicologistsⁱ disagree with this theory and gradually discredited Amir Khusro's role in inventing *sitār*. Miner (1997;I.19) referring to scholars states that, 'Amir Khusro has strong expressed interest and involvement into Indian music with great skill of musical forms and instruments. His pioneering work as poet and impression of his life as *sufi* mentor, that led later oral accounts and writers to credit him for innovation of various

i Brihaspati 1976.241:42, Deva 1977.VI:135

music forms and instruments'. In support, researcher Ahmad (1984:33) proved that 'extent of Amir Khusro's innovations is often exaggerated in early texts like *Ain-i-Akbari*, *Rāga Darpan* and *Tuhfat Al-Hind* of 16th-17th centuries which attributes a number of *rāgas* and music forms to Amir Khusro'.

However the innovations credited to him are not mentioned in any texts before 17th century, nor by Amir Khusro himself in his writings or any other contemporary literature of his time. Musicologist M.S.Taralgatti (2003:I.41) observes that in the text *Ejaj-e-khusravi* written by Amir Khusro, described a number of twenty-six instruments but there is no sign of *sitār*. Miner claims that, in the case he invented a new instrument it must have marked in any contemporary texts. Considering the untraceable source of this story it can be concluded that some oral stories and writings emerged recline and exaggerated the story. Therefore, crediting innovation of *sitār* to thirteenth century Amir Khusro is a counterfeit.

ii. Indian Mode; Second theory of *sitār* origin takes on Indian mode and argue that *sitār* is modified or a later name for existed Indian instrument. The names *tritantri veena*, *saptatantri veena*, *kachapi veena* and *chitra veena* are the types of *veenas* frequently mentioned in Sanskrit texts suggested as ancestor Indian instruments of *sitār* by some musicologists like krishnaswamy (1967:46). Instrumentalist L.M.Mishra describes this theory as following; 'the development of the modern form of *sitār* started between 13th and 14th century. From 7th to 13th century within India *ektantri Veena* and *kinnari Veena* were most popular. *ektantri* was without frets while *kinnari* carried frets. It was around 13th century that *kinnari veena* started transforming into *rudraveena*. In his *Sangeet Ratnākara*, the *tritantri veena* that Sārangdev

has described the same instrument is called as *Jantra* in appraisal of *sangeet Ratnākara* by Kallinath. This clearly evinces that during the times of Kallinath, *Tritantri veena* had gained a popular name, *Jantra*. This name was used by Krishna-worshipping poets in their verses. Abul Fazal in *Ain-i-Akbari* has mentioned the *jantra* instrument and describes it as resembling *veena* with five strings and sixteen frets. It is to be noted here that till very recently, there were sixteen frets in *sitār*.

The structural description of *Tritantri veena* notified in *Ain-i-Akbari*, *Sangeet Pārijat* and *Sangeet Sāra* establishes deference that both *tāmbura* and *sitār* are developed form of the *tritantri*. Both these instruments were initially used as accompaniment for singing. In the latter half of eighteenth century some of the direct descendents of Tansen, began to include new instruments in their repertoire of music education for general learners. This helped in establishing the *nibaddh tambura-sitār* on one hand and *surbahār* on the otherⁱ.

Musicologist B.C.Deva (1977;VI.113,135) and others disagree with the theory of joining the origin of *sitār* to *tritantri veena* and states that 'although in India the *tritantri veena* was in existence by then, but its structure varied greatly from the modern *sitār*. Thus it can be concluded that, the impression of similarity between names of *tritantri* and *sitār* both means three strings, similarly *kachapi* and *kachuā sitār* means tortoise, possibly brought this idea to existence. However, there are no actual similarities and later mentioned instruments structurally different from former one. One other instrument *saptatantri* seems similar by name but it was a harp.

i Mishra L M; Bharatiya Sangeet Vadya

iii. The modern theory; There are two theories found in modern musicologists. The first theory holds the *tāmbur* to be an ancestor of *sitār*. We can find the reference of this in '*Sangeet Sāra*' written by Raja Pratap Singh (1770) which describes that, '*nibadha tambooram* is popularly known as *sitār*'ⁱ. In addition, some later paintings of north India made around 1820-30, figures similar instrument of *Tāmbur* and refers as *sitār*.¹⁴ According to musicologists, figured instruments of early said north Indian paintings probably resemble of name *sitār* to *tāmbur* otherwise they are small *sitārs* which are sometime referred to as *sitāri* or *sundari*. Existence of some similar and regional instruments of *tāmbur* always referred as *sitār* like *kashmiri-seitar*, *karnātic-sitār*, *Gujarati-sitār* or *jantra*. It seems that there might be a hint of possible impact of *tāmbur* in creation of these prototypes of *sitār* but mainstream of *sitār* development is to capability of pulling strings influenced by *khayāl* based music as solo instrument but the *tāmbur* was smaller and limited to *qawālī* type music.

It is likely that *tāmbur* was referred as *sitār* in some instances, however some considerable texts like *Muraqqā-e-Delhi* and *Nādirāt-i-Shāhi* written earlier than '*Sangeet Sāra*' give clear indication of difference between *sitār* and *tāmbur* and states that both instruments existed at same time.¹⁵ Supportively notable description along with colored etchings made by Solvyns in 1799, figured different and larger instrument referring as *sitār*. Besides, the exact relation of these instruments with *Tāmbur* is subject of separate historical research.

Secondly, the significant modern and acceptable theory which still remains indescribable is elucidated by modern scholars. Miner

i Sangeet Sara 1910.II:6:7

observes that pioneer musicologist K.C.Brihaspati derived new roots of *sitār origin*, sourcing from 18-19th century texts and contemporary oral traditions. According to Brihaspati (1976 II.241), 'Khusro Khan' an eighteenth century figure who was brother of Nyamat Khan-*Sadāranga* famous singer and composer of *Khayāl*, had role in the early introducing of *sitār* in Delhi'. In support of this theory, quoting sources from *Muraqqā-e-Delhi*, Miner (1997;I.24) states that, 'if we rely further on this source (*Muraqqā-e-Delhi*) the brother (of Nyamat Khan-*sadāranga*) was Khusro khan and nephew (of Nyamat Khan) was Firoz Khan (*Adāranga*) who were responsible for the introduction of the early *sitār* in Delhi'

Minar takes into account that, some historians accept Khusro Khan as father of Firoz Khan- *Adārānga*¹⁶. Firoz Khan was a famous composer of eighteenth century and who is also credited in relation with *sitār* development. The translations of *Muraqqā-e-Delhi*ⁱ hints to primitive instrument of *sitār*, connecting with same figure. It is possible that, the instrument which was having three strings and invented/played by Khusro Khan, but whose name was not clearly marked in above referred texts, brought in to fortune in the name of *sitār* by the time of his son Firoz Khan. However exact time and person who have given name to *sitār* is uncertain. It can be stated that 18th century Khusro Khan mistakenly exaggerated by oral stories and writers that identified as 13th century Amir Khusro in crediting creation of *sitār*. According to Perera (1994, I;198;N), 'Possibly the reference of Amir Khusro in connection with the invention of *sitār* is a misplaced emphasis from Khusrau Khan to Amir Khusro. The identical title 'Khusro' is responsible for this misplaced emphasis'.

i By Chandrashekhar (1989:67)

Fig 6-7 . portraits of stalwarts

Plate 3. *sitār* etc

Referring to Prof. Mahadika, siātrist M.S. Taralgatti (2002;I) states that, '*Sitār* was invented by a *faqir* named Khusro Khan'. This also hints to a logical possibility in misplacement of name. The unknown figure (Khusro Khan) who was brother of Nyamat Khan may have lived like a *faqir* thus lesser known to contemporary writers and oral traditions, and the former said Amir Khusro was a famous *sufi* mentor and an idol character in Indian music. This similarity possibly inspired the contemporary oral stories to misplace the name to the latter one.

According to Miner¹⁷ Considering all available sources it can be concluded that Faqir Khusro Khan who also could be mentioned as '18th century Amir Khusro is the real inventor of *sitār*. The instrument was early appeared into Indian music, in the Delhi court of Muhammad Shah shortly before 1738'.

SECTION II

2.8 ORIGIN OF BARBED LUTES IN INDIA

From ancient age, Indian musical instruments are classified into four major categories. i. *Tata*- string instruments ii. *Sushira*-wind instruments iii. *Avanadha*-drum instruments iv. *Ghana*- solid instruments. According to the modern classification of instruments, which includes new sections to the old classification of four categories, the major category of string instruments again divided into three categories, a. drones b. polychords c. monochords. All types of string instruments such as Harps, Lyres, Dulcimers, Zithers, and the larger section of Lutes classified into these three sub categories. In the type of lutes that are monochords, there are several varieties such as plucked-bowed, long necked-short necked, fretted-fret less etc.

The category of Fretless plucked monochord is a type called barbed lutes, which is very ancient in our country. The course of study on this regard, points that *kachapi veena* from Bharata's *Nātyashāstra* could be described that it was fretless skin covered barbed lute. Further, north Indian *dutar* and sculpture instruments from Pattadakalluⁱ temples are to be suggested as the similar instruments of *kachapi* and suggested to be ancestors of *sarod*.

It is observed in present study that, considering covered skin and fretless combination, *kachapi* possibly primitive skin covered lute of its category but while considering the origin of *sarod*, the former instrument keeps no relation. In the sculpture art of ancient Indian temples, which are only the visual evidences, the instruments represented are not according to the descriptions of contemporary music texts and very few like *kachapi*, can be recognized. It seems that *kachapi* was prominent among its kind of lutes in ancient India.

The category in which *sarod* can be classified, also referred by term barbed luteⁱⁱ by some musicologists. Though one another vision, the *gāndharan* lute, a primitive barbed lute of central Asia, later converted into Afgan *rabāb*, was early represented in Indian sculpture in the first centuries A.D. it is possibly again the similar instrument transmitted to India in the name of *rabāb* and survived for long period, till present day it is rarely found in Indian music. According to the history of *sarod*, *rabāb* is closely primitive of *sarod*. Thus present study naturally aims to focus on *rabab*, the primitive instrument of *sarod*. The discussions in this regard are presented in next sub context.

i Karnataka, chalukyan temples of 5-6th century

ii Alastar Dick 1984, III:81

2.9 THE RABĀB AND ITS TYPES

The ancestry of the Afghan *rabāb* itself is linked to the Middle East and there were quite a number of instruments, more or less similar in design though not in shape and size, which were known by the names of *rubāb*, *ribek*, *rubek*. Similar instruments to *rabāb* existed in most of all ancient civilizations. In Greece a similar instrument called *rebā* and in eastern Europe one known as *rubeba* are enough examples of antiquity of this instrument. The earliest mention of an instrument called *rabāb* is found in 10th century Arabic textsⁱ. Today in the Arab world as well as in Southeast Asia the *rabāb* appears as a bowed instrument but in India the *rabāb* was a plucked fretlessⁱⁱ lute. The first textual references are found in the thirteenth century Amir Khusrau's poems and contemporary *sufiānās*.

According to a well believed story, as like in regarding *sitār* origin that connected to Hazarat Amir Khusrau, Founder of Sikh religion, Guru Nanak (1469-1538) is attributed for the invention of some sort of *rabāb*. He is portrayed in paintings with his disciple Mardana playing a small *dhrupad rabāb*. It is said that '*Sarmāya-i 'Ishrāt*' (1875) credits a type of *rabāb* to '*Nānak Shāh*', is the notable reference in this regard. But as like in regarding *sitār*, any sources prior then eighteenth century, that connecting the invention of *Rabāb* with Guru Nanak have not *been* traced yet. It is likely admitted in mainstream of music at some point of the middle Moghal period. Miner observes that, as it appears in Moghal and Pahadi paintings, it has a large round skin covered body and a distinctive and pronounced turned-back collar at the base of the neck. The neck

i Farmer 1978:101-3

ii A type of *rabāb* also has three or four gut frets

tapers towards the end to a peg box which is often ornamented, rounded or scroll-shaped box positioned behind the upper neck and musicologists notify this instrument as the *dhrupad* or Indian *rabāb*.

The *dhrupad rabāb* is popularly traced to *Miyān* Tansen and his family. We can see in seventeenth century paintings he is portrayed holding the *rabāb*. We know that traditions Tansen's descendents are known as '*rabābia* line' and among the later member of this line there are both *rabāb* and *sitār* players. According to Perera (1994;191) Charju khan the 7th descendent of Tansen following the line of his son Bilas khan, developed the *rabāb* further with elaborate techniques of *ālāp*, *todā* and *tār-paran*. The *dhrupad rabāb* was an important instrument for two centuries after Tansen and, along with the *rudraveena*, directly influenced the technique and music of the *sarod* and *sursingār*. It nearly disappeared by the nineteenth century though continued to be played in the twentieth century by few artists such as Muhammad Ali Khan of Gaya.

One another type of instrument was observed by Miner (1997;I.61) is Persian *rabāb* which depicted in Indian Moghal paintings. Such early Moghal *rabāb* has a collar which tapers between body and neck in a curved or angular shape. The peg box is long and bent back at an angle at the end of the neck. The skin covered body is round or oblong.

According to the 17th century '*Rāga Darpan*', *rabāb* has six strings but may have also seven to twelve strings. One more instrument of this type mentioned by Ibrahim Adil Shah, the Sultan of Bijapur¹⁸ of Deccan.

Miner (1997:63) observes that, a Sanskrit name '*ravāvah*' appears in the '*Sangeet Pārijāta*' of 17th century, in which, it is classified in a new category called '*tatānaddha*', that means 'skin covered string instruments'. It is described as made of wood covered with skin and having silk strings. This description was followed in Maharaja Pratap Singh's '*Sangeet Sāra*' but the playing methods that described, shows entirely different than *Rabāb* hence it was may be a type of drum instrument. The '*Sangeet Nārāyana*'ⁱ (18th century) gives a description of the *rabāb* which is their called *kachapī* or *rūpavatī*. Tagore (1976:28,29,31) describes the *rabāb* as *rudraveena* and also says *rabāb* players were heading royal processions on elephant or camelback. It seems relating *rabāb* to *kachapi* or *rudraveena* or any other ancient instrument could be an attempt of antiquity enthusiasm.

Third type of *rabāb* is the Afghani *rabāb*, found in Pakistan and Kashmir. It is a short lute with a narrow body. It seems that this type of *rabāb* might have established itself in Northwest India by the eighteenth century. The Afghani *rabāb* is mentioned by Elphinstone (1972-I:309) in his 'Account of the Kingdom of Kabul' (1808).

According to Budhadev Dasguptaⁱⁱ, the Afghan Rabab came to India in the hands of three Afghan soldier-musicians. The three horsemen, Gulam Bandegi Khan Bangsha, Najaf Ali (1705-1760) and Karimulla belonged to the same Bangsha tribe. They migrated to India in search of better days, took up commission with the Nawabs and Rajas of India, not as musician, but as soldiers, So, the main line

i Narayanadeva1966:81-82

ii From the page 'guruspeaks' in the website of ITC sangeet research academy, Kolkatta.

of *sarod* players started with Gulam Bandegi Khan Bangash, who took up commission as a horseman under Raja Viswanath Singh of Rewa, currently in the state of Rajasthan in northwestern India.

Miner (1997;I.66) takes into account of *sarod* player Karamatullah Khan and Calcutta oral traditions, states that, the *kabliṛabāb* entered India from Afghanistan along with the soldier musicians of the Moghal around 1650. These Afghani *rabābiās* settled in the region eastward of Delhi. Till the mid eighteenth century the Afghani *rabāb* retained its identity and its original music in the region till a line of Afghani *rabābiās* came into touch with Hindustani court musicians. However, it was apparently remained confined to rural North India till it entered the mainstream Hindustani music in the form of the *sarod*. In modern Northwest India and Pakistan, the *rabāb* is still played outside the mainstream classical music.

2.10 THE *SURSINGĀR*; INVENTION OF A LARGER *SAROD*

The *sursingār* seems to be a modified form of the *rabāb* and came into prominence in the 19th century. A Sanskrit term *swara sringāra* means to 'ornament of notes'. The term *Sursingār* is possibly a modified Sanskrit term.

Muhammad Karam Imam describes the instrument and attributes its invention to Pyar Khan, but the date of invention and the metal plate on the fingerboard which is distinguished mark of the instrument, are not mentioned by him. Later all musicologists have been accepted that the *sursingār* was invented by Pyar Khan, a Tansen descendent. The problem is that, it is not known when the *sursingār* acquired the metal plate.

Tagore (1976:33), earliest mentioned the structure of *sursingār* and writes that, 'it has a sweet and delicate sound and a gourd body with a wooden face. Its neck is covered with a steel cover and it has an upper gourd like the *been*, it is a combination of the *been*, the *kachuā sitār* and the *rabāb*'.

Observations in regarding *sursingār* show varying features. In the twentieth century it has replaced the skin of the *rabāb* with a wooden face. The fingerboard is covered with a metal plate. The bulging neck recalls a large *sarod*. It can be defined that both the *surbahār* and the *sursingār* were modifications of contemporary instruments *sitār* and *rabāb/sarod*, under the influence of the *been*. Mukharjee (1993;18) states that '*dhrupad* and *been* were close companions later joined by the *sursingār*. The basic training being the same, it was choice of individual artists of various *gharānā* to specialize in *dhrupad*, *been* or *sursingār*'. Miner(1997;69-71) observes that, the *sursingār* reached its peak in the second half of nineteenth century and it stands as a symbol of the interest in the spirit of musical experimentation of those times.

2.11 THE SAROD; A LATEST ADDITION INTO INDIAN MUSIC

Sarod is one of the present predominating instruments of Indian classical music, and a later addition into the category of 'plucked fretless skin covered monochord lute'. Musicologist B.C.Deva (1997,VI;128-30) and othersⁱ gives a brief account of existing name *shahrud* or *sarode* since 10th century AD. Previous studies in this regard indicate no relation with an instrument and say that it couldn't make out that the terms mentioned in medieval

i Dr. A Rashid: To me Perera 1994:193

texts was an instrument but possibly indicates some other definition of music like a 'musical mode or song'.

The *sarod* is related by most theories to the *rabāb* and a discussion of the various types of *rabāb* and their role in Hindustani music history is cited in early contexts which are necessary to understand the origin of the *sarod*. Mishra (1973:117) suggests that the *sarod* developed under the influence of the *sursingār*, a modified form of the *dhrupad rabāb*, and Miner (1997:60) states that though the two instruments were different structural subspecies, there is evidence that they were contemporary and that some modifications could be made to the *sarod* under the influence of *sursingār*.

S.M.Tagore relates the *sarod* to the *shārādīya veena*, an instrument that appears in Sanskrit drama and poetry. In the same way the idea of a relationship between the *rudraveena* with the *rabāb*, this idea also dismissed presently. Because the *rudraveena* is clearly described in the seventeenth and eighteenth century texts as a stick zither which is a developed version of Matanga's *kinnari veena*. and finally the way of development of *sarod* via Afghani *rabāb* will be described in next sub context. Actually *sarod* is one of the latest additions into Indian instrumental music.

According to Miner, musicologists noted the number of variations of the *sarod* in early centuries. Tagore (1976:28-9) describes the *sarod* as having six strings and unlike its sound. Taylor (1965:257-8) in the 'Catalogue of musical instruments' (1864) describes another type of instrument similar to larger version of *sārangi* and refers to as '*sarroda*', which could be either bowed or plucked. Karam Imam describes it as a larger version of the Afghani *rabāb* having with gut

strings, wooden fingerboard and sympathetic strings. Miner observes that in Tagore's collection of musical instruments exhibited in the New York Metropolitan Museum in 1889, *sarod* still has no metal plate. It has six main pegs and places for nine *taraf* strings. The '*Sarmāyā-i 'ishrāt*' written in 1875 also doesn't mention a metal plate.

According to Pt. Rajeev Taranath (RTPI), 'the name coming from the Persian *sarud*, means 'music, singing'. The modern *sarod* is believed to be derived from the Afghani *rabāb* by replacing the gut strings with metal ones and by covering the fingerboard with a metal plate. The early descriptions though don't show any of these features. According to Dick (1984;298) the name for a musical instrument called *sarod*, is first mentioned in India in 1830 and its inventor is unclear.

Gulam Ali Khan, an Afghani originate *rabābiās*, is the earliest musician to be associated with *sarod*. Musicologists¹⁹ credit His brother Murad Ali Khan for creating the *sarod* instrument. It is likely that he made some changes in the *rabāb* and removed the gut frets of *rabāb*. It is uncertain that who gave the name '*sarod*' to the instrument, which means 'the singing'.

The grandson of a *rabābiā* from Afghanistan, Miner observes that Gulam Ali lived in Riwa and other states, learnt Hindustani music at the various courts. The exact lifespan of Gulam Ali is uncertain, according to Joshi (1935;164), he died in 1850. According to Amjad Ali Khan (1973;NP) a successor of him, 'Gulam ali's life accounts say that he lived in the first half of the nineteenth century and he learned from Pyar Khan, the inventor of *sursingār*'. This may

hint that possible source of metal plate on sarod is related to Pyar Khan's *sursingār*. It could be accepted that *sarod* is later invention than *sursingār* instrument.

According to sarod maestro Pt. Budhadev Dasgupta,²⁰ the descendants of the three Afghan soldiers eventually branched out into three different branches. Of one line was Karimullah, Rahimullah, Haqdadullah Khan, his son Niyamatullah, his son, Keramatullah, whose brother was Kaukab Khan. Keramatullah's son was Ishtiaq Ahmed Khan, a born musician. It is said that Nyamatullah (1816-1869) covered the fingerboard with a brass plate and removed two gut frets that had been on the *rabāb*. Someone further changed the two gut frets with metal ones. Regarding the metal plate the attribution to Nyamatullah seems widely agreed upon by present musicologists. Similarly as like Gulam Ali, Nyamatullah Khan was the student of Basat Khan who was Pyar Khan's brother, thus modification of *sarod* made by him also can be traced to inspiration of same source again.

Budhadev also speaks about Sakhawat Hussain Khan (1875-1955) and Umar Khan, descended from Najaf Ali. Of the other well-known and respected *sarod* players who were contemporaries of Sakhawat Hussain Khan or senior to him, Fida Hussain (1855-1927) was a cousin and contemporary of Sakhawat's father, Shafayat Ali Khan. Other than descendants of the three Afghani Rababiyas the lineage of Abid Ali Khan- Ahmed Ali Khan (1856/57-1919), and Mudru Khan - Chunnu Khan, whose music featured earlier. Abid He was also the first guru of Baba Allaudin Khan, who was the first individual of non-Pathan descent to establish a *gharānā*.

Plate 4 *sarod* etc

Plate 5 sketches

SECTION III

2.12 REPERTOIRE

The word repertoire means the entire stock of works existing in a particular artistic field. The entire stock of skills, knowledge, techniques, implements, and devices or instruments used in a particular artistic field or occupation is generally called repertoire of that field. The relation of this term with music field is connotative to all above said matters. Whereas music is an entire artistic field which includes many independent sub-divisions like forms of vocal and instrumental genres etc., repertoire of entire music field is waste subject of study, therefore in the present study the term repertoire is customized to mean the musical development of *sitār* and *sarod*.

It is know that popularity and usage of a musical instrument for learning and performing is subjected to the beauty of its sound, musical possibilities of the instrument and its consistence with human body and nature. And such instruments having those qualities have developed their repertoire with wide range of musical implements and innovations. In regarding *sitār* and *sarod* instruments, inventions and reforms in organography of both instruments largely effected on organological development, the result of which are rich beautiful sound, highest musical possibilities and wide range of performance techniques. Observations made during the present study in this regard outcomes as following,

- a. The structure of *sitār* which seems larger but perfectly suits with human body in specified sitting position in which it gives notable strength and enough space for moments of both hands and enable the performer to get highly command over instrument.

b. The structure of *sarod* that seems very tuff to handle and find out notes as it have no frets but it is very suitable for expression of *rāga* and powerful stroke patterns.

In result of above said qualities, *sitār* and *sarod* repertoires subjugated wide range of performance techniques and patterns of melodic ornaments. Below cited points emerge from my experience of practicing both instruments which point to a difference between them.

a. For a beginner *sitār* appears easy to perform but subtleties that ornament the play of an expert are difficult to perform and take years of practice.ⁱ

b. For beginner *Sarod* seems very tuff to find out notes at basic level as it have no frets but after a mature practice it will become easier than *sitār* to perform.

It is proved that constructional components of an instrument strongly impact on function of music performed on the instrument. Although in case of *sitār* and *sarod*, whereas both instruments constructively different, but throughout reformed to suit with contemporary musical source and trends that enable to the hygienic musical possibilities. Source-music of both instruments has same roots and performance of both instruments influenced each on other throughout the development era. Due to the influences of musical source and trends, repertoires of *sitār* and *sarod* embed similar musical possibilities but which to functioned according to individual character of instrument. For a detailed knowledge in this regard present section aimed to focus on development of *sitār-sarod* repertoires.

i Statement from SRA journal,1988:8

While studying the repertoire of an instrument it is necessary to observe the development from initial stage. It is discussed that *sitār* and *sarod* instruments developed in past three centuries and subjugated to various changes. Considering the development of both instruments, two phases can be recognized in their repertoires that are cited in next contexts.

2.13 EARLY PHASE OF *SITĀR* REPERTOIRE

The development of *sitār* instrument is already described briefly in early section now we have a look on development of *sitār* repertoire. The qualitative sound effects and possibilities of melodic embellishments that enable on present day *sitār*, are difficult to find on early *sitār* as it was premature instrument. Development of *sitār* repertoire is always linked with inspirations and imitations of vocal forms like *Dhrupad*, *Khayāl* and *Thumri* etc. It can be stated that early master musicians might have *been* tried to perform those vocal inspired melodic ornaments on *sitār* but due to incapability of early smaller *sitār* s they were unable to do so, then the craftsmen might modified and reformed the instrument structure to suit with their ideas time by time. Thus the development of *sitār* repertoire is interdependent with its organographic development.

a. Pre *gat* period: Indo western ethnomusicologist Slawek believes that *sitār* repertoire developed from the period of sixteenth century and calls it pre-*gat* period. Nevertheless, present study points in early sections that, *sitār* appeared into Indian music sometime around 1725 and any evidence of existence of an instrument by name of *sitār* early then this period is not found yet. Therefore classifying *sitār* repertoire into above said pre-*Gat* period is not acceptable. It can be stated that, if one accepts the *jantra*

mentioned in '*Ain-i-Akbari*' to be a predecessor of *sitār*, then that instrument was used to accompany female singers of north Indian royal courts of late sixteenth and early seventeenth century.ⁱ If one accepts *Kashmiri Seitar* to be a prototype of *sitār*, then it might be used to accompany a Persian-Afgun music mixed with Kashmiri music.

Scholars like Roy Choudhury postulates that a form or an old instrumental music style possibly derived from vocal genre *qawālī*, existed extent to prior development of *sitār* repertoire. Referring to a type of compositions, some musicians and traditions claim this instrumental style as Amir Khusro *bāj*ⁱⁱ. However it seems not actually a *sitār* style. According to Hamilton (1994:II.74) 'if Amir Khusro did developed a performance style for long necked lute, it must be played on a precursor to the *sitār* i.e. Indian *tāmbur*'. It is known that vocal genre *qawālī* was introduced by Amir Khusro in thirteenth century, the corresponding instrumental interpretation of this vocal music was possibly played on contemporary instrument *tāmbur*, and the same might appeared only at much later date on premature type of *sitār*. Anyhow there is no clear evidence of existing an early *sitār* style called Amir Khusro *bāj* and the type of *gat* which said to belongs to this style, later occurred in *Purab bāj*. Either it is possible that as like the credit of inventing the *sitār* instrument may the same was happened in crediting an instrumental style. An example of Amir Khusro *bāj gat* given by Hamilton (240), the same also found in *purab bāj*. It is set to the tempo range of 110 bpm of *teentāl* and starts from 9th *mātrā*. Hamilton refers it as *qawālī tāla* and says that there ware to versions

i Fazl, 273

ii Refer table no.2.5 for comparative development chart of all five *bajs*.

of *qawālī tal*, one has 8/4 and another is 16/4 generally known *teentāl*. The format of Amir Khusro *bāj* is as follows,

da dir da ra | - da da ra | da dir da ra | da ra da ra

b. Firozkhani period: Considering available literature and sources like traditional accounts and oral stories, the repertoire of *sitār* can be described as following. First phase of initiating *sitār* repertoire can be found in Urdu text *Muraqqā-i-Delhi*. This text written in 1738 hints to a primitive stage of new inventions on *sitār* that possibly later authenticated into a form (*bāj*) of performing and led *sitār* to become different from other instrumental styles like Amir Khusro *bāj* of *tāmbur* or *dhrupad* Based music of *Been* and *Rabāb*. According to Miner (1997;24) the book *Muraqqā-i-Delhi* hints to primitive stage of Firozkhani style,

‘He (Firoz khan) has created various new methods, whatever tunes played on other instruments this man can play on *sitār*,’ (khan DQB 1982:174)

Miner claims that, ‘it is possible that those new methods of Firoz Khan later transformed into the format known as *gat* that refers to composition respectively. According to available sources it can be find out that Firoz Khan formulated first type of *gat* format sometime around second quarter of 18th century. The system introduced by Firoz khan also referred as Firozkhani *bāj*, was possibly played on early version of *sitār* like three or five stringed *sitār*. The Firozkhani *bāj* set to a medium tempo of *teentāl* and has patterns with interesting rhythms were suitable on early *sitār* which has limited capability for pulling techniques’. A minority claims that early Firozkhani *gats* were set to *qawālī tal*. Even a researcher claims that early Firozkhani *gats* were composed in *chartal* and played on early *tritantri veena*ⁱ. After long time of three centuries,

i Roy Sudeep; 2004;7.77

with the name Firoz Khan, same types of compositions and formats still located into practice of some living performance traditions at present. Anyhow later compositions referred to term Firozkhani *gat* are definitely modified with different melodic ornaments then earlier one. The Firozkhani *gats* are fixed in such a way that discovers the entire *rāga* mood in few rhythmic cycles. Usually the *gat* consists of three-four even some time five cycles of *teentāl*. The Firozkhani *gats* are played in a medium-fast tempo between 100-200 bpm. The specialty that found in Firozkhani *gats* is the octavos jumping intervals between *gat* and followed second/third lines. The pattern that generally known as Firozkhani, in most instances, has the strokes,

- i. **da | .r dir da ra | da - - da | .rda - da ra | da da .r**
- ii. **dir | da dir da ra | da - - da | .rda - da ra | da rda .r**

c. Masidkhani period: The significant phase of early *sitār* repertoire is popularly recognized with the introduction of a new genre of *gat-todā* by Masid Khan during late eighteenth century. Musicologists say that Masid Khan with introduction of Masid Khani *gat-todā-bāj*, first brought *sitār* playing into mainstream of classical music. Masid Khan is credited for adopting melodies of *khayāl* and *dhrupad* compositions for use in his *gats*ⁱ and introducing the techniques of *been* such as *meend-thonk-jhālā*.ⁱⁱ Soon after this invention, *sitār* raised popularity among the royal instruments of early nineteenth century and continues till today. Masid Khan found an effective stroke pattern set up to medium slow *teentāl*, which can suit with all melodic scales and provide larger space to create melodic ornaments within the bound of *tāla*. The primary

i Bandopadhyaya 1937.N:P

ii Khan S.A. 1884:203.

Masidkhani pattern has the combination of two equal halves and starts from 12th *mātrā* of *teentāl*, in a tempo range of 60-100 bpm. The strokes of Masidkhani pattern are as follows,

dir | da dir da ra | da da ra dir | da dir da ra | da da ra

The additional lines that generally known as *todās* (later *mānjā antarā* and *āmad*) begins from 1st *mātrā* of the cycle,

da dir da ra | da dir da ra | da da ra dir | da dir da ra

Unfortunately there are no researches finding Masid Khan's exact lifetime and his process done with *sitār*, but early reference could be found in this regarding links to his son Bahadur Khan, who often creditedⁱ to introducing *todās* of *been* on *sitār*. Masid Khan is always described as descendent of Tansen. Some accounts mention him as son of Firoz Khan and given his life span about around 1750 to first quarter of nineteenth century. According to popular history, Masid Khan is also responsible for adopting *tablā* as an accompanying instrument. Perhaps, proper information about introducing *tablā* for accompaniment of *sitār* is yet a subject of separate historical research. Miner observes that contemporary paintings shows the accompany drum with *sitār* was *dholak* or *pakhwaj* and it seems by the time of Masid Khan, possibly *tablā* initiated as accompany instrument for *sitār* but not very popular.

d. Rajakhani period: Another phase of *sitār* repertoire can be recognized with early introduction of Raza Khani *gat-bāj* by Gulam Raza of Luknow during mid half of nineteenth century. it is said that, his new style of *thumri-tarānā* based fast compositions was initially disapproved by early Ustads and scholars saying it was unsystematic and created for sake of aristocracy. In fact, there was

i Misra (1973.58) Quoting from Qanun-e-Sitar by written in 1870.

an instrumental style existing in the name of Purab *bāj* influenced by Firozkhani Style around Luknow but it was mostly suitable to *sarod* music. Miner points that, Qutub-Ali, father of Gulam Raza was one of *sitār* players of Purab *bāj*, sometimes credited to introducing idea of *thumri* based fast compositions. Anyhow compositions attributed directly to both of this figures are not found in any literature. Earliest written sources attribute Raza Khani *gats* to Ali Raza, son of Gulam Raza who lived in Patna after 1850 and legitimized his father's work. The Urdu text *Madan-al-Musiqi* written by Karam Imam in late 1850 decade, gives a fair detail on contemporary instrumental music. The early phase of *sitār* repertoire concludes with discussions on *gat* types that created in contemporary period until late nineteenth century. It is said in some instances that Rajakhani *gats* were longer than four rhythmic cycles of *teentāl* in a fast tempo ranging over 200 bpm. The characteristics of Rajakhani *gat* pattern is generally described as,

- i. **da dir da da | .r da dir dir | da rda .r da | da dir da ra**
- ii. **dir dir | da rda .r dir | da dir da ra | da – da ra | da ra**

The first model starts from 1st *mātrā* and the second from 7th *mātrā*.

2.14 EARLY PHASE OF SAROD REPERTOIRE

It is discovered that *sarod* was invented or modified from Afghani *rabāb* around 1825. The repertoire of *sarod* initiated one century later then of *sitār*. Till the time *sarod* invented, *sitār* has developed a sophisticated instrumental style including four *gat-bājs* viz. Firozkhani, Masidkhani, Purab and Rajakhani *bājs* and spread over north India. Naturally the *sarod* repertoire influenced by *sitār* music which was existed and popular earlier then *sitār*. Soon after invention of *sarod* the repertoire embeds all these four *gat-bāj* within

a short span. Perhaps all these *gat bāj* were adopted with few modifications according to the possibilities of instrument and influence of *dhrupad rabāb*.

a. Gulam ali period: The early phase of *sarod* repertoire begins with Gulam Ali of Rampur who was one of the outstanding musicians of Rampur court in the early nineteenth century. He was a *rabābia* and the first player of *sarod*. In the late eighteenth century, under Navāb Ali Muhammad Rampur had been the center for the Afghani *rabāb* and the Firozkhani instrumental style.

Musicologists defines Gulam Ali's music is by the mix of *dhrupad* forms and Afghani *rabāb* music. It's said by his descendents that Gulam Ali played in the Firozkhani style with a mixture of *dhrupad* elements and Afghani *rabāb* style. A disciple of Gulam Ali, Bakhtavar Singh wrote the '*Svartāl Samuh*', in which he gives *gat* types Masidkhani and Firozkhani. This provides a link between Gulam Ali and the Firozkhani style. The pattern that attributed to Gulam Ali, has the strokes,

i. **da rda .r dir | da - da ra | da dir dir dir | da rda .r dir**

Miner, takes in to account of a contemporary *sarod* player of Rampur, Mundru Khan, links to Senia music style of Masidkhan. His grandson, Ahmad Ali Khan was one of the early teachers of the great 20th century *sarod* player Allauddin Khan. One other *sarod* player of this time, Fida Husain, also creates *dhrupad* link by becoming a disciple of Amir Khan *beenkār*. He was another of the early teachers of Allauddin Khan. It can be noted that in the late nineteenth century Rampur appears as the origin of several lines of *sarod* players. Miner observes that their music features are traditionally described as *ālāp* style called *joḍ* into *sarod* repertoire, due to contact with *dhrupad* musicians, and fast *gats* of the Purab *bāj*.

Gulam Ali, the first *sarod* player, had three sons, Nanne Khan, Murad Ali and Husain Ali. From Nanne Khan, the line continued with his son Hafiz Ali Khan and his grandsons Mubarak Ali Khan and Amjad Ali Khan.

b. Wazir Khan period: Wazir khan was the last virtuoso of Senia lineage who lived by the end of nineteenth century. Wazir khan was actually one of the *been* and *rabāb* maestro but he gave notable contribution to *sarod* music by teaching to Allauddin khan and Hafiz Ali. Famous *sarod* players Nyamatullah Khan and Karamatullah Khan, who were the contemporaries of Wazir khan, belong to an independent line originated by Afghanis, lived in Bulandshahar. Nyamatullah Khan, who learnt from Basat Khan and stayed under Wajid Ali Shah's patronage most probably, added metal strings and a metal fingerboard to his *sarod*. His descendents claim that he was the first *sarod* player to play in the Masidkhani style. Miner observes that while middle and fast speed *gats* were predominant on early *sarod*, it is reasonable to accept that both *ālāp* and the slow *gat* style began to be played on that instrument around the mid-nineteenth century. This later became as Purab *bāj*, and even impressed the *sitār* music around the Avadh region. The Purab *bāj gats* were in a cool medium-fast tempo that suitable to perform on *sarod*. The formats of Purab *bāj gats* are so wide ranging that they could not be categorized as easily of Masidkhani or Rajakhani. Usually we can find following patterns set to *teentāl* and mostly played on *sarod*,

- i. - da .r da | da dir da ra | da .r da ra | da dir da ra
- ii. da dir dir da | - da .r da | da - da ra | da ra da ra

According to Pt. Budhadev Dasguptaⁱ, Fida Hussain (1855-1927), was known for his virtuosity and clarity of his fast tans excelled in gamaks. Up till now, the music being played was mainly *diri-diri* and fast *jhālā* – in fact, the *gat* starts from a pretty high speed, there was no vilambit *gat* in the true sense of the term. Fida Hussain was the first to have started medium tempo *gats*.’

c. Allauddin khan period: It is described that early phase of *sarod* repertoire was influenced by *sitār* music and techniques of *Dhrupad Rabāb*. Later in twentieth century *sarod* music reached its highest peak and even influenced reverse on *sitār* music. During this century *sitār* and *sarod* music seems to reinforce each other. The frame work of harmonizing the music on both instruments shall be attributed great *sarodiya* Ustad Allauddin khan. Large numbers of compositions are attributed by him gave a notable characteristic creations in each, and are a subject of a separate research. Ustad Allauddin khan is a major link between Senia and modern music. Allauddin Khan is also considerable figure in modern repertoire of instrumental music, thus, the discussion of his contributions will be cited in relevant contexts.

2.15 MODERN PHASE OF SITĀR AND SAROD REPERTOIRE

Modern era of *sitār* and *sarod* repertoire, considered from onwards 1900. The performance of both instruments considerably out came in this era. As well, politically India was intensifying into independence revolution, music fall into trouble full dynasty. But during this period, few great musicians and musicologists have made victorious attempts through which, Indian music flourished

i From the page ‘Guru Speaks’ in www.itcsra.com; Kolkatta.

into firm version of theoretical and practical modes. We know the efforts made by V.N. Bhatkhande and V.D.Paluskar in customizing theoretical aspects as well practical that which even applied to instrumental music also, through which, musicians developed new principles of performing and perceiving Indian music.

Bandopadhyaya²¹ states that for the last fifty years we have observed a highly commendable progress in *sitār* playing. In the case of *sitār* and *sarod* performance, endeavor of many great musicians brought innovations into performance and subjugated the repertoire into comprehensive embellishments as well as knowledge.

Number of great musicians attributed highest contributions to development of instrumental music. Few among them are, Imdad Khan and his line through Inayat khan and Vilayet khan in Bengal, Rahmat Khan and his line through Karim Khan and grandsons in Deccan, Ashfaq ali khan and his line through Mushtaq ali khan of Jaipur, done various experiments and given noteworthy contribution to development of *sitār* music. In *sarod*, one of the great maestros Allauddin khan and his lineage through Ali Akbar Khan, Ravi Shankar, Annapurna Devi reformed both *sitār* and *sarod* instrumental styles into new versions. One another notable line of Hafiz Ali khan through his son Amjad Ali Khan also given notable contribution to renovation of *sarod* forms.

Contribution of twentieth century instrumentalists to *sitār* and *sarod* repertoire is subject of separate research in that regard. Present sub context is an attempt to mark the changes occurred in development of *sitār* and *sarod* repertoire during twentieth century. The descriptions are followed in next passages.

1. Equilibrium in sequences of performing sections.

Sitarist Pt.Arvind parikh (1993, 8:49) states that ‘modern *sitār* playing has four major and distinctive divisions that are known as *ālāp*, *jod*, *gat* and *jhālā*’, which is similarly applicable to *sarod* also. In present day’s performance practice, these four distinctive divisions are played with equal prominence and are usually found in each *gharānā*. It is known that until the second half of nineteenth century, early described divisions were not employed in identical manner and the performance was very *gat* oriented. That means numbers of *gat*-s were played in with few improvisations known as *todā* and *fikrā*-s. Respite all sections were performed only as introductory and hold a minority importance. But During twentieth century, *ālāp-jod* and *jhālā* sections are gradually developed as a mainstream of performance.

We know that *ālāp-jod* and *jhālā* sections were important aspects of *Dhrupad* music that followed by *been* and *sursingār*. One of the early prominent instrument *rabāb* was incapable to produce long lasting sustain of sound, which is required for *dhrupad* inspired music, and unable to produce melodic embellishments such as *gamak* and *meend*, was quit and fall out of fashion. But the modified version of *dhrupad rabāb*, *sarod* was capable to produce notable sustain and other embellishments that are played on *sursingār* and *been*, soon adopted *dhrupad* based performing sections. To some extent this was similarly took place on *sitār* by an influence of *surbahār*.

We can recognize the persuade of both *khayāl* and *dhrupad* on modern *sitār* and *sarod* repertoires as follow,

- a. Sequence of performance sections in *anibadha* are *dhrupad* inspired.

ālāp-jod-thonk jhālā with detailed *vistār*

- b. Integrated progressions within each section and ingredient techniques are *khayāl* inspired. *Badhat* and other aesthetical techniques.

2. Development of new form of performance.

In early repertoire of *sitār* and *sarod* music, particular *gat* types were performed in particular *gharānā* of particular geographical areas.

- i. Masidkhani or Pachami / Delhi *bāj gats* which was set in slow tempo was popular around Delhi Jaipur Gwalior, Rewa etc states.
- ii. Firozkhani influenced Purab *bāj* played in middle tempo and *thumri* inspired Rajakhani *bāj* played in fast tempo were popular among Rohilkand, Lucknow, Rampur, Patna etc regions.

Latter said two styles were played by *dhrupad* based *gharānā* belonging to Tansen generation and third was performed by non-*dhrupad gharānā*. Perhaps it is enough to explain that in early repertoires, the tempo of a composition is mark of customizing specific origins and specified traditions which employed it. A *gat* belonging to specific *gharānā* probably never been performed by artists of another tradition. But in modern repertoire of *sitār* and *sarod*, this respective representation of *gat* types by particular *gharānā* lost its system. Furthermore, artist from any *gharānā* could implement Masidkhani, Firozkhani and or Rajakhani *Gats* respectively in performances of modern day. This change seems to begin in later part of ninetieth century.

Some early texts like *Yantra Kshetra Dipikā* (1879) of Tagore mention this change. We also can see same change in the text *Sangeet Kalādhār* written in Bhavnagar in 1900 describes all four types *gats* that to be played one after another. This possibly happened in all centers of musical courts throughout India during beginning of twentieth century. The early names who played both Masidkhani and Rajakhani *bāj* were Imdad khan, Ashique ali khan, Ilahi bakshiⁱ, Rehmat khan, Wazir khan and Allauddin khan. The new formation of *sitār* and *sarod* *gats* finally set up into playing two sorts of composition with number of improvisations as following,

- i. *Vilambit*: In which *gats* are set to slow and medium-slow tempo.
- ii. *Drut*: In which *gats* are set to medium-fast and fast tempo.

Few additional types of compositions in different *talas* also came into existence since the period. In result, the modern classification of instrumental *gats* can be divided into four sections.

- i. Masidkhani and its modified type *gats* set to slow tempo now referred to as '*vilambit gats*'.
- ii. Rajakhani and other Purab *bāj gats* including later similar *gats* or vocal based compositions became known as '*drut gats*'.
- iii. *Gats* set to different *tālas* are known by the *tāla* name like *jhaptāl-gat*, *ektāl-gat* etc, are now referred to as '*kut-bāj*'ⁱⁱ *gats*. Some musicologists also refer the same to as '*mishra-bāni*'ⁱⁱⁱ *gats*.

i Roy 2004;6.69

ii See next page titled composition pattern set to different *talas*.

iii L.M.Mishra gives this term in his book *Bhartiya Sangit Vadya*

- iv. Compositions inspired by folk, *Thumri* etc., semi classical types and composed in *kehravā*, *dādra* etc *tālas* became '*dhun*'.

In result of the changing aptitudes of artist as well as listeners, the entire performance of *sitār* and *sarod* is reformed as following ,

- | | | |
|-----------|---|---|
| Section 1 | { | Step 1. <i>Ālāp</i> – jod – <i>jhālā</i> .
Step 2. <i>Vilambit gat</i> or <i>mishra bāni gat</i> optionally.
Step 3. <i>Drut gat</i> ending with <i>jhālā</i> . |
| Section 2 | { | <i>Dhun</i> optionally. |

3. New classification of playing styles or *bāj*.

At the early phase of *sitār* and *sarod* repertoire the term *bāj* was referred to the type of composition attached to a particular *gharānā*. That means the term was meant to understand the *gharānā* to which the composition was related. In modern phase of *sitār* and *sarod* repertoire, the term *bāj* has been transformed into new meaning and practice. It is early described that around 1900 AD the respective representation of *gat* types by particular *gharānā* lost its system and artists of all *gharānā* started to play Masidkhani, Firozkhani and or Rajakhani *gats* respectively in performances. In effect, the old reorganization of *bāj* which was connotative for many like stroke patterns and geographical area or to a particular *gharānā*, gradually lost its meaning. The modern meaning of *bāj* is modified in the sense of 'customized representations of performance techniques, methods and melodic embellishments in performance and teaching'. Personalization of these aspects into a specified sequence gives a similar reverberation of listening effect. In the case the alike is

followed by any musical family, the same is known as a *bāj*. Two major types of *bāj*-s which includes few sub varieties are set up in modern practice. While major types associates with particular musical families, the sub-types distinguished by the performing characters of individual artists. Two *bāj*-s of modern *sitār* and *sarod* repertoire are,

i. *‘Tantrakāri’ bāj* which is developed in Maihar *Gharānā*. This uses both instrument oriented and vocal based performance techniques respectively. In this style, even a composition or improvisation may inspire by vocal music but still characterized with particular instrumental techniques. According to Pt.Taranath (RTPI) *‘bols* are an important aspect of this *bāj’*. Pt. Ravishankar, Pt.Nikhil Bannerjee, Smt.Annapurna Devi, Ustad Ali Akbar Khan, Ustad Abdul Halim Jafer Khan are the mentors of this style in modern period.

ii. *‘Gāyaki’ bāj* which is developed in Imdadkhani and Indore *beenkār gharānās*. This gives much more importance to vocal based techniques than instrument oriented one. In fact, *gats* presented in *gāyaki ang* derived directly from vocal compositions. In the modern period, Ustad Vilayat Khan, Ustad Imrat Khan, Ustad Shahid Perwez, Ustad Rais Khan are mentors of this style. According to Parikh (1993: 8,49), the use of *bols* is almost non-existent in *gāyaki bāj*. Ustad Shahid Perwezi, a modern eminent *sitār* player of *gāyaki ang*, states in an interview that, *‘gāyaki* is not only an imitation of a song or vocal phrase; instead, as like the sound enrich in voice the same should sense in the sound continuity and variations on instrument’.

i Ustad Shahid Perwez; Interview in Sursaptak of LSTV; 25.2.2012; 7.00am

4. Introduction of tempo improvising system.

Tempo improvising system is important transformation set up in *sitār* and *sarod* repertoire during the modern era. As early said, during the early phase, compositions of different tempo were employed with specified traditions and never been performed by artists of another tradition. That means performances were fixed to a certain tempo that employed with particular *gats*. Whereas in present days normally we can see that any instrumental performance starts with very slow tempo and ends at high speed.

Ustad Hameed Khan (HKPI) states that tempo improvisation system was possibly derived from *khayāl*. It seems that this change occurred when artists initiated to play both slow and speed compositions at a glance, the tempo range became wider than earlier. In the present day system of *sitār* and *sarod* performance, the tempo which known as *layā*, increase from slower to higher speed according to development of improvisations. With shifting to other type *gats*, that ends in possible high speed.

According to Parikh (1993.8:49), 'the tempo or *layā* at which Masidkhani *gat* was performed has been reduced considerably'. The same was happened with Rajakhani type fast *gats* in which new techniques of *jhālā* etc brought up a high speed into performance. In result, the tempo range has been widened than earlier. It is uncertain who initiated it but the earliest reference in this regard variously attributed to *Ustād* Allauddinkhan, Imdadkhan and Rehamat khan.²² This system possibly came into existence by the influence of *khayāl*. The *layā-badhat* system also was being used in *anibadhā* section of *dhrupad* and *been* since long time.

5. Invention of new compositional patterns in different *tālas*.

Invention of new composition patterns set to different *tālas* is another important innovation in modern *sitār* and *sarod* repertoire. It is known that all four *bāj gats* were constructed in *teentāl*, a sixteen beat cycle. Any how few compositions attributed to Bahadur Khan (son of Masid Khan) shows the rare possibilities of using other *tālas* in earlier days. Parikh (8:47: 1993) also supports this. But it seems that they hold a minority importance in practice.

During the modern era, master musicians experimented and established the new patterns rather than Masidkhani etc styles. Referring to Pt.Ravi Shankar, Slawek call these *gats* as *kut-bāj gats* which means 'mixed-style'. As earlier stated, the same were also called as *mishra-bāni gats*. The *kut bāj gats* usually have the *mukhadā* of three *mātrās*.

Another types of *gats* composed in other than *teentāl* are found in lighter *tālas* like *dādrā*, *keharwā* and *deepchandi*. These types of compositions became known *dhun*. Nevertheless, the source of inspiration of these *gats* or *dhuns* in links them to folk and *thumri* basis. Pratik Choudhury (1990;12) states that '*dhun* and *thumri* on instrument were early introduced by Allauddin khan. It is to be noted that early Rajakhani *gats* were said to be *thumri* inspired but consisted accordingly to the possibilities of *sitār* and whereas *dhun* is the direct imitation of *thumri* or folk tunes on instruments without major variants from the original tune frame.

Table No. 2.1 Patterns of *kut-bāj gats*.

i. <i>Rupak, Tevrātāl gat</i> patterns. 7 mātrās	
a.	da ra dir | da dir | .da .r |
b.	da da ra | da dir | dadir dara |
c.	da da ra | dir da | rda .r |
ii. <i>Jhaptāl, Sultāl gat</i> patterns. 10 mātrās	
a.	da ra | da da ra | da dir | da. rda .r |
b.	da ra | da da ra | dir da | rda .da .r |
c.	da ra | dir da dir | da dir | dara dada .r |
iii. <i>Ektāl, Choutāl gat</i> patterns. 12 mātrā	
a.	da dir | da, da | - ra | da dir | da ra | da ra |
b.	da - | da dir | da ra | da dir | da ra | da ra |
c.	sda da | da ra | da dir | da ra | dir da | rda .r |
iv. <i>Jhumrā, Deepchandi gat</i> patterns. 14 mātrās	
a.	da - .da dara | da da da dara | da - .da dara | da dara dadir dara |
b.	da - - | da - ra - | da ra - | da - ra - | da ra - | da - ra - | da - - | da - ra - |

6. Modifications in structure of instruments.

Morphological studies on *sitār* and *sarod* show the difference between early and modern instruments and results that early instruments were premature than later one. During the twentieth century craftsmen made experiments to improvise the capacities of instruments according to the need and guidance of *Khayāl* inspired instrumentalists. Allauddin khan is said to be made large number of experiments in this regard. Similarly Imdadkhan and Rehmat khan also attributed to implanting the new ideas of modifying instruments. The detailed study on this regard is duly presented in chapter IV. Brief details in this view cited in below.

a. *Pardās*; flattened and widened metal peace was used to make *pardās* of early *sitār* s but modern *sitār* s has curved and rounded *pardās* to enable to reach more notes at on pulling. Number of *pardās* also have been increased from seventeen to twenty. According to Khan (2003;75) still there are different *gharānās* using different numbers of *pardās*. Ex. Jaipur -17, Indore-19 and others-20



FIG.8 SITAR PARDAS

b. *Jawāri*; In *sitār*, strings pass over a bridge made of wood, ivory, ebony etc. A type of work for tonal adjustment to get lingering, rounded sound, by finishing of bridge surface delicately into desired angle



FIG.9 BRIDGE-JAWĀRI

was employed by craftsmen. Briefly, the procedure readying the strings passing and resting over the bridge is called *Jawāri*. The same is also introduced in *sarod* by Ustad Allauddin Khan. *Jawāri* on sarod is made in a different way and is related to *chikāri* strings.

c. Tuning: In olden day's *sitār* and *sarod* were variously tuned. This was happened in the course of adding more strings to the instruments. Since the modern period, each instruments finally adopted two types of tuning systems. Modern *sitārs* have two established tuning systems known as *gāndhār-pancham* for six stringed and *kharaj-pancham* for seven stringed *sitārs*. Modern *sarod* also has two variations of tuning respectively known as Maihar and Bangsha systems.

Table No.2.2 Tuning of *sitār* and *sarod*

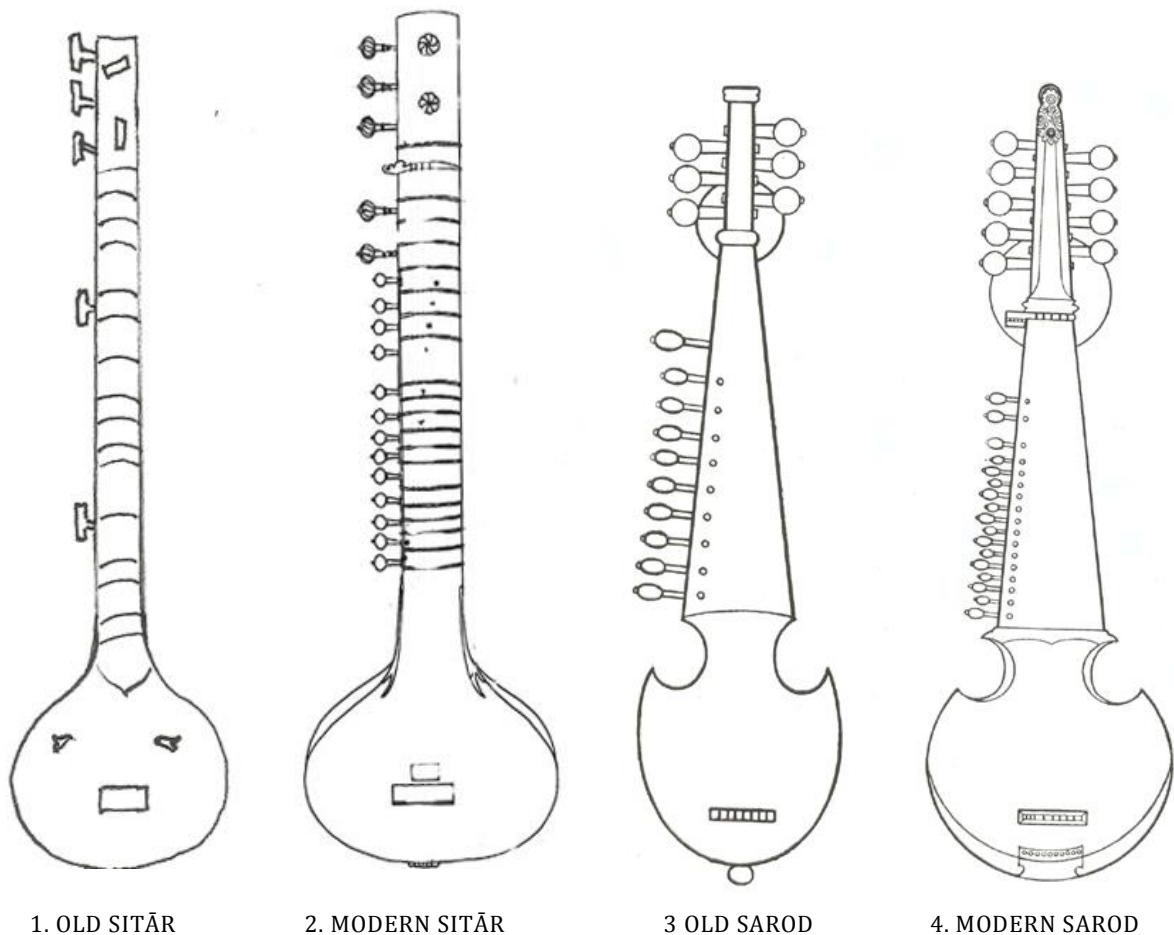
String no.	<i>Kharaj</i> <i>Sitār</i>	<i>Gandhar pancham</i> <i>Sitār</i>	Maihar <i>Sarod</i>	Bangsha <i>Sarod</i>
1	Ma, F#	Ma, G	Ma, F	Ma, E or D
2	Sa	Sa	Sa	Sa
3	Pa	Ga	Pa	Pa
4	Sa	Pa	Sa	Sa
5	Pa	Sa	Ni	Pa
6	Sa	Sa	Re	Sa
7	Sa		Ga	Sa
8			Sa	Sa
9			Sa	
10			Sa	

a. Pitch range; early day's *sitār* s and *sarod* instruments were tuned in a low pitch range. That may be upto the quality of making strings that unable to hold a high pitch range. Later the qualities of instrument making gradually developed to the highest sophistication that made to increase the pitch range. This enabled the instruments to produce mellifluous resonance.

Table No. 2.3 Old and new base pitch ranges of *sitār* and *sarod*

Pitch ranges	older	newer
<i>Sitār</i> pitch range:	G# or A	C # or D
<i>Sarod</i> pitch range:	G# or A	B or C

b. **Dimension and shape etc;** Modern *sitār* and *sarod* instruments has *been* modified into ideal dimensions which is comfortable to handle in specified sitting positions. The morphological inventions are also focused on sound productive capacity of instruments that suitable for modern sound reforming equipments such as microphone. Many other relative parts like tuning pegs, metal of strings etc have *been* modified.²³

Plate No. 6 Changing shape of *sitār* and *sarod* insrtuments

Number of changes in interior constructions of sitār and sarod has been notified. Following table shows the changes occurred in old and modern sitār and sarod instruments.

Table No. 2.4 *Sitār* and *sarod* dimensions

Description	<i>Sitār</i>		<i>Sarod</i>	
Type	Old	New	Old	New
Size	40-42"	46-48"	32"	39"
Main strings	3-5	6-7	3-4	4
<i>Chikāri</i>	1-2	3-4	1-2	4-6
<i>Tarab</i>	6-8	11-13	8-9	14-15
<i>Pardā</i>	12-16	17-19	No plate	Metal plate

7. Transformation of sound and performance methods.

It is experienced that 'prolonged sustain of sound of instrument gives larger space for creativity of artist'. The modern instrumental performance has been strongly focused on producing qualitative sound through which a highest musical satisfaction is possible. Early type *sitārs* were smaller in size and incapable of prolonged sustains and only produces jingling sound. Similarly early *sarod* without metal plate produces *rabāb* type tone. As the innovations took place on *sitār* and *sarod*, the sound quality became pleasant and lengthened which brought wide-ranging changes in performance techniques.

During twentieth century, the sound amplifying electronic devices have been invented which transform the sound into wider,

larger and lengthened. Within a short span of introduction, these electronic microphones have become essential part of each music performance. In result, the capacity of *sitār* entrench a large number of possibilities to produce the rich melodic sound effects. Similarly morphological improvements on *sarod* brought identical richness into the sound of instrument. In effect, the *ālāp* and *meend* work became extremely sophisticated. This impacted on other segments like elongated *tāns*, *gamak* types, *jhālā* varieties etc.

Large number of acoustics improvements in *sitār* and *sarod* instruments during the modern period. The electronic systems initially gramophones, radio and cassettes and other sound media, are become responsible for this development. Artistic creativity always been develops through listening and these medias brought the facility of listening music to learners through which younger generations achieve the highest development in sound production and performance techniques.

2.16 CONCLUSION

Present chapter concludes with the discussions over the *sitār* and *sarod* roots and repertoire in three sections which included a bird view on the theories of their origin and related instruments. Each repertoire has been the subject of separate and detailed research, herewith disclosed in brief. The subjects discussed in this chapter are essential fundamental knowledge prior to the study of compositions and their treatments among different *gharānā*. Besides it is only a bird view of previously established theories and the credits should go to early scholars and musicians who did pioneering works in this regard. A development chart provides core result of study on *sitār* and *sarod* repertoires.

Table No.2.5 Development chart of sitar and sarod through *bāj* eras.

Era	Amir Khusro	Firoz Khan	Masid Khan	Raja Khan	Modern
Type of instrument	<i>Tāmbur, Rabāb</i>	3 stringed <i>Sitār, Rabāb, wooden plated Sarod</i>	5 stringed <i>Sitār, steel plated Sarod</i>	5- 7 string <i>Sitār, steel plated</i>	6-7 string <i>Sitār, steel plated Sarod</i>
Strings	Gut, silk	Gut, silk	Gut , silk	Steel, gut	Steel,bronze
Tāla played	<i>Qawāli</i>	<i>Teentāl Qawāi Tal</i>	<i>Teentāl</i>	<i>Teentāl</i>	<i>Teen, Jap, Rupak, Mat, Dādra, Adhā Keherwā, etc</i>
Laya of playing	Fast	Middle	Middle Slow	Fast	All <i>Layas</i> from Slow to Fast
Format of playing	Accompany to <i>qawāli</i>	<i>Gat with Astāyi & Antara</i>	<i>Gat with Astāyi, Antarāa & Todā</i>	<i>Gat with Astāyi, Mānjā, Antarā & Todā</i>	<i>Gat wit AstāyiMānjā Antarā Vistā rTodā, Tān, Jhālā</i>
Melodic ornaments used in Playing	<i>Kana</i>	<i>Kana Ghasit</i>	<i>Kana Meend Ghasit Chikāri</i>	<i>Kana Meend Ghasit Krintan Chikāri</i>	<i>Kana Meend Ghasit Krintan Gamak Chikāri</i>



Notes

1. J.S.Himalton (1971) gives this definition quoting from Mantle Hood's book 'The Ethnomusicologist,'
2. B.C.Deva (1977 VI:109) states "there are a few seal and inscription in which bows with three or four string have been drawn and these are in all possibility bows or arched harps"
3. In Ramayana, the ancient story of around 2nd millennium BC there are several examples that 'Dravidian king *Rāvana*' was highly distinguished musician and played *veenas*.
4. Swami Prajnananda gives a evidence of *ekatantri* from a *shloka* of Parswadeva of 7-8th century "*bhajate sarva veenānām ekatantri pradhānātaḥ*" (Prajnananda 9.363)
5. One of the first indo Persian poets Masud-i-Saad-i-Salman during early around 1070 mentioned *tāmbur* among the Arab and Persian instruments at the court of Lahore. (Askari 1972:102)
6. Other texts mentioned *tāmbur* or *nibadha tāmbura* are, *Ain-i-Akbari*, *Kitāb-i-Nauras*, *Tuhfāt-al-Hind*, *Muraqqā-i-Delhi*, *Madan-al-Musiqi*, *Rāga Darpana* and *Sangeet Sāra* etc.
7. During the reign of Akbar the great, Ibrahim Adil Shah II ruled Bijapur Shahi sultanate of Deccan. He wrote one of noteworthy of contemporary texts on music. His book '*Kitāb-i-Nuras*' completed in 1601 which presents sultan's love and views for music and allied arts. In this book sultan reported himself to have been an expert *tāmbur* player which he named *Moti Khān* and gave highly respect to that instrument. (Extract from SRA journal 1998: Choudhury 14:21)
8. Alaster Dick wrote on origin of *Sarod*, *sitār* and *rabāb* in volumes gives this date of 1725 (Dick 1984:393) to this Hindi epic poem of Kavi Jodhraj. But referring editor's words of the Jodhraj's poets Miner(1997.N:37:235) says it is completed in 1785.
9. Latest researches show that authentically accepted earliest description of *sitār* is made in this text written in 1738 which contains 'nearly sixty musicians of Delhi court under Muhammad Shah' who ruled between 1719-1748. (Khan DQB/Chandrashekhar 1989:65)
10. First description of *sitār* along with colored etchings is made by this Belgian artist and writer who lived in Calcutta for fifteen years and produced a large work in 1799 entitled 'A collection of two hundred fifty colored etchings descriptive of Manners, Costumes and Dresses of the Hindoos,' that published in Calcutta in 1799 and London in 1804.

11. Captain Day a british collector, in his book on Indian musical instruments writes that 'the three stringed instrument, the Persian *sitāra*, (see fig.3 in plate no.5) is very uncommon, has three strings, the belly of parchment, and played by means of a bow'.(Day;1891,1991;131)
12. According to writer S.Kanavalli the Persian name *seh-tar* which means Three string is older than fourth century AD.(2004,4;41)
13. S.M. Tagore in his text '*Hindu Music*' states that "It was (The *sitār*) invented by Ameer Kusroo in the beginning of 12th century". (Tagore 1965:348) Muhammad Karam Imam states the same in his book '*Madan-al-Musiqi*' written in 1856. (Khan MKI 1925.23:58).
14. According to Miner, 'A water color painting by unknown Patna artist made around 1820 and two portraits done in Delhi around 1827 show every detail of player and instrument referred as *sitār*... These *sitārs* resemble so closely in size and shape to that melody *tāmburs* depicted in 18th century miniature paintings and or Pratap Singh's *nibadha tāmburam*.' (Miner.1997.I:28)
15. Shah Alam, a Moghal emperor ruled from 1771 to 1806 wrote a collection of poems *Nādirāt-i-Shāhi* where he mention three different terms *tāmbura* (drone), *sitār* and (*nibadha*) *tāmbur* along with many other instruments. (Ahmad 1984.76:77)
16. Sudarshanacharya Shastri, a musicologist from Senia *Gharānā* supports this in his book *Sangeet Sudarshan* states that, 'Khusrau was father of Firoz Khan and descendent of Tansen'. (Shastri 1916:26)
17. Miner (1997;35) gives the date of introducing *sitār* as 'shortely some time before 1740' that refers to 1738, the year in which *Muraqqā-i-Delhi* was written by Dargah Quli Bahadur Khan.
18. A minority claims that this may be the same as *dakhani rabāb* mentioned in *Ain-i Akbarī* but Adil Shah's text *Kitāb-e-Nauras* gives no description.
19. Broughton, Simon. "Tools of the Trade: Sarod". Retrieved 2006-12-02
20. Summary of the page '*guru speaks*' in the website of ITC sangeet research academy, Kolkatta.
21. Sanjay Bandopadhyaya A brief survey of the development of Vilambit compositions on the *sitār*; Article;UGC refresher course November 24, 2000
22. Dr. Tulsigeri attributes it to Rehmat khan by stating Rehmat khan was first *sitār* player who played *gats* in very slow tempo. (Khan2003,4;215)
23. Sketches by Aranyakumar. Diagram Source of sarod; Bhattacharya, 1979,17;120





CHAPTER II

SITĀR AND SAROD; ROOTS AND REPERTOIRE

SECTION I

2.1 INTRODUCTION

‘Musicians, who enjoy performing music but do not sing, take to string instruments for self expression and aesthetic satisfaction. *Sitār* and *sarod* are more commonly used plucked string instruments in Indian music’. In the last two centuries both instruments competitively stood out as prominent instruments in Indian music. At many instances the music performed on both instruments has same roots and reinforced. Both instruments morphologically developed from different origins of fretted and unfretted categories of plucked monochords therefore the constructive components as well functions and techniques of both instruments have different modes. In effect, music performed on *sitār* and *sarod* has distinguished individual specialties and characters.

Morphological study of any instruments includes two divisions which are respectively known as organology and organography. According to indo-western musicologist J.S.Hamilton¹, ‘constructional components of instruments known as organography and the study of functions and performance techniques in relation with constructional form of instruments are known as organology’. It is proved that constructional components of an instrument strongly impact on function of music performed on the instrument, but in case of *sitār* and *sarod*, source of music for both instruments have same roots and both instruments influenced each other throughout the development era. All through both

instruments constructively reformed to suit with contemporary musical trends and enable to perform the hygienic musical possibilities. Appropriating to the influences of musical source and trends, repertoires of *sitār* and *sarod* embed similar musical possibilities that which to functioned according to individual instrument.

Present chapter is attributed to the study of instruments and their repertoires and divided in three sections. In first section, origin and development of *sitār* and related long lutes will be focused. In the second section, origin and development of *sarod* and related skin covered lutes will be discussed. In third section, development era of *sitār* and *sarod* repertoires from early to modern age and accordingly the musical transformations will be discussed.

2.2 ORIGINS OF INDIAN LONG LUTES

Morphological study of a musical instrument such as *sitār* which has controversial antiquity naturally links with other similar instruments existing earlier. The accounts of *sitār* instrument connect us to the roots of the category of long necked lutes. It is observed that, designs of musical instruments, performance techniques and socio-cultural positions are subject to change from region to region. In ancient age the primitive string instruments evolved with different regions or civilizations, developed in particular versions such as harps, lyres, zithers, declaimers and lutes etc. Historical and iconographical studies points that initially each category evolved with particular civilization or geographical area and later appeared in neighbor civilizations or regions.

Lutes are the category of stringed instruments having a body shaped like a half pear that is sliced lengthwise and a neck with a

fretted fingerboard that is usually bent just below the tuning pegs. Hamilton (1994;33-48) observes that, long lutes, the category in which *sitār* is classified, initially evolved in Mesopotamian civilization early in second millennium BC and later appears frequently in Egyptian and Greco-Roman frescos, murals, and sculptures dating from as early as 500 BC. An ancient Sumerian word *pantur* seems to be the earliest term for the plucked lute. Most ancient lutes had three tunable strings stretched over a long neck and attached to a hollowed-out wooden body resonator. Historians say that there were connections between ancient Mesopotamia and India and possibly the first generation of long lutes introduced to India from Mesopotamia via central Asia. According to Musicologist Swami Prajnananda (1973.V:105) 'Historians believe that there were interchange of ideas as well as of material of culture, civilization and art between ancient Mesopotamia and India'.

Musicologists proved that harp shaped instruments existed in India since early time of Indus valley *Aryans*² and there were no signs of long lutes till the end of first millennium AD. In exception to above, some musicologists take the theory that long lutes developed among ancient Dravidian civilization. This holds to the idea of references of *veenas* in ancient texts like *Rāmāyana*³. However visually long lutes did not appear in sculptures till the 10th century AD. Indo-western musicologist Allyn Miner (1997;I.27) finds few long necked lutes that appeared in temple sculptures of Belur and Pattadakallu and describes that, earliest long shaped string instruments were found in India belongs to 10th century AD, and there is no clear evidence by which any name can definitively be applied to long necked lutes appeared in temple sculptures.

Plate 2 sculptures

Scholars have made attempts to apply the ancient names *ekatantri*⁴ and *vana veenas* to sculptured musical instruments. A minority holds *kachapi veena* to be an ancestor of Indian long lutes. Presently it is discovered by musicologists that *kachapi* was a stick zither. According to previous studies, all ancient *veena* types were zither or harps, and long lutes were not existed in ancient India until the 10th century.

Experts have been described that long necked lutes initially evolved with contemporary Mesopotamian, Sumerian, Egypt and Arab civilizations since first millennium BC, as a consequence, long lutes appeared in south Indian temple art around 10th century AD, possibly had their source in the Arab world. It seems that this temple lutes later might inspired for development of *karnātic veena*. Origin and development of *karnātic veena* is a separate subject of research.

The observations on previous studies outcomes to the point, that the roots of long lutes into Indian origin and history of transmitting long lutes from outside to India have *been* traced up to tenth century AC. According to Hamilton (1994;II.48), it can be stated that at the time long lutes appeared in sub-continent, India had already developed a sophisticated tradition of classical music including instrumental forms, which are almost harp shaped instruments and few zithers. There is no clear evidence of existing long lutes early then this period. Modern historical studies found that, the *tāmbur* was an earliest long lute appeared in India authentically by name and presence.

2.3 INDIAN STICK ZITHERS AND THE *RUDRAVEENA*

In ancient India all string instruments were mentioned as *veenas*. Bharata describes in *Nāṭyashāstra*, *chitra* and *vipanchi* as the major types and *kachapi*, *ghoshaka* are the minor type *veenas*. Whereas former types were having one-string-one-note relation and the latter named *ghoshaka* and *kachapi* sometimes suggested as prototype of long lutes. But the iconographical studies made by scholars points that both of latter types were fretless zithers. Dr.Tarlekar (2002;210) suggests that fretted *veenas* came into vogue in India sometime around tenth century AC. The earliest mention of an instrument with frets is named as *kinnari* which is said to be originated from Matanga of ninth centuryⁱ. The *kinnari* that seen even Today is a stick zither type and believed to be a prototype of *rudraveena* or the north Indian *been*. By the time of Bharat, a *veena* with frets had not been created. Frets were used first of all in *kinnari veena* as a result of studious insight into musical treatises. Scholars agree that Matang *muni* (sage) was the inventor and first performer of *kinnari veena*. The period of Matang is variously estimated between sixth century A.D. and ninth century A.D.

The north Indian *been* also called *rudraveena*, is one of major types of *veena* played in Indian classical music. *Rudra* is a name for the god Shiva, *Rudravena* literally means ‘the *veena* of *Shiva*’. It has a long tubular body made of wood or bamboo. Two large-sized, round resonators, made of and hollowed gourds, are attached under the tube. Twenty-four brass-fitted raised wooden frets are fixed on the tube with the help of wax. There are 4 main strings and 3 *chikāri* strings. It has a depth sound suitable to present the *ālāp* sections of *dhrupad*-style *rāgas*.

i Brihaspati.1959;297

Figure 4. *Been* player

The *rudraveena*, also called *been* has always associated with *Dhrupad* music. Since prior to *Miyān* Tansen (1506-1586)ⁱ it was as a popular instrument. The same was carried by Tansen lineage. Historically we know that Tansen's daughter Saraswati married Misri Singh *beenkār* in a competition held by *Miyān* Tansen. The successors of her continued the *been* playing and *dhrupad* singing.

The *been* was portrayed in Moghal and Gujrati paintings show the *been* as a regular instrument at that time. It has always stands as idol of antiquity and throughout inspired on Indian instrumental music. The *been* declined in popularity in part due to the introduction of the *Surbahār* in the early 19th century in the early 19th century which was easy to represent the *been* music.

2.4 MIGRATION OF THE TĀMBUR

The name *tāmbur* or *tānbur* existed since very ancient age in all civilizations. Originally it was a Sumerian instrument that transmitted throughout the mid-Asia. It is accepted by all musicologists that, the '*tāmbur*' was first long lute arrived to India which perhaps brought remarkable change in Indian music system and enjoyed highly status of reorganization throughout centuries of musical era. According to a theory, *sitār* relates with this central-Asian originate instrument and suggested as predecessor of *sitār*.

Tāmbur is a fretted long lute that appeared sometime after tenth century AC in India. Earliest reference of this instrument⁵ was described by one of Persian chronicle Hasan Nizami, around twelfth century and by Amir khusro in late thirteenth century.ⁱⁱ *Tāmbur* is figured with remarkable prominence among court instruments.

i The exact Dates of Tansen's birth and death are controversial.

ii Allyn Miner;1997;1.28

Fig 4 Tambur player

Miner observes that, after Amir Khusro's time, the *tāmbur* widely appeared in Moghal paintings and contemporary Gujarati miniature paintings up to eighteenth century. This instrument was also mentioned as '*Nibadha Tambooram*' by Ahobala in '*Sangeet Parijata*' (1665). Many other contemporary texts⁶ give evidence of popularity of this instrument through which we can recognize that, at the time of Akbar *tāmbur* was very popular instrument of Indian musical courts. It has widespread jurisdiction till the Deccan dynasty of Bijapur Adil Shahi.⁷ Contemporary texts indicate that *tāmbur* was used to accompany *qawālī* music.

The *tāmbur* was smaller in size and limited to simple musical possibilities that only suited to accompany a likely medium-fast music of *qawālī* style. In result of popularity of *Khayāl* based instrumental music trend, after eighteenth century this instrument rarely mentioned and fall out of fashion.

2.5 THE SURBAHĀR; INVENTION OF A LARGER SITĀR

Surbahār is a Hindi-Urdu word meaning 'spring of notes'. We can recognize influence between the names of *sursingār* and *surbahār*, the later one was early invented. *Surbahār* is an enlarged version of *kachhuā sitār*. The deep long lasting sound of *surbahār* and capability of extensive pulling of strings are distinguished characteristics influenced by *been*. *Surbahār* made with a flat and large rather than rounded gourd at the base and at the top optional small rounded gourd. The tuning system covers four octaves range.

Miner (1997;I.54) take in to account that an early evidence of this instrument was made by captain smith in 1833. Musicologists set back the date of invention of *surbahār* to around 1825. It is also

attributed variously to Sahebdad khan of Bengal who was father of Imdad khan. In another opinion it is invented by Gulam Mohammad of Lucknow. In the text *Yantra Kosha* Raja S.M.Tagore (1976;34) states that it was invented by Gulam Mohammad of Lucknow who was disciple of *beenkār* Umrao khan who was contemporary of Pyar khan from same place. It is accepted that invention of *sursingār* is attributed to Pyar khan. Whereas *sursingār* was a larger instrument belonging to the *rabāb* family, a similar idea of creating larger instrument in *sitār* family, possibly generated by both latter said figures. One researcher thought Sahebdad khan who was *sārangi* player too possibly brought changes on existing instrument by the inspiration of *sārangi*ⁱ.

S.M.Tagore (1976;34) discussing on *surbahār* says that it is similar to a large *kachuā sitār*. Nevertheless, the music of *Surbahār* not discussed in any early text instead they only say it has a depth full and long lasting sound. In some view it can be sated that at an initial stage that was likely used to play *dhrupad* based music.

Surbahār share its history with *sitār* as it was invented by a *sitār* player who was disciple of a *been* player. This may hint to the possible adoption of the inspiration of *sitār* structure and *been* sound. And an idea of creating it in large size was possibly influenced by the success of *sursingār* which enable imitative long-lasting sound of *been*, but most likely *surbahār* is a later version of *kachuā sitār*. Similarly the naming seems inspired by *sursingār* again. In one view we can say that both are inventions by a same influence since they have different roots.

i Roy Sudeep; 2004,131

2.6 KACHUĀ SITĀR AND ITS RELATION WITH KACHAPI VEENA.

In Sanskrit, the tortoise is known by the name *kurma* or *kachchhapa*. A string instrument shaped like a tortoise shell is known as *kurma veena* or *kachchhapica*. But the description of Abhinavagupta (1964,IV;122) indicates three categories of *veenas* respectively *vakra*, *alabu* and *kurmi* representing to Crooked, Gourded and Tortoise shaped. Therefore *kachapi* also can be a category of string instruments which shaped bowl guard like tortoise. Those string instruments having sound bowl in the shape of tortoise hence the name *kachapi* probably referred to the instruments of that kind. Some scholars hold that the present *kachuā sitār* has taken source from *kachapi veena*. Prajnanada claims that, the ancient *kacchapi* or *kachyapi* is known in the modern times as the *Kachuā-sitār*. Miner (1993;52) observes that the early visualization of modern *kachuā sitār* was recorded by Fetis in 1855 and says that it was probably the model for new type of *sitār* created by Gulam Mohamed which later known as *surbahār*. Tagore (1976;18-19) calls this *sitār* type as *kachapi veena* and termed as the *veena* of the goddess *Sārasvatī*.

Nevertheless, *kachapi veena* found its representation in temple sculptures of medieval India was a stick zither without fretsⁱ and there is no any mention of a long necked fretted monochord of this name in ancient and medieval texts, even in moghal and contemporary gujrati paintings. It is safe to say that *kachuā sitār* is not an ancient instrument. Any how it is seems to be elder than *Surbahār* and have been inspired on the guard shape of *surbahār*. It is possibly introduced in late eighteenth century but the inventor is unknown. The name Bhagwan Chandra das of late 19th century was known player of this instrument. Yet there is a relation of its name with ancient instrument is subject of controversy.

i Deva 1977.VI:135

2.7 ORIGIN OF SITĀR ; THE MISTAKEN HISTORY

Following points are conceivably accepted by musicologists.

- i. By name or instrument-device *sitār* appeared into Indian music sometime around seventeenth century.
- ii. The book *Nādirāt-i-Shāhi* was the earliest reference to the name *sitār* until few decades ago.
- iii. The latest researches on this regard shows the first written appearance of name *sitār* in Hindi epic poem '*Hammira-raso*'⁸ written in 1725 by *kavi* Jodhraj.
- iv. Recently, considerable early notification of *sitār* found in Urdu text '*Muraqqā-e-Delhi*'⁹ of 1738.
- vi. Earliest visual description of *sitār* is made by F.B.Solyns¹⁰ in his collection of colored sketches titled '*Costumes of Hindoostan*' in 1799.

Another instrument appears in Moghal paintings which mentioned by British captain C.R.Day¹¹ in his book is '*sitāra*', interestingly it is entirely different instrument then the known *sitār* and played with a bow.

According to textual, visual and oral sources, musicologists have been accepted that new era of Indian music was initiated since the time of post Tansen period. In the 17th century newer versions in music like *khayāl*, *tappā*, *thumri* took place. Similarly innovations of new musical instruments were also made. The last Moghal emperors like Shah Alam I and II, Muhamad shah, Alam Gir, were great patronages of the music and musical inventions. But by the same time of this musical transformation, the country became subject of significant changes in political status that affected on all sectors of contemporary Indian civilization. Politically weakened Moghal emperors attacked by Marathas and Timur descendent, Nadir Shah. More consequence and humiliation was the plunder of Delhi by Nadir Shah who raided and looted Delhi for forty eight days. Later an Afghani, Ahmad Shah Abdali also repeatedly looted the wealth

of Delhi, Mathura, Kashmir and cities in Panjab. Even the Moghal emperors would preside over more loss of territory to the British. Finally, British deposed the last emperor Bahadur Shah Jafer in 1858 and the Moghal dynasty would officially come to an end. In result of the offended circumstances of this period many authentic records were destroyed or fall into obscure. The *sitār* is said to have appeared during the critical times of Nadir Shah's attacks. In consequence to political and social disorders any authentic records clarifying the way of introduction of this instrument fallen into obscure. Naturally the theories on the origin of *sitār* take on different ways

i. Hazrat Amir Kusro and the *sitār*; According to the known and popular story established from centuries, credits the innovation of *sitār* to Hazarat Amir Khusro who lived in the court of Delhi in late 13th and early 14th century. It is generally believed that Amir Khusro (1253-1325) created an instrument on the model of existing Indian instrument and gave it a Persian name *seh-tar* an ancient name which literally means 'three strings'¹². Miner states that, prominent musicologists of 19th century Raja Sourindro Mohan Tagore¹³ and Muhammad Karam Imam support this theory on the base of contemporary oral accounts. Although considering no available of evidence, later many musicologistsⁱ disagree with this theory and gradually discredited Amir Khusro's role in inventing *sitār*. Miner (1997;I.19) referring to scholars states that, 'Amir Khusro has strong expressed interest and involvement into Indian music with great skill of musical forms and instruments. His pioneering work as poet and impression of his life as *sufi* mentor, that led later oral accounts and writers to credit him for innovation of various

i Brihaspati 1976.241:42, Deva 1977.VI:135

music forms and instruments'. In support, researcher Ahmad (1984:33) proved that 'extent of Amir Khusro's innovations is often exaggerated in early texts like *Ain-i-Akbari*, *Rāga Darpan* and *Tuhfat Al-Hind* of 16th-17th centuries which attributes a number of *rāgas* and music forms to Amir Khusro'.

However the innovations credited to him are not mentioned in any texts before 17th century, nor by Amir Khusro himself in his writings or any other contemporary literature of his time. Musicologist M.S.Taralgatti (2003:I.41) observes that in the text *Ejaj-e-khusravi* written by Amir Khusro, described a number of twenty-six instruments but there is no sign of *sitār*. Miner claims that, in the case he invented a new instrument it must have marked in any contemporary texts. Considering the untraceable source of this story it can be concluded that some oral stories and writings emerged recline and exaggerated the story. Therefore, crediting innovation of *sitār* to thirteenth century Amir Khusro is a counterfeit.

ii. Indian Mode; Second theory of *sitār* origin takes on Indian mode and argue that *sitār* is modified or a later name for existed Indian instrument. The names *tritantri veena*, *saptatantri veena*, *kachapi veena* and *chitra veena* are the types of *veenas* frequently mentioned in Sanskrit texts suggested as ancestor Indian instruments of *sitār* by some musicologists like krishnaswamy (1967:46). Instrumentalist L.M.Mishra describes this theory as following; 'the development of the modern form of *sitār* started between 13th and 14th century. From 7th to 13th century within India *ektantri Veena* and *kinnari Veena* were most popular. *ektantri* was without frets while *kinnari* carried frets. It was around 13th century that *kinnari veena* started transforming into *rudraveena*. In his *Sangeet Ratnākara*, the *tritantri veena* that *Sārangdev*

has described the same instrument is called as *Jantra* in appraisal of *sangeet Ratnākara* by Kallinath. This clearly evinces that during the times of Kallinath, *Tritantri veena* had gained a popular name, *Jantra*. This name was used by Krishna-worshipping poets in their verses. Abul Fazal in *Ain-i-Akbari* has mentioned the *jantra* instrument and describes it as resembling *veena* with five strings and sixteen frets. It is to be noted here that till very recently, there were sixteen frets in *sitār*.

The structural description of *Tritantri veena* notified in *Ain-i-Akbari*, *Sangeet Pārijat* and *Sangeet Sāra* establishes deference that both *tāmbura* and *sitār* are developed form of the *tritantri*. Both these instruments were initially used as accompaniment for singing. In the latter half of eighteenth century some of the direct descendents of Tansen, began to include new instruments in their repertoire of music education for general learners. This helped in establishing the *nibaddh tambura-sitār* on one hand and *surbahār* on the otherⁱ.

Musicologist B.C.Deva (1977;VI.113,135) and others disagree with the theory of joining the origin of *sitār* to *tritantri veena* and states that 'although in India the *tritantri veena* was in existence by then, but its structure varied greatly from the modern *sitār*. Thus it can be concluded that, the impression of similarity between names of *tritantri* and *sitār* both means three strings, similarly *kachapi* and *kachua sitār* means tortoise, possibly brought this idea to existence. However, there are no actual similarities and later mentioned instruments structurally different from former one. One other instrument *saptatantri* seems similar by name but it was a harp.

i Mishra L M; Bharatiya Sangeet Vadya

iii. The modern theory; There are two theories found in modern musicologists. The first theory holds the *tāmbur* to be an ancestor of *sitār*. We can find the reference of this in '*Sangeet Sāra*' written by Raja Pratap Singh (1770) which describes that, '*nibadha tambooram* is popularly known as *sitār*'ⁱ. In addition, some later paintings of north India made around 1820-30, figures similar instrument of *Tāmbur* and refers as *sitār*.¹⁴ According to musicologists, figured instruments of early said north Indian paintings probably resemble of name *sitār* to *tāmbur* otherwise they are small *sitārs* which are sometime referred to as *sitāri* or *sundari*. Existence of some similar and regional instruments of *tāmbur* always referred as *sitār* like *kashmiri-seitar*, *karnātic-sitār*, *Gujarati-sitār* or *jantra*. It seems that there might be a hint of possible impact of *tāmbur* in creation of these prototypes of *sitār* but mainstream of *sitār* development is to capability of pulling strings influenced by *khayāl* based music as solo instrument but the *tāmbur* was smaller and limited to *qawālī* type music.

It is likely that *tāmbur* was referred as *sitār* in some instances, however some considerable texts like *Muraqqā-e-Delhi* and *Nādirāt-i-Shāhi* written earlier than '*Sangeet Sāra*' give clear indication of difference between *sitār* and *tāmbur* and states that both instruments existed at same time.¹⁵ Supportively notable description along with colored etchings made by Solvyns in 1799, figured different and larger instrument referring as *sitār*. Besides, the exact relation of these instruments with *Tāmbur* is subject of separate historical research.

Secondly, the significant modern and acceptable theory which still remains indescribable is elucidated by modern scholars. Miner

i Sangeet Sara 1910.II:6:7

observes that pioneer musicologist K.C.Brihaspati derived new roots of *sitār origin*, sourcing from 18-19th century texts and contemporary oral traditions. According to Brihaspati (1976 II.241), ‘Khusro Khan’ an eighteenth century figure who was brother of Nyamat Khan-*Sadāranga* famous singer and composer of *Khayāl*, had role in the early introducing of *sitār* in Delhi’. In support of this theory, quoting sources from *Muraqqā-e-Delhi*, Miner (1997;I.24) states that, ‘if we rely further on this source (*Muraqqā-e-Delhi*) the brother (of Nyamat Khan-*sadāranga*) was Khusro khan and nephew (of Nyamat Khan) was Firoz Khan (*Adāranga*) who were responsible for the introduction of the early *sitār* in Delhi’

Minar takes into account that, some historians accept Khusro Khan as father of Firoz Khan- *Adārānga*¹⁶. Firoz Khan was a famous composer of eighteenth century and who is also credited in relation with *sitār* development. The translations of *Muraqqā-e-Delhi*ⁱ hints to primitive instrument of *sitār*, connecting with same figure. It is possible that, the instrument which was having three strings and invented/played by Khusro Khan, but whose name was not clearly marked in above referred texts, brought in to fortune in the name of *sitār* by the time of his son Firoz Khan. However exact time and person who have given name to *sitār* is uncertain. It can be stated that 18th century Khusro Khan mistakenly exaggerated by oral stories and writers that identified as 13th century Amir Khusro in crediting creation of *sitār*. According to Perera (1994, I;198;N), ‘Possibly the reference of Amir Khusro in connection with the invention of *sitār* is a misplaced emphasis from Khusrau Khan to Amir Khusro. The identical title ‘Khusro’ is responsible for this misplaced emphasis’.

i By Chandrashekhar (1989:67)

Fig 6-7 . portraits of stalwarts

Plate 3. *sitār* etc

Referring to Prof. Mahadika, siātrist M.S. Taralgatti (2002;I) states that, '*Sitār* was invented by a *faqir* named Khusro Khan'. This also hints to a logical possibility in misplacement of name. The unknown figure (Khusro Khan) who was brother of Nyamat Khan may have lived like a *faqir* thus lesser known to contemporary writers and oral traditions, and the former said Amir Khusro was a famous *sufi* mentor and an idol character in Indian music. This similarity possibly inspired the contemporary oral stories to misplace the name to the latter one.

According to Miner¹⁷ Considering all available sources it can be concluded that Faqir Khusro Khan who also could be mentioned as '18th century Amir Khusro is the real inventor of *sitār*. The instrument was early appeared into Indian music, in the Delhi court of Muhammad Shah shortly before 1738'.

SECTION II

2.8 ORIGIN OF BARBED LUTES IN INDIA

From ancient age, Indian musical instruments are classified into four major categories. i. *Tata*- string instruments ii. *Sushira*-wind instruments iii. *Avanadha*-drum instruments iv. *Ghana*- solid instruments. According to the modern classification of instruments, which includes new sections to the old classification of four categories, the major category of string instruments again divided into three categories, a. drones b. polychords c. monochords. All types of string instruments such as Harps, Lyres, Dulcimers, Zithers, and the larger section of Lutes classified into these three sub categories. In the type of lutes that are monochords, there are several varieties such as plucked-bowed, long necked-short necked, fretted-fret less etc.

The category of Fretless plucked monochord is a type called barbed lutes, which is very ancient in our country. The course of study on this regard, points that *kachapi veena* from Bharata's *Nātyashāstra* could be described that it was fretless skin covered barbed lute. Further, north Indian *dutar* and sculpture instruments from Pattadakalluⁱ temples are to be suggested as the similar instruments of *kachapi* and suggested to be ancestors of *sarod*.

It is observed in present study that, considering covered skin and fretless combination, *kachapi* possibly primitive skin covered lute of its category but while considering the origin of *sarod*, the former instrument keeps no relation. In the sculpture art of ancient Indian temples, which are only the visual evidences, the instruments represented are not according to the descriptions of contemporary music texts and very few like *kachapi*, can be recognized. It seems that *kachapi* was prominent among its kind of lutes in ancient India.

The category in which *sarod* can be classified, also referred by term barbed luteⁱⁱ by some musicologists. Though one another vision, the *gāndharan* lute, a primitive barbed lute of central Asia, later converted into Afgan *rabāb*, was early represented in Indian sculpture in the first centuries A.D. it is possibly again the similar instrument transmitted to India in the name of *rabāb* and survived for long period, till present day it is rarely found in Indian music. According to the history of *sarod*, *rabāb* is closely primitive of *sarod*. Thus present study naturally aims to focus on *rabab*, the primitive instrument of *sarod*. The discussions in this regard are presented in next sub context.

i Karnataka, chalukyan temples of 5-6th century

ii Alastar Dick 1984, III:81

2.9 THE RABĀB AND ITS TYPES

The ancestry of the Afghan *rabāb* itself is linked to the Middle East and there were quite a number of instruments, more or less similar in design though not in shape and size, which were known by the names of *rubāb*, *ribek*, *rubek*. Similar instruments to *rabāb* existed in most of all ancient civilizations. In Greece a similar instrument called *rebā* and in eastern Europe one known as *rubeba* are enough examples of antiquity of this instrument. The earliest mention of an instrument called *rabāb* is found in 10th century Arabic textsⁱ. Today in the Arab world as well as in Southeast Asia the *rabāb* appears as a bowed instrument but in India the *rabāb* was a plucked fretlessⁱⁱ lute. The first textual references are found in the thirteenth century Amir Khusrau's poems and contemporary *sufiānās*.

According to a well believed story, as like in regarding *sitār* origin that connected to Hazarat Amir Khusrau, Founder of Sikh religion, Guru Nanak (1469-1538) is attributed for the invention of some sort of *rabāb*. He is portrayed in paintings with his disciple Mardana playing a small *dhrupad rabāb*. It is said that '*Sarmāya-i 'Ishrāt*' (1875) credits a type of *rabāb* to '*Nānak Shāh*', is the notable reference in this regard. But as like in regarding *sitār*, any sources prior then eighteenth century, that connecting the invention of *Rabāb* with Guru Nanak have not *been* traced yet. It is likely admitted in mainstream of music at some point of the middle Moghal period. Miner observes that, as it appears in Moghal and Pahadi paintings, it has a large round skin covered body and a distinctive and pronounced turned-back collar at the base of the neck. The neck

i Farmer 1978:101-3

ii A type of *rabāb* also has three or four gut frets

tapers towards the end to a peg box which is often ornamented, rounded or scroll-shaped box positioned behind the upper neck and musicologists notify this instrument as the *dhrupad* or Indian *rabāb*.

The *dhrupad rabāb* is popularly traced to *Miyān* Tansen and his family. We can see in seventeenth century paintings he is portrayed holding the *rabāb*. We know that traditions Tansen's descendents are known as '*rabābia* line' and among the later member of this line there are both *rabāb* and *sitār* players. According to Perera (1994;191) Charju khan the 7th descendent of Tansen following the line of his son Bilas khan, developed the *rabāb* further with elaborate techniques of *ālāp*, *todā* and *tār-paran*. The *dhrupad rabāb* was an important instrument for two centuries after Tansen and, along with the *rudraveena*, directly influenced the technique and music of the *sarod* and *sursingār*. It nearly disappeared by the nineteenth century though continued to be played in the twentieth century by few artists such as Muhammad Ali Khan of Gaya.

One another type of instrument was observed by Miner (1997;I.61) is Persian *rabāb* which depicted in Indian Moghal paintings. Such early Moghal *rabāb* has a collar which tapers between body and neck in a curved or angular shape. The peg box is long and bent back at an angle at the end of the neck. The skin covered body is round or oblong.

According to the 17th century '*Rāga Darpan*', *rabāb* has six strings but may have also seven to twelve strings. One more instrument of this type mentioned by Ibrahim Adil Shah, the Sultan of Bijapur¹⁸ of Deccan.

Miner (1997:63) observes that, a Sanskrit name '*ravāvah*' appears in the '*Sangeet Pārijāta*' of 17th century, in which, it is classified in a new category called '*tatānaddha*', that means 'skin covered string instruments'. It is described as made of wood covered with skin and having silk strings. This description was followed in Maharaja Pratap Singh's '*Sangeet Sāra*' but the playing methods that described, shows entirely different than *Rabāb* hence it was may be a type of drum instrument. The '*Sangeet Nārāyana*'ⁱ (18th century) gives a description of the *rabāb* which is their called *kachapī* or *rūpavatī*. Tagore (1976:28,29,31) describes the *rabāb* as *rudraveena* and also says *rabāb* players were heading royal processions on elephant or camelback. It seems relating *rabāb* to *kachapi* or *rudraveena* or any other ancient instrument could be an attempt of antiquity enthusiasm.

Third type of *rabāb* is the Afghani *rabāb*, found in Pakistan and Kashmir. It is a short lute with a narrow body. It seems that this type of *rabāb* might have established itself in Northwest India by the eighteenth century. The Afghani *rabāb* is mentioned by Elphinstone (1972-I:309) in his 'Account of the Kingdom of Kabul' (1808).

According to Budhadev Dasguptaⁱⁱ, the Afghan Rabab came to India in the hands of three Afghan soldier-musicians. The three horsemen, Gulam Bandegi Khan Bangsha, Najaf Ali (1705-1760) and Karimulla belonged to the same Bangsha tribe. They migrated to India in search of better days, took up commission with the Nawabs and Rajas of India, not as musician, but as soldiers, So, the main line

i Narayanadeva1966:81-82

ii From the page 'guruspeaks' in the website of ITC sangeet research academy, Kolkatta.

of *sarod* players started with Gulam Bandegi Khan Bangash, who took up commission as a horseman under Raja Viswanath Singh of Rewa, currently in the state of Rajasthan in northwestern India.

Miner (1997;I.66) takes into account of *sarod* player Karamatullah Khan and Calcutta oral traditions, states that, the *kabliṛabāb* entered India from Afghanistan along with the soldier musicians of the Moghal around 1650. These Afghani *rabābiās* settled in the region eastward of Delhi. Till the mid eighteenth century the Afghani *rabāb* retained its identity and its original music in the region till a line of Afghani *rabābiās* came into touch with Hindustani court musicians. However, it was apparently remained confined to rural North India till it entered the mainstream Hindustani music in the form of the *sarod*. In modern Northwest India and Pakistan, the *rabāb* is still played outside the mainstream classical music.

2.10 THE *SURSINGĀR*; INVENTION OF A LARGER *SAROD*

The *sursingār* seems to be a modified form of the *rabāb* and came into prominence in the 19th century. A Sanskrit term *swara sringāra* means to 'ornament of notes'. The term *Sursingār* is possibly a modified Sanskrit term.

Muhammad Karam Imam describes the instrument and attributes its invention to Pyar Khan, but the date of invention and the metal plate on the fingerboard which is distinguished mark of the instrument, are not mentioned by him. Later all musicologists have been accepted that the *sursingār* was invented by Pyar Khan, a Tansen descendent. The problem is that, it is not known when the *sursingār* acquired the metal plate.

Tagore (1976:33), earliest mentioned the structure of *sursingār* and writes that, 'it has a sweet and delicate sound and a gourd body with a wooden face. Its neck is covered with a steel cover and it has an upper gourd like the *been*, it is a combination of the *been*, the *kachuā sitār* and the *rabāb*'.

Observations in regarding *sursingār* show varying features. In the twentieth century it has replaced the skin of the *rabāb* with a wooden face. The fingerboard is covered with a metal plate. The bulging neck recalls a large *sarod*. It can be defined that both the *surbahār* and the *sursingār* were modifications of contemporary instruments *sitār* and *rabāb/sarod*, under the influence of the *been*. Mukharjee (1993;18) states that '*dhrupad* and *been* were close companions later joined by the *sursingār*. The basic training being the same, it was choice of individual artists of various *gharānā* to specialize in *dhrupad*, *been* or *sursingār*'. Miner(1997;69-71) observes that, the *sursingār* reached its peak in the second half of nineteenth century and it stands as a symbol of the interest in the spirit of musical experimentation of those times.

2.11 THE SAROD; A LATEST ADDITION INTO INDIAN MUSIC

Sarod is one of the present predominating instruments of Indian classical music, and a later addition into the category of 'plucked fretless skin covered monochord lute'. Musicologist B.C.Deva (1997,VI;128-30) and othersⁱ gives a brief account of existing name *shahrud* or *sarode* since 10th century AD. Previous studies in this regard indicate no relation with an instrument and say that it couldn't make out that the terms mentioned in medieval

i Dr. A Rashid: To me Perera 1994:193

texts was an instrument but possibly indicates some other definition of music like a 'musical mode or song'.

The *sarod* is related by most theories to the *rabāb* and a discussion of the various types of *rabāb* and their role in Hindustani music history is cited in early contexts which are necessary to understand the origin of the *sarod*. Mishra (1973:117) suggests that the *sarod* developed under the influence of the *sursingār*, a modified form of the *dhrupad rabāb*, and Miner (1997:60) states that though the two instruments were different structural subspecies, there is evidence that they were contemporary and that some modifications could be made to the *sarod* under the influence of *sursingār*.

S.M.Tagore relates the *sarod* to the *shārādīya veena*, an instrument that appears in Sanskrit drama and poetry. In the same way the idea of a relationship between the *rudraveena* with the *rabāb*, this idea also dismissed presently. Because the *rudraveena* is clearly described in the seventeenth and eighteenth century texts as a stick zither which is a developed version of Matanga's *kinnari veena*. and finally the way of development of *sarod* via Afghani *rabāb* will be described in next sub context. Actually *sarod* is one of the latest additions into Indian instrumental music.

According to Miner, musicologists noted the number of variations of the *sarod* in early centuries. Tagore (1976:28-9) describes the *sarod* as having six strings and unlike its sound. Taylor (1965:257-8) in the 'Catalogue of musical instruments' (1864) describes another type of instrument similar to larger version of *sārangi* and refers to as '*sarroda*', which could be either bowed or plucked. Karam Imam describes it as a larger version of the Afghani *rabāb* having with gut

strings, wooden fingerboard and sympathetic strings. Miner observes that in Tagore's collection of musical instruments exhibited in the New York Metropolitan Museum in 1889, *sarod* still has no metal plate. It has six main pegs and places for nine *taraf* strings. The '*Sarmāyā-i 'ishrāt*' written in 1875 also doesn't mention a metal plate.

According to Pt. Rajeev Taranath (RTPI), 'the name coming from the Persian *sarud*, means 'music, singing'. The modern *sarod* is believed to be derived from the Afghani *rabāb* by replacing the gut strings with metal ones and by covering the fingerboard with a metal plate. The early descriptions though don't show any of these features. According to Dick (1984;298) the name for a musical instrument called *sarod*, is first mentioned in India in 1830 and its inventor is unclear.

Gulam Ali Khan, an Afghani originate *rabābiās*, is the earliest musician to be associated with *sarod*. Musicologists¹⁹ credit His brother Murad Ali Khan for creating the *sarod* instrument. It is likely that he made some changes in the *rabāb* and removed the gut frets of *rabāb*. It is uncertain that who gave the name '*sarod*' to the instrument, which means 'the singing'.

The grandson of a *rabābiā* from Afghanistan, Miner observes that Gulam Ali lived in Riwa and other states, learnt Hindustani music at the various courts. The exact lifespan of Gulam Ali is uncertain, according to Joshi (1935;164), he died in 1850. According to Amjad Ali Khan (1973;NP) a successor of him, 'Gulam ali's life accounts say that he lived in the first half of the nineteenth century and he learned from Pyar Khan, the inventor of *sursingār*'. This may

hint that possible source of metal plate on sarod is related to Pyar Khan's *sursingār*. It could be accepted that *sarod* is later invention than *sursingār* instrument.

According to sarod maestro Pt. Budhadev Dasgupta,²⁰ the descendants of the three Afghan soldiers eventually branched out into three different branches. Of one line was Karimullah, Rahimullah, Haqdadullah Khan, his son Niyamatullah, his son, Keramatullah, whose brother was Kaukab Khan. Keramatullah's son was Ishtiaq Ahmed Khan, a born musician. It is said that Nyamatullah (1816-1869) covered the fingerboard with a brass plate and removed two gut frets that had been on the *rabāb*. Someone further changed the two gut frets with metal ones. Regarding the metal plate the attribution to Nyamatullah seems widely agreed upon by present musicologists. Similarly as like Gulam Ali, Nyamatullah Khan was the student of Basat Khan who was Pyar Khan's brother, thus modification of *sarod* made by him also can be traced to inspiration of same source again.

Budhadev also speaks about Sakhawat Hussain Khan (1875-1955) and Umar Khan, descended from Najaf Ali. Of the other well-known and respected *sarod* players who were contemporaries of Sakhawat Hussain Khan or senior to him, Fida Hussain (1855-1927) was a cousin and contemporary of Sakhawat's father, Shafayat Ali Khan. Other than descendants of the three Afghani Rababiyas the lineage of Abid Ali Khan- Ahmed Ali Khan (1856/57-1919), and Mudru Khan - Chunnu Khan, whose music featured earlier. Abid He was also the first guru of Baba Allaudin Khan, who was the first individual of non-Pathan descent to establish a *gharānā*.

Plate 4 *sarod* etc

Plate 5 sketches

SECTION III

2.12 REPERTOIRE

The word repertoire means the entire stock of works existing in a particular artistic field. The entire stock of skills, knowledge, techniques, implements, and devices or instruments used in a particular artistic field or occupation is generally called repertoire of that field. The relation of this term with music field is connotative to all above said matters. Whereas music is an entire artistic field which includes many independent sub-divisions like forms of vocal and instrumental genres etc., repertoire of entire music field is waste subject of study, therefore in the present study the term repertoire is customized to mean the musical development of *sitār* and *sarod*.

It is know that popularity and usage of a musical instrument for learning and performing is subjected to the beauty of its sound, musical possibilities of the instrument and its consistence with human body and nature. And such instruments having those qualities have developed their repertoire with wide range of musical implements and innovations. In regarding *sitār* and *sarod* instruments, inventions and reforms in organography of both instruments largely effected on organological development, the result of which are rich beautiful sound, highest musical possibilities and wide range of performance techniques. Observations made during the present study in this regard outcomes as following,

- a. The structure of *sitār* which seems larger but perfectly suits with human body in specified sitting position in which it gives notable strength and enough space for moments of both hands and enable the performer to get highly command over instrument.

b. The structure of *sarod* that seems very tuff to handle and find out notes as it have no frets but it is very suitable for expression of *rāga* and powerful stroke patterns.

In result of above said qualities, *sitār* and *sarod* repertoires subjugated wide range of performance techniques and patterns of melodic ornaments. Below cited points emerge from my experience of practicing both instruments which point to a difference between them.

a. For a beginner *sitār* appears easy to perform but subtleties that ornament the play of an expert are difficult to perform and take years of practice.ⁱ

b. For beginner *Sarod* seems very tuff to find out notes at basic level as it have no frets but after a mature practice it will become easier than *sitār* to perform.

It is proved that constructional components of an instrument strongly impact on function of music performed on the instrument. Although in case of *sitār* and *sarod*, whereas both instruments constructively different, but throughout reformed to suit with contemporary musical source and trends that enable to the hygienic musical possibilities. Source-music of both instruments has same roots and performance of both instruments influenced each on other throughout the development era. Due to the influences of musical source and trends, repertoires of *sitār* and *sarod* embed similar musical possibilities but which to functioned according to individual character of instrument. For a detailed knowledge in this regard present section aimed to focus on development of *sitār-sarod* repertoires.

i Statement from SRA journal,1988:8

While studying the repertoire of an instrument it is necessary to observe the development from initial stage. It is discussed that *sitār* and *sarod* instruments developed in past three centuries and subjugated to various changes. Considering the development of both instruments, two phases can be recognized in their repertoires that are cited in next contexts.

2.13 EARLY PHASE OF *SITĀR* REPERTOIRE

The development of *sitār* instrument is already described briefly in early section now we have a look on development of *sitār* repertoire. The qualitative sound effects and possibilities of melodic embellishments that enable on present day *sitār*, are difficult to find on early *sitār* as it was premature instrument. Development of *sitār* repertoire is always linked with inspirations and imitations of vocal forms like *Dhrupad*, *Khayāl* and *Thumri* etc. It can be stated that early master musicians might have *been* tried to perform those vocal inspired melodic ornaments on *sitār* but due to incapability of early smaller *sitār* s they were unable to do so, then the craftsmen might modified and reformed the instrument structure to suit with their ideas time by time. Thus the development of *sitār* repertoire is interdependent with its organographic development.

a. Pre *gat* period: Indo western ethnomusicologist Slawek believes that *sitār* repertoire developed from the period of sixteenth century and calls it pre-*gat* period. Nevertheless, present study points in early sections that, *sitār* appeared into Indian music sometime around 1725 and any evidence of existence of an instrument by name of *sitār* early then this period is not found yet. Therefore classifying *sitār* repertoire into above said pre-*Gat* period is not acceptable. It can be stated that, if one accepts the *jantra*

mentioned in '*Ain-i-Akbari*' to be a predecessor of *sitār*, then that instrument was used to accompany female singers of north Indian royal courts of late sixteenth and early seventeenth century.ⁱ If one accepts *Kashmiri Seitar* to be a prototype of *sitār*, then it might be used to accompany a Persian-Afgun music mixed with Kashmiri music.

Scholars like Roy Choudhury postulates that a form or an old instrumental music style possibly derived from vocal genre *qawālī*, existed extent to prior development of *sitār* repertoire. Referring to a type of compositions, some musicians and traditions claim this instrumental style as Amir Khusro *bāj*ⁱⁱ. However it seems not actually a *sitār* style. According to Hamilton (1994:II.74) 'if Amir Khusro did developed a performance style for long necked lute, it must be played on a precursor to the *sitār* i.e. Indian *tāmbur*'. It is known that vocal genre *qawālī* was introduced by Amir Khusro in thirteenth century, the corresponding instrumental interpretation of this vocal music was possibly played on contemporary instrument *tāmbur*, and the same might appeared only at much later date on premature type of *sitār*. Anyhow there is no clear evidence of existing an early *sitār* style called Amir Khusro *bāj* and the type of *gat* which said to belongs to this style, later occurred in *Purab bāj*. Either it is possible that as like the credit of inventing the *sitār* instrument may the same was happened in crediting an instrumental style. An example of Amir Khusro *bāj gat* given by Hamilton (240), the same also found in *purab bāj*. It is set to the tempo range of 110 bpm of *teentāl* and starts from 9th *mātrā*. Hamilton refers it as *qawālī tāla* and says that there ware to versions

i Fazl, 273

ii Refer table no.2.5 for comparative development chart of all five *bajs*.

of *qawālī tal*, one has 8/4 and another is 16/4 generally known *teentāl*. The format of Amir Khusro *bāj* is as follows,

da dir da ra | - da da ra | da dir da ra | da ra da ra

b. Firozkhani period: Considering available literature and sources like traditional accounts and oral stories, the repertoire of *sitār* can be described as following. First phase of initiating *sitār* repertoire can be found in Urdu text *Muraqqā-i-Delhi*. This text written in 1738 hints to a primitive stage of new inventions on *sitār* that possibly later authenticated into a form (*bāj*) of performing and led *sitār* to become different from other instrumental styles like Amir Khusro *bāj* of *tāmbur* or *dhrupad* Based music of *Been* and *Rabāb*. According to Miner (1997;24) the book *Muraqqā-i-Delhi* hints to primitive stage of Firozkhani style,

‘He (Firoz khan) has created various new methods, whatever tunes played on other instruments this man can play on *sitār*,’ (khan DQB 1982:174)

Miner claims that, ‘it is possible that those new methods of Firoz Khan later transformed into the format known as *gat* that refers to composition respectively. According to available sources it can be find out that Firoz Khan formulated first type of *gat* format sometime around second quarter of 18th century. The system introduced by Firoz khan also referred as Firozkhani *bāj*, was possibly played on early version of *sitār* like three or five stringed *sitār*. The Firozkhani *bāj* set to a medium tempo of *teentāl* and has patterns with interesting rhythms were suitable on early *sitār* which has limited capability for pulling techniques’. A minority claims that early Firozkhani *gats* were set to *qawālī tal*. Even a researcher claims that early Firozkhani *gats* were composed in *chartal* and played on early *tritantri veena*ⁱ. After long time of three centuries,

i Roy Sudeep; 2004;7.77

with the name Firoz Khan, same types of compositions and formats still located into practice of some living performance traditions at present. Anyhow later compositions referred to term Firozkhani *gat* are definitely modified with different melodic ornaments then earlier one. The Firozkhani *gats* are fixed in such a way that discovers the entire *rāga* mood in few rhythmic cycles. Usually the *gat* consists of three-four even some time five cycles of *teentāl*. The Firozkhani *gats* are played in a medium-fast tempo between 100-200 bpm. The specialty that found in Firozkhani *gats* is the octavos jumping intervals between *gat* and followed second/third lines. The pattern that generally known as Firozkhani, in most instances, has the strokes,

- i. **da | .r dir da ra | da - - da | .rda - da ra | da da .r**
- ii. **dir | da dir da ra | da - - da | .rda - da ra | da rda .r**

c. Masidkhani period: The significant phase of early *sitār* repertoire is popularly recognized with the introduction of a new genre of *gat-todā* by Masid Khan during late eighteenth century. Musicologists say that Masid Khan with introduction of Masid Khani *gat-todā-bāj*, first brought *sitār* playing into mainstream of classical music. Masid Khan is credited for adopting melodies of *khayāl* and *dhrupad* compositions for use in his *gats*ⁱ and introducing the techniques of *been* such as *meend-thonk-jhālā*.ⁱⁱ Soon after this invention, *sitār* raised popularity among the royal instruments of early nineteenth century and continues till today. Masid Khan found an effective stroke pattern set up to medium slow *teentāl*, which can suit with all melodic scales and provide larger space to create melodic ornaments within the bound of *tāla*. The primary

i Bandopadhyaya 1937.N:P

ii Khan S.A. 1884:203.

Masidkhani pattern has the combination of two equal halves and starts from 12th *mātrā* of *teentāl*, in a tempo range of 60-100 bpm. The strokes of Masidkhani pattern are as follows,

dir | da dir da ra | da da ra dir | da dir da ra | da da ra

The additional lines that generally known as *todās* (later *mānjā antarā* and *āmad*) begins from 1st *mātrā* of the cycle,

da dir da ra | da dir da ra | da da ra dir | da dir da ra

Unfortunately there are no researches finding Masid Khan's exact lifetime and his process done with *sitār*, but early reference could be found in this regarding links to his son Bahadur Khan, who often creditedⁱ to introducing *todās* of *been* on *sitār*. Masid Khan is always described as descendent of Tansen. Some accounts mention him as son of Firoz Khan and given his life span about around 1750 to first quarter of nineteenth century. According to popular history, Masid Khan is also responsible for adopting *tablā* as an accompanying instrument. Perhaps, proper information about introducing *tablā* for accompaniment of *sitār* is yet a subject of separate historical research. Miner observes that contemporary paintings shows the accompany drum with *sitār* was *dholak* or *pakhwaj* and it seems by the time of Masid Khan, possibly *tablā* initiated as accompany instrument for *sitār* but not very popular.

d. Rajakhani period: Another phase of *sitār* repertoire can be recognized with early introduction of Raza Khani *gat-bāj* by Gulam Raza of Luknow during mid half of nineteenth century. it is said that, his new style of *thumri-tarānā* based fast compositions was initially disapproved by early Ustads and scholars saying it was unsystematic and created for sake of aristocracy. In fact, there was

i Misra (1973.58) Quoting from Qanun-e-Sitar by written in 1870.

an instrumental style existing in the name of Purab *bāj* influenced by Firozkhani Style around Luknow but it was mostly suitable to *sarod* music. Miner points that, Qutub-Ali, father of Gulam Raza was one of *sitār* players of Purab *bāj*, sometimes credited to introducing idea of *thumri* based fast compositions. Anyhow compositions attributed directly to both of this figures are not found in any literature. Earliest written sources attribute Raza Khani *gats* to Ali Raza, son of Gulam Raza who lived in Patna after 1850 and legitimized his father's work. The Urdu text *Madan-al-Musiqi* written by Karam Imam in late 1850 decade, gives a fair detail on contemporary instrumental music. The early phase of *sitār* repertoire concludes with discussions on *gat* types that created in contemporary period until late nineteenth century. It is said in some instances that Rajakhani *gats* were longer than four rhythmic cycles of *teentāl* in a fast tempo ranging over 200 bpm. The characteristics of Rajakhani *gat* pattern is generally described as,

- i. **da dir da da | .r da dir dir | da rda .r da | da dir da ra**
- ii. **dir dir | da rda .r dir | da dir da ra | da – da ra | da ra**

The first model starts from 1st *mātrā* and the second from 7th *mātrā*.

2.14 EARLY PHASE OF SAROD REPERTOIRE

It is discovered that *sarod* was invented or modified from Afghani *rabāb* around 1825. The repertoire of *sarod* initiated one century later then of *sitār*. Till the time *sarod* invented, *sitār* has developed a sophisticated instrumental style including four *gat-bājs* viz. Firozkhani, Masidkhani, Purab and Rajakhani *bājs* and spread over north India. Naturally the *sarod* repertoire influenced by *sitār* music which was existed and popular earlier then *sitār*. Soon after invention of *sarod* the repertoire embeds all these four *gat-bāj* within

a short span. Perhaps all these *gat bāj* were adopted with few modifications according to the possibilities of instrument and influence of *dhrupad rabāb*.

a. Gulam ali period: The early phase of *sarod* repertoire begins with Gulam Ali of Rampur who was one of the outstanding musicians of Rampur court in the early nineteenth century. He was a *rabābia* and the first player of *sarod*. In the late eighteenth century, under Navāb Ali Muhammad Rampur had been the center for the Afghani *rabāb* and the Firozkhani instrumental style.

Musicologists defines Gulam Ali's music is by the mix of *dhrupad* forms and Afghani *rabāb* music. It's said by his descendents that Gulam Ali played in the Firozkhani style with a mixture of *dhrupad* elements and Afghani *rabāb* style. A disciple of Gulam Ali, Bakhtavar Singh wrote the '*Svartāl Samuh*', in which he gives *gat* types Masidkhani and Firozkhani. This provides a link between Gulam Ali and the Firozkhani style. The pattern that attributed to Gulam Ali, has the strokes,

i. **da rda .r dir | da - da ra | da dir dir dir | da rda .r dir**

Miner, takes in to account of a contemporary *sarod* player of Rampur, Mundru Khan, links to Senia music style of Masidkhan. His grandson, Ahmad Ali Khan was one of the early teachers of the great 20th century *sarod* player Allauddin Khan. One other *sarod* player of this time, Fida Husain, also creates *dhrupad* link by becoming a disciple of Amir Khan *beenkār*. He was another of the early teachers of Allauddin Khan. It can be noted that in the late nineteenth century Rampur appears as the origin of several lines of *sarod* players. Miner observes that their music features are traditionally described as *ālāp* style called *joḍ* into *sarod* repertoire, due to contact with *dhrupad* musicians, and fast *gats* of the Purab *bāj*.

Gulam Ali, the first *sarod* player, had three sons, Nanne Khan, Murad Ali and Husain Ali. From Nanne Khan, the line continued with his son Hafiz Ali Khan and his grandsons Mubarak Ali Khan and Amjad Ali Khan.

b. Wazir Khan period: Wazir khan was the last virtuoso of Senia lineage who lived by the end of nineteenth century. Wazir khan was actually one of the *been* and *rabāb* maestro but he gave notable contribution to *sarod* music by teaching to Allauddin khan and Hafiz Ali. Famous *sarod* players Nyamatullah Khan and Karamatullah Khan, who were the contemporaries of Wazir khan, belong to an independent line originated by Afghanis, lived in Bulandshahar. Nyamatullah Khan, who learnt from Basat Khan and stayed under Wajid Ali Shah's patronage most probably, added metal strings and a metal fingerboard to his *sarod*. His descendents claim that he was the first *sarod* player to play in the Masidkhani style. Miner observes that while middle and fast speed *gats* were predominant on early *sarod*, it is reasonable to accept that both *ālāp* and the slow *gat* style began to be played on that instrument around the mid-nineteenth century. This later became as Purab *bāj*, and even impressed the *sitār* music around the Avadh region. The Purab *bāj gats* were in a cool medium-fast tempo that suitable to perform on *sarod*. The formats of Purab *bāj gats* are so wide ranging that they could not be categorized as easily of Masidkhani or Rajakhani. Usually we can find following patterns set to *teentāl* and mostly played on *sarod*,

- i. - da .r da | da dir da ra | da .r da ra | da dir da ra
- ii. da dir dir da | - da .r da | da - da ra | da ra da ra

According to Pt. Budhadev Dasguptaⁱ, Fida Hussain (1855-1927), was known for his virtuosity and clarity of his fast tans excelled in gamaks. Up till now, the music being played was mainly *diri-diri* and fast *jhālā* – in fact, the *gat* starts from a pretty high speed, there was no vilambit *gat* in the true sense of the term. Fida Hussain was the first to have started medium tempo *gats*.’

c. Allauddin khan period: It is described that early phase of *sarod* repertoire was influenced by *sitār* music and techniques of *Dhrupad Rabāb*. Later in twentieth century *sarod* music reached its highest peak and even influenced reverse on *sitār* music. During this century *sitār* and *sarod* music seems to reinforce each other. The frame work of harmonizing the music on both instruments shall be attributed great *sarodiya* Ustad Allauddin khan. Large numbers of compositions are attributed by him gave a notable characteristic creations in each, and are a subject of a separate research. Ustad Allauddin khan is a major link between Senia and modern music. Allauddin Khan is also considerable figure in modern repertoire of instrumental music, thus, the discussion of his contributions will be cited in relevant contexts.

2.15 MODERN PHASE OF SITĀR AND SAROD REPERTOIRE

Modern era of *sitār* and *sarod* repertoire, considered from onwards 1900. The performance of both instruments considerably out came in this era. As well, politically India was intensifying into independence revolution, music fall into trouble full dynasty. But during this period, few great musicians and musicologists have made victorious attempts through which, Indian music flourished

i From the page ‘Guru Speaks’ in www.itcsra.com; Kolkatta.

into firm version of theoretical and practical modes. We know the efforts made by V.N. Bhatkhande and V.D.Paluskar in customizing theoretical aspects as well practical that which even applied to instrumental music also, through which, musicians developed new principles of performing and perceiving Indian music.

Bandopadhyaya²¹ states that for the last fifty years we have observed a highly commendable progress in *sitār* playing. In the case of *sitār* and *sarod* performance, endeavor of many great musicians brought innovations into performance and subjugated the repertoire into comprehensive embellishments as well as knowledge.

Number of great musicians attributed highest contributions to development of instrumental music. Few among them are, Imdad Khan and his line through Inayat khan and Vilayet khan in Bengal, Rahmat Khan and his line through Karim Khan and grandsons in Deccan, Ashfaq ali khan and his line through Mushtaq ali khan of Jaipur, done various experiments and given noteworthy contribution to development of *sitār* music. In *sarod*, one of the great maestros Allauddin khan and his lineage through Ali Akbar Khan, Ravi Shankar, Annapurna Devi reformed both *sitār* and *sarod* instrumental styles into new versions. One another notable line of Hafiz Ali khan through his son Amjad Ali Khan also given notable contribution to renovation of *sarod* forms.

Contribution of twentieth century instrumentalists to *sitār* and *sarod* repertoire is subject of separate research in that regard. Present sub context is an attempt to mark the changes occurred in development of *sitār* and *sarod* repertoire during twentieth century. The descriptions are followed in next passages.

1. Equilibrium in sequences of performing sections.

Sitarist Pt.Arvind parikh (1993, 8:49) states that ‘modern *sitār* playing has four major and distinctive divisions that are known as *ālāp*, *jod*, *gat* and *jhālā*’, which is similarly applicable to *sarod* also. In present day’s performance practice, these four distinctive divisions are played with equal prominence and are usually found in each *gharānā*. It is known that until the second half of nineteenth century, early described divisions were not employed in identical manner and the performance was very *gat* oriented. That means numbers of *gat*-s were played in with few improvisations known as *todā* and *fikrā*-s. Respite all sections were performed only as introductory and hold a minority importance. But During twentieth century, *ālāp-jod* and *jhālā* sections are gradually developed as a mainstream of performance.

We know that *ālāp-jod* and *jhālā* sections were important aspects of *Dhrupad* music that followed by *been* and *sursingār*. One of the early prominent instrument *rabāb* was incapable to produce long lasting sustain of sound, which is required for *dhrupad* inspired music, and unable to produce melodic embellishments such as *gamak* and *meend*, was quit and fall out of fashion. But the modified version of *dhrupad rabāb*, *sarod* was capable to produce notable sustain and other embellishments that are played on *sursingār* and *been*, soon adopted *dhrupad* based performing sections. To some extent this was similarly took place on *sitār* by an influence of *surbahār*.

We can recognize the persuade of both *khayāl* and *dhrupad* on modern *sitār* and *sarod* repertoires as follow,

- a. Sequence of performance sections in *anibadha* are *dhrupad* inspired.

ālāp-jod-thonk jhālā with detailed *vistār*

- b. Integrated progressions within each section and ingredient techniques are *khayāl* inspired. *Badhat* and other aesthetical techniques.

2. Development of new form of performance.

In early repertoire of *sitār* and *sarod* music, particular *gat* types were performed in particular *gharānā* of particular geographical areas.

- i. Masidkhani or Pachami / Delhi *bāj gats* which was set in slow tempo was popular around Delhi Jaipur Gwalior, Rewa etc states.
- ii. Firozkhani influenced Purab *bāj* played in middle tempo and *thumri* inspired Rajakhani *bāj* played in fast tempo were popular among Rohilkand, Lucknow, Rampur, Patna etc regions.

Latter said two styles were played by *dhrupad* based *gharānā* belonging to Tansen generation and third was performed by non-*dhrupad gharānā*. Perhaps it is enough to explain that in early repertoires, the tempo of a composition is mark of customizing specific origins and specified traditions which employed it. A *gat* belonging to specific *gharānā* probably never been performed by artists of another tradition. But in modern repertoire of *sitār* and *sarod*, this respective representation of *gat* types by particular *gharānā* lost its system. Furthermore, artist from any *gharānā* could implement Masidkhani, Firozkhani and or Rajakhani *Gats* respectively in performances of modern day. This change seems to begin in later part of ninetieth century.

Some early texts like *Yantra Kshetra Dipikā* (1879) of Tagore mention this change. We also can see same change in the text *Sangeet Kalādhār* written in Bhavnagar in 1900 describes all four types *gats* that to be played one after another. This possibly happened in all centers of musical courts throughout India during beginning of twentieth century. The early names who played both Masidkhani and Rajakhani *bāj* were Imdad khan, Ashique ali khan, Ilahi bakshiⁱ, Rehmat khan, Wazir khan and Allauddin khan. The new formation of *sitār* and *sarod* *gats* finally set up into playing two sorts of composition with number of improvisations as following,

- i. *Vilambit*: In which *gats* are set to slow and medium-slow tempo.
- ii. *Drut*: In which *gats* are set to medium-fast and fast tempo.

Few additional types of compositions in different *talas* also came into existence since the period. In result, the modern classification of instrumental *gats* can be divided into four sections.

- i. Masidkhani and its modified type *gats* set to slow tempo now referred to as '*vilambit gats*'.
- ii. Rajakhani and other Purab *bāj* *gats* including later similar *gats* or vocal based compositions became known as '*drut gats*'.
- iii. *Gats* set to different *tālas* are known by the *tāla* name like *jhaptāl-gat*, *ektāl-gat* etc, are now referred to as '*kut-bāj*'ⁱⁱ *gats*. Some musicologists also refer the same to as '*mishra-bāni*'ⁱⁱⁱ *gats*.

i Roy 2004;6.69

ii See next page titled composition pattern set to different *talas*.

iii L.M.Mishra gives this term in his book *Bhartiya Sangit Vadya*

- iv. Compositions inspired by folk, *Thumri* etc., semi classical types and composed in *kehrāwā*, *dādra* etc *tālas* became '*dhun*'.

In result of the changing aptitudes of artist as well as listeners, the entire performance of *sitār* and *sarod* is reformed as following ,

- | | | |
|-----------|---|---|
| Section 1 | { | Step 1. <i>Ālāp</i> – jod – <i>jhālā</i> . |
| | { | Step 2. <i>Vilambit gat</i> or <i>mishra bāni gat</i> optionally. |
| | { | Step 3. <i>Drut gat</i> ending with <i>jhālā</i> . |
| Section 2 | { | <i>Dhun</i> optionally. |

3. New classification of playing styles or *bāj*.

At the early phase of *sitār* and *sarod* repertoire the term *bāj* was referred to the type of composition attached to a particular *gharānā*. That means the term was meant to understand the *gharānā* to which the composition was related. In modern phase of *sitār* and *sarod* repertoire, the term *bāj* has been transformed into new meaning and practice. It is early described that around 1900 AD the respective representation of *gat* types by particular *gharānā* lost its system and artists of all *gharānā* started to play Masidkhani, Firozkhani and or Rajakhani *gats* respectively in performances. In effect, the old reorganization of *bāj* which was connotative for many like stroke patterns and geographical area or to a particular *gharānā*, gradually lost its meaning. The modern meaning of *bāj* is modified in the sense of 'customized representations of performance techniques, methods and melodic embellishments in performance and teaching'. Personalization of these aspects into a specified sequence gives a similar reverberation of listening effect. In the case the alike is

followed by any musical family, the same is known as a *bāj*. Two major types of *bāj*-s which includes few sub varieties are set up in modern practice. While major types associates with particular musical families, the sub-types distinguished by the performing characters of individual artists. Two *bāj*-s of modern *sitār* and *sarod* repertoire are,

i. *‘Tantrakāri’ bāj* which is developed in Maihar *Gharānā*. This uses both instrument oriented and vocal based performance techniques respectively. In this style, even a composition or improvisation may inspire by vocal music but still characterized with particular instrumental techniques. According to Pt.Taranath (RTPI) *‘bols* are an important aspect of this *bāj’*. Pt. Ravishankar, Pt.Nikhil Bannerjee, Smt.Annapurna Devi, Ustad Ali Akbar Khan, Ustad Abdul Halim Jafer Khan are the mentors of this style in modern period.

ii. *‘Gāyaki’ bāj* which is developed in Imdadkhani and Indore *beenkār gharānās*. This gives much more importance to vocal based techniques than instrument oriented one. In fact, *gats* presented in *gāyaki ang* derived directly from vocal compositions. In the modern period, Ustad Vilayat Khan, Ustad Imrat Khan, Ustad Shahid Perwez, Ustad Rais Khan are mentors of this style. According to Parikh (1993: 8,49), the use of *bols* is almost non-existent in *gāyaki bāj*. Ustad Shahid Perwezi, a modern eminent *sitār* player of *gāyaki ang*, states in an interview that, *‘gāyaki* is not only an imitation of a song or vocal phrase; instead, as like the sound enrich in voice the same should sense in the sound continuity and variations on instrument’.

i Ustad Shahid Perwez; Interview in Sursaptak of LSTV; 25.2.2012; 7.00am

4. Introduction of tempo improvising system.

Tempo improvising system is important transformation set up in *sitār* and *sarod* repertoire during the modern era. As early said, during the early phase, compositions of different tempo were employed with specified traditions and never been performed by artists of another tradition. That means performances were fixed to a certain tempo that employed with particular *gats*. Whereas in present days normally we can see that any instrumental performance starts with very slow tempo and ends at high speed.

Ustad Hameed Khan (HKPI) states that tempo improvisation system was possibly derived from *khayāl*. It seems that this change occurred when artists initiated to play both slow and speed compositions at a glance, the tempo range became wider than earlier. In the present day system of *sitār* and *sarod* performance, the tempo which known as *layā*, increase from slower to higher speed according to development of improvisations. With shifting to other type *gats*, that ends in possible high speed.

According to Parikh (1993.8:49), 'the tempo or *layā* at which Masidkhani *gat* was performed has been reduced considerably'. The same was happened with Rajakhani type fast *gats* in which new techniques of *jhālā* etc brought up a high speed into performance. In result, the tempo range has been widened than earlier. It is uncertain who initiated it but the earliest reference in this regard variously attributed to *Ustād* Allauddinkhan, Imdadkhan and Rehamat khan.²² This system possibly came into existence by the influence of *khayāl*. The *layā-badhat* system also was being used in *anibadhā* section of *dhrupad* and *been* since long time.

5. Invention of new compositional patterns in different *tālas*.

Invention of new composition patterns set to different *tālas* is another important innovation in modern *sitār* and *sarod* repertoire. It is known that all four *bāj gats* were constructed in *teentāl*, a sixteen beat cycle. Any how few compositions attributed to Bahadur Khan (son of Masid Khan) shows the rare possibilities of using other *tālas* in earlier days. Parikh (8:47: 1993) also supports this. But it seems that they hold a minority importance in practice.

During the modern era, master musicians experimented and established the new patterns rather than Masidkhani etc styles. Referring to Pt.Ravi Shankar, Slawek call these *gats* as *kut-bāj gats* which means 'mixed-style'. As earlier stated, the same were also called as *mishra-bāni gats*. The *kut bāj gats* usually have the *mukhadā* of three *mātrās*.

Another types of *gats* composed in other than *teentāl* are found in lighter *tālas* like *dādrā*, *keharwā* and *deepchandi*. These types of compositions became known *dhun*. Nevertheless, the source of inspiration of these *gats* or *dhuns* in links them to folk and *thumri* basis. Pratik Choudhury (1990;12) states that '*dhun* and *thumri* on instrument were early introduced by Allauddin khan. It is to be noted that early Rajakhani *gats* were said to be *thumri* inspired but consisted accordingly to the possibilities of *sitār* and whereas *dhun* is the direct imitation of *thumri* or folk tunes on instruments without major variants from the original tune frame.

Table No. 2.1 Patterns of *kut-bāj gats*.

i. <i>Rupak, Tevrātāl gat</i> patterns. 7 mātrās	
a.	da ra dir | da dir | .da .r |
b.	da da ra | da dir | dadir dara |
c.	da da ra | dir da | rda .r |
ii. <i>Jhaptāl, Sultāl gat</i> patterns. 10 mātrās	
a.	da ra | da da ra | da dir | da. rda .r |
b.	da ra | da da ra | dir da | rda .da .r |
c.	da ra | dir da dir | da dir | dara dada .r |
iii. <i>Ektāl, Choutāl gat</i> patterns. 12 mātrā	
a.	da dir | da, da | - ra | da dir | da ra | da ra |
b.	da - | da dir | da ra | da dir | da ra | da ra |
c.	sda da | da ra | da dir | da ra | dir da | rda .r |
iv. <i>Jhumrā, Deepchandi gat</i> patterns. 14 mātrās	
a.	da - .da dara | da da da dara | da - .da dara | da dara dadir dara |
b.	da - - | da - ra - | da ra - | da - ra - | da ra - | da - ra - | da - - | da - ra - |

6. Modifications in structure of instruments.

Morphological studies on *sitār* and *sarod* show the difference between early and modern instruments and results that early instruments were premature than later one. During the twentieth century craftsmen made experiments to improvise the capacities of instruments according to the need and guidance of *Khayāl* inspired instrumentalists. Allauddin khan is said to be made large number of experiments in this regard. Similarly Imdadkhan and Rehmat khan also attributed to implanting the new ideas of modifying instruments. The detailed study on this regard is duly presented in chapter IV. Brief details in this view cited in below.

a. *Pardās*; flattened and widened metal peace was used to make *pardās* of early *sitār* s but modern *sitār* s has curved and rounded *pardās* to enable to reach more notes at on pulling. Number of *pardās* also have been increased from seventeen to twenty. According to Khan (2003;75) still there are different *gharānās* using different numbers of *pardās*. Ex. Jaipur -17, Indore-19 and others-20



FIG.8 SITAR PARDAS

b. *Jawāri*; In *sitār*, strings pass over a bridge made of wood, ivory, ebony etc. A type of work for tonal adjustment to get lingering, rounded sound, by finishing of bridge surface delicately into desired angle



FIG.9 BRIDGE-JAWĀRI

was employed by craftsmen. Briefly, the procedure readying the strings passing and resting over the bridge is called *Jawāri*. The same is also introduced in *sarod* by Ustad Allauddin Khan. *Jawāri* on sarod is made in a different way and is related to *chikāri* strings.

c. Tuning: In olden day's *sitār* and *sarod* were variously tuned. This was happened in the course of adding more strings to the instruments. Since the modern period, each instruments finally adopted two types of tuning systems. Modern *sitārs* have two established tuning systems known as *gāndhār-pancham* for six stringed and *kharaj-pancham* for seven stringed *sitārs*. Modern *sarod* also has two variations of tuning respectively known as Maihar and Bangsha systems.

Table No.2.2 Tuning of *sitār* and *sarod*

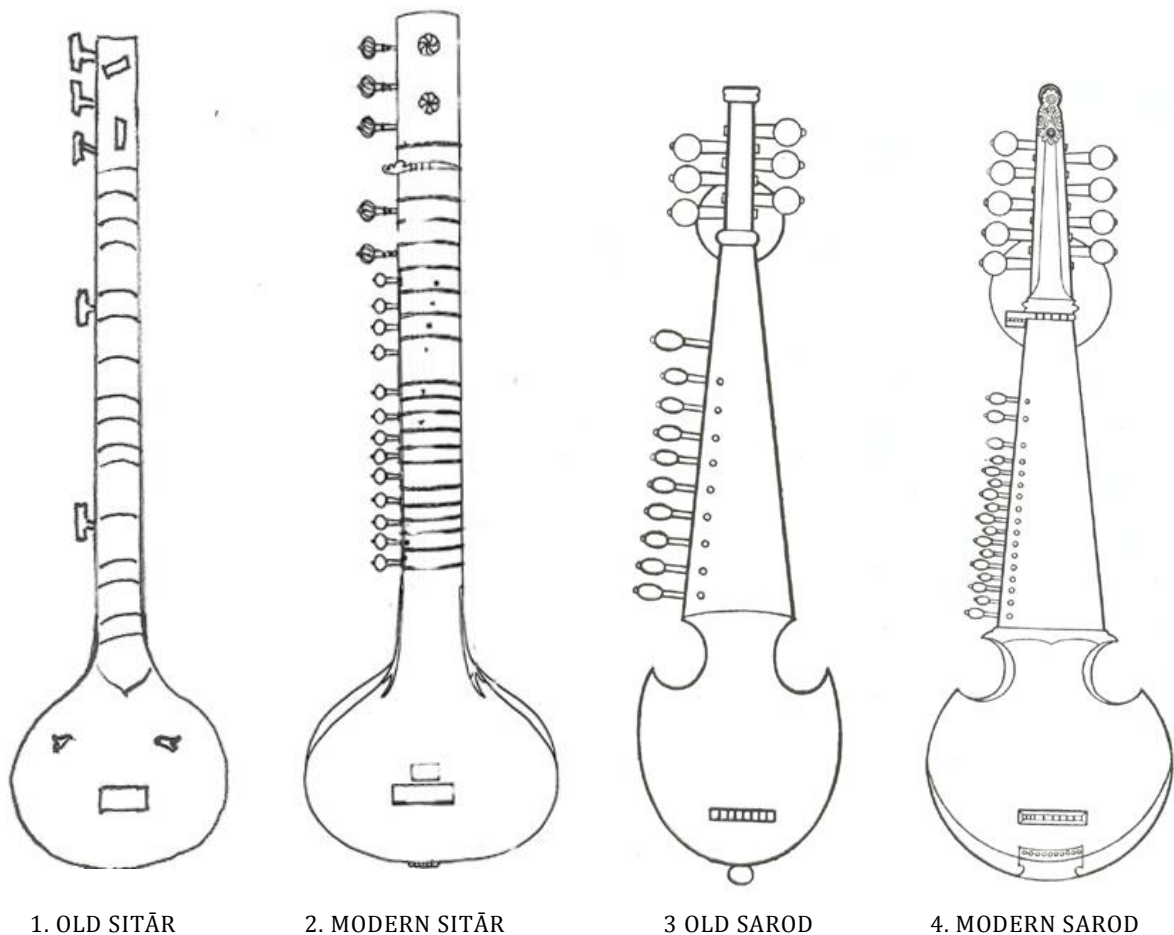
String no.	<i>Kharaj</i> <i>Sitār</i>	<i>Gandhar pancham</i> <i>Sitār</i>	Maihar <i>Sarod</i>	Bangsha <i>Sarod</i>
1	Ma, F#	Ma, G	Ma, F	Ma, E or D
2	Sa	Sa	Sa	Sa
3	Pa	Ga	Pa	Pa
4	Sa	Pa	Sa	Sa
5	Pa	Sa	Ni	Pa
6	Sa	Sa	Re	Sa
7	Sa		Ga	Sa
8			Sa	Sa
9			Sa	
10			Sa	

a. Pitch range; early day's *sitār* s and *sarod* instruments were tuned in a low pitch range. That may be upto the quality of making strings that unable to hold a high pitch range. Later the qualities of instrument making gradually developed to the highest sophistication that made to increase the pitch range. This enabled the instruments to produce mellifluous resonance.

Table No. 2.3 Old and new base pitch ranges of *sitār* and *sarod*

Pitch ranges	older	newer
<i>Sitār</i> pitch range:	G# or A	C # or D
<i>Sarod</i> pitch range:	G# or A	B or C

b. **Dimension and shape etc;** Modern *sitār* and *sarod* instruments has *been* modified into ideal dimensions which is comfortable to handle in specified sitting positions. The morphological inventions are also focused on sound productive capacity of instruments that suitable for modern sound reforming equipments such as microphone. Many other relative parts like tuning pegs, metal of strings etc have *been* modified.²³

Plate No. 6 Changing shape of *sitār* and *sarod* insrtuments

Number of changes in interior constructions of sitār and sarod has been notified. Following table shows the changes occurred in old and modern sitār and sarod instruments.

Table No. 2.4 *Sitār* and *sarod* dimensions

Description	<i>Sitār</i>		<i>Sarod</i>	
Type	Old	New	Old	New
Size	40-42"	46-48"	32"	39"
Main strings	3-5	6-7	3-4	4
<i>Chikāri</i>	1-2	3-4	1-2	4-6
<i>Tarab</i>	6-8	11-13	8-9	14-15
<i>Pardā</i>	12-16	17-19	No plate	Metal plate

7. Transformation of sound and performance methods.

It is experienced that 'prolonged sustain of sound of instrument gives larger space for creativity of artist'. The modern instrumental performance has been strongly focused on producing qualitative sound through which a highest musical satisfaction is possible. Early type *sitārs* were smaller in size and incapable of prolonged sustains and only produces jingling sound. Similarly early *sarod* without metal plate produces *rabāb* type tone. As the innovations took place on *sitār* and *sarod*, the sound quality became pleasant and lengthened which brought wide-ranging changes in performance techniques.

During twentieth century, the sound amplifying electronic devices have been invented which transform the sound into wider,

larger and lengthened. Within a short span of introduction, these electronic microphones have become essential part of each music performance. In result, the capacity of *sitār* entrench a large number of possibilities to produce the rich melodic sound effects. Similarly morphological improvements on *sarod* brought identical richness into the sound of instrument. In effect, the *ālāp* and *meend* work became extremely sophisticated. This impacted on other segments like elongated *tāns*, *gamak* types, *jhālā* varieties etc.

Large number of acoustics improvements in *sitār* and *sarod* instruments during the modern period. The electronic systems initially gramophones, radio and cassettes and other sound media, are become responsible for this development. Artistic creativity always been develops through listening and these medias brought the facility of listening music to learners through which younger generations achieve the highest development in sound production and performance techniques.

2.16 CONCLUSION

Present chapter concludes with the discussions over the *sitār* and *sarod* roots and repertoire in three sections which included a bird view on the theories of their origin and related instruments. Each repertoire has been the subject of separate and detailed research, herewith disclosed in brief. The subjects discussed in this chapter are essential fundamental knowledge prior to the study of compositions and their treatments among different *gharānā*. Besides it is only a bird view of previously established theories and the credits should go to early scholars and musicians who did pioneering works in this regard. A development chart provides core result of study on *sitār* and *sarod* repertoires.

Table No.2.5 Development chart of sitar and sarod through *bāj* eras.

Era	Amir Khusro	Firoz Khan	Masid Khan	Raja Khan	Modern
Type of instrument	<i>Tāmbur, Rabāb</i>	3 stringed <i>Sitār, Rabāb, wooden plated Sarod</i>	5 stringed <i>Sitār, steel plated Sarod</i>	5- 7 string <i>Sitār, steel plated</i>	6-7 string <i>Sitār, steel plated Sarod</i>
Strings	Gut, silk	Gut, silk	Gut , silk	Steel, gut	Steel,bronze
Tāla played	<i>Qawāli</i>	<i>Teentāl Qawāi Tal</i>	<i>Teentāl</i>	<i>Teentāl</i>	<i>Teen, Jap, Rupak, Mat, Dādra,Adhā Keherwā,etc</i>
Laya of playing	Fast	Middle	Middle Slow	Fast	All <i>Layas</i> from Slow to Fast
Format of playing	Accompany to <i>qawāli</i>	<i>Gat with Astāyi & Antara</i>	<i>Gat with Astāyi, Antarāa & Todā</i>	<i>Gat with Astāyi, Mānjā, Antarā & Todā</i>	<i>Gat wit AstāyiMānjā Antarā Vistā rTodā, Tān, Jhālā</i>
Melodic ornaments used in Playing	<i>Kana</i>	<i>Kana Ghasit</i>	<i>Kana Meend Ghasit Chikāri</i>	<i>Kana Meend Ghasit Krintan Chikāri</i>	<i>Kana Meend Ghasit Krintan Gamak Chikāri</i>



Notes

1. J.S.Himalton (1971) gives this definition quoting from Mantle Hood's book 'The Ethnomusicologist,'
2. B.C.Deva (1977 VI:109) states "there are a few seal and inscription in which bows with three or four string have been drawn and these are in all possibility bows or arched harps"
3. In Ramayana, the ancient story of around 2nd millennium BC there are several examples that 'Dravidian king *Rāvana*' was highly distinguished musician and played *veenas*.
4. Swami Prajnananda gives a evidence of *ekatantri* from a *shloka* of Parswadeva of 7-8th century "*bhajate sarva veenānām ekatantri pradhānātaḥ*" (Prajnananda 9.363)
5. One of the first indo Persian poets Masud-i-Saad-i-Salman during early around 1070 mentioned *tāmbur* among the Arab and Persian instruments at the court of Lahore. (Askari 1972:102)
6. Other texts mentioned *tāmbur* or *nibadha tāmbura* are, *Ain-i-Akbari*, *Kitāb-i-Nauras*, *Tuhfāt-al-Hind*, *Muraqqā-i-Delhi*, *Madan-al-Musiqi*, *Rāga Darpana* and *Sangeet Sāra* etc.
7. During the reign of Akbar the great, Ibrahim Adil Shah II ruled Bijapur Shahi sultanate of Deccan. He wrote one of noteworthy of contemporary texts on music. His book '*Kitāb-i-Nuras*' completed in 1601 which presents sultan's love and views for music and allied arts. In this book sultan reported himself to have been an expert *tāmbur* player which he named *Moti Khān* and gave highly respect to that instrument. (Extract from SRA journal 1998: Choudhury 14:21)
8. Alaster Dick wrote on origin of *Sarod*, *sitār* and *rabāb* in volumes gives this date of 1725 (Dick 1984:393) to this Hindi epic poem of Kavi Jodhraj. But referring editor's words of the Jodhraj's poets Miner(1997.N:37:235) says it is completed in 1785.
9. Latest researches show that authentically accepted earliest description of *sitār* is made in this text written in 1738 which contains 'nearly sixty musicians of Delhi court under Muhammad Shah' who ruled between 1719-1748. (Khan DQB/Chandrashekhar 1989:65)
10. First description of *sitār* along with colored etchings is made by this Belgian artist and writer who lived in Calcutta for fifteen years and produced a large work in 1799 entitled 'A collection of two hundred fifty colored etchings descriptive of Manners, Costumes and Dresses of the Hindoos,' that published in Calcutta in 1799 and London in 1804.

11. Captain Day a british collector, in his book on Indian musical instruments writes that 'the three stringed instrument, the Persian *sitāra*, (see fig.3 in plate no.5) is very uncommon, has three strings, the belly of parchment, and played by means of a bow'.(Day;1891,1991;131)
12. According to writer S.Kanavalli the Persian name *seh-tar* which means Three string is older than fourth century AD.(2004,4;41)
13. S.M. Tagore in his text '*Hindu Music*' states that "It was (The *sitār*) invented by Ameer Kusroo in the beginning of 12th century". (Tagore 1965:348) Muhammad Karam Imam states the same in his book '*Madan-al-Musiqi*' written in 1856. (Khan MKI 1925.23:58).
14. According to Miner, 'A water color painting by unknown Patna artist made around 1820 and two portraits done in Delhi around 1827 show every detail of player and instrument referred as *sitār*... These *sitārs* resemble so closely in size and shape to that melody *tāmburs* depicted in 18th century miniature paintings and or Pratap Singh's *nibadha tāmburam*.' (Miner.1997.I:28)
15. Shah Alam, a Moghal emperor ruled from 1771 to 1806 wrote a collection of poems *Nādirāt-i-Shāhi* where he mention three different terms *tāmbura* (drone), *sitār* and (*nibadha*) *tāmbur* along with many other instruments. (Ahmad 1984.76:77)
16. Sudarshanacharya Shastri, a musicologist from Senia *Gharānā* supports this in his book *Sangeet Sudarshan* states that, 'Khusrau was father of Firoz Khan and descendent of Tansen'. (Shastri 1916:26)
17. Miner (1997;35) gives the date of introducing *sitār* as 'shortely some time before 1740' that refers to 1738, the year in which *Muraqqā-i-Delhi* was written by Dargah Quli Bahadur Khan.
18. A minority claims that this may be the same as *dakhani rabāb* mentioned in *Ain-i Akbarī* but Adil Shah's text *Kitāb-e-Nauras* gives no description.
19. Broughton, Simon. "Tools of the Trade: Sarod". Retrieved 2006-12-02
20. Summary of the page '*guru speaks*' in the website of ITC sangeet research academy, Kolkatta.
21. Sanjay Bandopadhyaya A brief survey of the development of Vilambit compositions on the *sitār*; Article;UGC refresher course November 24, 2000
22. Dr. Tulsigeri attributes it to Rehmat khan by stating Rehmat khan was first *sitār* player who played *gats* in very slow tempo. (Khan2003,4;215)
23. Sketches by Aranyakumar. Diagram Source of sarod; Bhattacharya, 1979,17;120





CHAPTER III

SITĀR AND SAROD TRADITIONS

SECTION I

3.1 INTRODUCTION

Gharānā in *Hindustani* music is a system of social organization linking musicians by lineage- heredity and by adherence to a particular musical style. Although in musical sense, the word '*gharānā*' refers to 'family school of music professionals'. A core meaning of the word *gharānā*, in strict musical sense, indicates to a comprehensive musical ideology emerging from the collection of musical knowledge protected through a lineage. The collection of musical knowledge changes from one to another *gharānā*, substantially musical ideology also changes from one to another *gharānā*.

The English word 'tradition' used as a synonym to this, perhaps in western meaning indicates to the heritage or usage of customized practices. The word 'tradition' comes from the Latin word 'traditionem'¹, which literally means 'handing over'. The handed over from one generation to the next may be art, knowledge, beliefs, legends, practices and so on. Tradition can also refer to long established ways of thinking or acting within a continuing pattern of cultural beliefs or practices. However, certain practices, beliefs, values and norms of behavior, it is often invented or reconstructed, as against strongly inherited system of *gharānā*. The '*Gharānā*' artistic traditions from generations are not deliberately re-described or reinvented. The term 'tradition' may be used to connote the Indian

meaning of *Gharānās* or a musical family school however does not fulfill the required criterion.

Gharānā system has given precious contribution in developing and preserving Indian music. It also has some demerits of losing the conceived music in few cases where nonexistence of the successful descendents in some *gharānās*. Nevertheless, *gharānā* system is only of its kind in the world of music. It is necessary to reform and re-establish the system according to modern requirements of music field.

Gharānā system involved all three sections of Indian music. Anyhow, they found separately in vocal, instrumental and percussion music. Present study focusing on string instrumental music describes the related ones. Current chapter includes three sections, in first section general aspects like resembling the history and musical links between instrumental *gharānās* will be discussed. The second section covers the objects including practical data of Maihar *gharānā* and the third section follow the same under the title of Indore *gharānā*.

3.2 GHARĀNĀ; A BRIEF ACCOUNT

Referring D.K.Mukharjee', Indo-western musicologist Hamilton (1989:1.3) writes that, '*gharānā* is a Hindi word meaning 'family' in the broad sense of word'. When it used with reference to a musical tradition it take on other connotations, connoting comprehensive musical esthetic ideology and lineage, Hamilton gives four criteria to identify a musical tradition as *gharānā*.

- a) It shows continuity of several generations.
- b) It is link to a particular geographic location.

- c) It cultivates an individual style of music.
- d) Its musicians enrich the music of tradition by their own efforts.

A *gharānedār* musician Ustad Hameed khan (HKPI) stated in an interview that, 'In order for a *gharānā* to come into existence, the same style of musical esthetic ideology and collection of musical knowledge should maintained by a family of musicians at least for three generations. The musical knowledge passed to members of the family and blood relatives under strict manners'. The necessary criteria to recognize a *gharānā* is that, the musical knowledge should preserve and only transformed to family members. But it is also accepted that in such cases where the continuity of generations lacks, in that cases *gharānās* were continued through the lineage of prime disciples who has complete knowledge particular *gharānā*.

Historically it seems that *gharānās* were result of patronage. Those musical families availed joy of patronage for generations throughout developed their musical repertoire and later became *gharānās*. Those families lacked this type of support even thou has collection of musical knowledge, but later fell into obscurity.

Musicologist Ashok Ranade (2006:2.205) points that, '*gharānā* were understood to be indications of place of origin of hereditary performing musicians'. It is clear that most of *gharānās* use their native name for title. i.e. Indore, Maihar, Vishnupur, Jaipur *gharānās* of *sitār*.

Hamilton states (1989.1:5) that 'if no particular geographical center can be identified then it (*gharānā*) takes on the name of the

founder'. It is also acknowledged that some of *gharānās* placed their founder's name as title. i.e. Imdadkhani *gharānā*. The criteria of converting a musical family into a *gharānā* is described early. A brief study on development of musical *gharānās* points to few possibilities of recognizing a *gharānā*.

- a. In the first example, those traditions enjoyed generations of patronage at one specific court or state placed the name of geographical center or name of the native in the title of the *gharānā*.
- b. In regarding second example, musicians moved from court to court therefore any place name was not attached with those musicians. Thus, successors of the generation took name of founder as title of *gharānā*.

In Indian music, *gharānā* system initiated during the period of seventeenth century. Descendents of Tansen were the generators of this system. Soon after, it has become highly regarded to the highest musical attributes of Tansen. It seems that *gharānā* system was in its golden age between eighteenth to mid of nineteenth centuries. During this time, India was taken under the political control of British. Those states and patronages, which accept British roll but maintain their individual status, gave notable support to musical families, where these families brought number of implements into music making as well as musical instruments. Later Independence revolution of India (1857 – 1947) brought large number of changes in political, social and all other aspects of country. Like many other sectors of life, Indian music also affected during this period. These transmutations largely affected on the development of *gharānā* system.

Following points emerge from the summary of study on socio-musical transmutations of the period of Indian independence revolution.

- a. Musical families who enjoyed patronage now experienced lack of support due to political changes appropriate to which, many musical families impoverished and fall in to obscurity.
- b. Few musical families got patronage under some small states and developed their own repertoire at such remote locations.
- c. Musicians representing *gharānās* spread over different cities or small town during this period and the musicians inevitably mixed up with common people/audience, therefore.
- d. Finally, *gharānā* system subjected to face social changes in result of which, music came out from the control of *gharānā* system.

3.3 SIMILAR SYSTEMS OF GHARĀNĀ

Gharānā system in Indian music stands out as bearer of rich musical knowledge and musical heritage. Likewise there are some other social organizations transmitting music to generations are also in existence. However, it seems that they are minority and subject of limited connotations for consideration in present research. For brief knowledge, few similar systems to *gharānā* in Indian music duly described and studied on. Minimum of three socio-musical organizations may perhaps found in this regard which are cited in following descriptions.

- i) '*Bāni*' of *dhrupad* style. According to Ranade (2006.1.87), 'the term means rendering *dhrupad* compositions in a particular style initially identified after dialects in which the song composed.' The families those have maintained a particular style of rendering *dhrupad* music

came out as *bāni*. Four major *bānis* are established in *dhrupad* music.
a. *Gohar bāni*, b. *Khandar bāni*, c. *Nouhar bāni* and d. *Dagur bāni*.

ii) '*Bangshā*' traditions of Bengal area. Hamilton observes that term approximates to *gharānā* but it applies for the tradition in which not only music is profession of tradition. These traditions usually rich in wealth like *zamindār* families in which the members completely involved with music and other fine arts. Major difference between *gharānā* and *bangshā* is, *gharānā* musicians usually follow the form in which their *gharānā* is cultivated i.e. *sitār* or vocal and all family members involuntarily fixed with same form as their profession. Instead, *bangshā* familiars have liberty to choose any form of music or other fields of art or literature because the regular line of family usually not attached to any particular form. The profession of *Bangshā* familiars may music or other but the earnings of family are from the property etc.

iii) '*Paramparā*' of south Indian music. In *karnātic* music, a system known as *Paramparā* is existed through lineage or discipleship manner. Great composers like Tyagaraja, Muttuswamy dixitar etc., who composed large collection of kritis, keertans etc., have been established their own style of rendering. The followers of these composers later founded *paramparās*. Braches of these *Paramparās* are also known to as *bāni*. The best example of this is the *Veenai Dhanammal Bāni*.² In a broad sense, this word also refers to a musical style rendered in particular geographical areas like Mysore *bāni*, Tanjaore *bāni* etc.

A rare type of *paramparā* in *Hindustani* music existed through the Veereshwara Punyashrama of Karnataka.

3.4 SENIA LINEAGE; ORIGIN OF INSTRUMENTAL GHARĀNĀS

Musicologists approved that, *gharānā* system in Indian music began originated from Miyan Tansen (1520-1589). Few musicologists claim that the system was existed before Tansen but only after him, it took a positive place through the first *Gharānā* called Senia.ⁱ Slawek (1987:2.17) observes that 'Musicians of Tansen's daughter line were *dhrupad* singers and been players later became known to as 'beenkār' and musicians of son's line were too *dhrupad* singers but played *rabāb* later became known to as 'rabābiā'. Both lineage of rich musical inheritance were originally base in Delhi. It is said that the descendents of Tansen developed and preserved 360 techniques of *veena* playing³.

The music of both lines often described in two sorts' viz. *surdār* and *laydār*. *Beenkārs* gave importance to melodic aesthetical and *rabābiās* forced on rhythmic beauty. This was the result of musical possibilities of instruments such as *been* was suited for *meends* and the *rabāb* was made to play stroke patterns.

It seems *rabābiās* lost their status soon after Tansen period. Slawek (1986;2.3.2:17) states that 'rabābiā branch gradually lost favor because of limitations of *rabāb* instrument and instead *beenkārs* who are the decedents of Tansen's daughter Saraswati, however, incorporated many techniques of *rabābiā* and flourished'.

After falling of Moghal kingdom, the descendents of Tansen started moving to other states and later they spread over north India. The descendents of Tansen who moved out of Delhi identified themselves as Senia musicians.

i Roy quoting to Dr. Majushri Choudhury 2004;65

Miner (1997;104) writes that 'when after the time of Bahadur khan and Dulha khan (after Moghal emperor Mohmad Shah), the descendents of Masidkhan moved out of Delhi, to these musicians the title 'sen' and designation 'senia' established to be considered as a mark of family line descended from Tansen'. These Senia musicians moved from Delhi towards various courts and states. They stayed under patronages where music and art forms appreciated and encouraged.

Many states and courts like Jaipur, Gwalior, Alwar (Mewar), Luknow (Avadh), Rohilkhand (UP), Rampur, Indore, Darbhanga (Bihar), Benaras (UP) were the vista of contemporary rich and high musical patronages acquired by Senia musicians where they gradually developed their own customs of musical repertoire and style of music performing. This emigration of musicians became foundation of *Gharānās*. Later they recognized with the title of a particular name of the geographical area where they placed. At much later, their followers who attain highest achievement in music have been contributed the implements to the repertoires of the *gharānās*.

Such *gharānās* came into existence after centuries of Tansen but certainly have either one of the relation like blood relation, marriage links with Tansen's descendents thus could be considerable as 'branch of Senia'.

However, such *Gharānās* where music transmitted through discipleship manner to non-family musicians is also a criterion for considering 'branch of Senia'. Nevertheless, it is proved that *Gharānā* system begins with Tansen and his successors.

In later days of 18th -19th centuries, Senia musicians spread all over India cultivated music by inter-mingled experiments with other musicians. They have invented various aspects of rendering music as well as new musical instruments and their performance methods. Whereas *dhrupad* music was base knowledge of all Senia musicians but throughout, they have focused on transmitting the same on instrumental version. In early centuries *been* and *rabāb* were prominently used by Senia musicians and later *sitār* and *sarod* have been adopted by them.

Perera (1994;195) states that ‘by the mid of 19th century the Senias continued to give demonstration on the *been*, *rabāb* and *sursingār* while their disciples played on the *sitār*, *surbahār* and *Sarod*’. In result of adopting these instruments by disciples of Senia *gharānā*, some new musical families featuring instrumental music were established through their followers. These became new independent *gharānās* and featured *sitār* and *Sarod* music.

Instrumental music was refashioned and molded among the lines of *Seni* School perpetuated by the descendents of Tansen from the 16th century to the early part of 19th century. The historical and genealogical studies made by scholars like Roy Choudhury (1966) and D.K.Mukharjee (1977) provide great information on Senia lineages and their musical and marital relations. It is believed that generation of Tansen still survives in different places of India. However tracing the links of Senia musicians by family and blood relations remains elusive and unclear in some instances of 18th century around. In example, we know the name and contributions of Masid Khan but unfortunately any sources describing his life are obscure. Contemporary political and social ambience is the reason.

3.5 THE RELATION OF *GHARĀNĀ* AND *SĀAZ*

The later *gharānās* those came out from Senia lineage and become independence traditions, each of them usually attached with an instrument for performance practice. The term *sitār* or *sarod* placed in titles, mark pre dominant instrument used in that *gharānā*. The knowledge and musical ideology of each *gharānā* is subject to the nature and musical potentiality of that dominant instrument. The repertoire of each *gharānā* contains knowledge of particular features of that specialized instrument for which it is best suited.

However, it seems not necessary to be only one instrument featured by any *gharānā*. It is matter-of-fact that ‘practice on one-instrument tends to complement that done on the other’, so it is natural switching of the music between similar instruments. Hamilton (1989;4.107) states that, ‘in instance where a *gharanedār* has a sound knowledge of *bāj* of two instruments, the tradition can act as a bearer of the music of both instruments’. The same is applicable for number of instruments in practice within a *gharānā*. In result of this alteration, one foremost and few supplementary instruments intended for practice of usage and teaching could be find in the repertoire of each *gharānā*. In early days, this exchange was done between similar instruments but whereas in modern practice any kind of instrument occasionally adopted by any *gharānās*.

Although the repertoires of separate instruments were built-up in individual *gharānās* in effect of which, latter instruments adopted the best suitable techniques on that particular instrument and strongly influenced on other instruments used in that *gharānā*. Moreover than above list, in today’s performance practice we can

see a mix-up of performance and teaching of all instruments within any *gharānā*. We can find both Indian and non-Indian instruments, which later added to repertoires of *gharānā* system. This includes instruments *sursingār*, *sārangi*, *bānsuri*, violin and rarely types of guitar or mandolin etc. Perhaps, those instruments, which followed that dominant one, in much instances of music making, follow the musical ideology of the original instrument.

3.6 SOCIO-CULTURAL POSITION OF *SITĀR* AND *SAROD* IN *GHARĀNĀ* SYSTEM

In the history of Indian string instrumental music, we can see the contributions made by *gharānās* in customizing and developing instrumental music of contemporary time. This practice was start from descendents of Tansen. The *rabāb* and *been* which were prominent instruments between sixteenth-eighteenth centuries and privileged by Senia *rabābiās* and *beenkārs*. Later changes in socio-cultural position of instruments occurred by emerging development of *sitār* and *sarod*.

There are many views about bringing *sitār* and *sarod* into practice of teaching and performing. It seems that many traditional musicians unlike *sitār* at its earlier version. For them, *been* considered as pride of ancestry and not taught nor perform it for common people and audience. It was only limited for family members and royal listeners. Instead, they play or teach *sitār* for common audience and non-family students. Slawek states (1986; 2.3.2:17) that ‘according to many Indian scholars, Senia musicians were very reluctant to pass the technique of instrument (*been-rabāb*) to non-family students therefore they began using *sitār* and *surbahār*

to teach non family students'. Such manners of conceiving their original musical knowledge were in practice among almost all *gharānedār* musicians throughout centuries. It is possible that therefore, *sitār* took place as showing face of *gharānā*. Nevertheless, the sweet and mellifluous sound and musical potentiality of *sitār* widely attracted common audience and learners within a short span.

Ustad Hameed khan (HKPI) states a similar instance that *beenkār* Bande Ali khan who was the founder of Indore *beenkār gharānā* restricted his disciples to performing *been* for audience and suggested them to play *sitār* because he considered it as 'the way to self-realization'. In result, new branches of *sitār* players developed through latter said disciples.

Around first quarter of eighteenth century, musicians started performing and teaching *sitār*. However, the musical possibilities on instrument-*sitār* were result of new arrived and very popular *khayāl* based vocal music. The idea of performing *khayāl* influenced music on *sitār* made a great impression on performing techniques and morphological development of instrument.

Another instrument *sarod* appears in mid-eighteenth century, which is later than *sitār*, but quickly it acquired the place of *rabāb* as this predecessor of *sarod* had many limitations to perform *khayāl*-based music on it. The *been*-influenced *rabāb* was an important instrument for two centuries after Tansen, which later influenced the technique and music of the *sursingār*, *sarod* and even *sitār*.

The result of musical transmutations happen in medieval period between seventeenth-nineteenth centuries, and the

contemporary changes in socio-cultural position of string instruments can be marked as follow.

- a. *Been* and *rabāb* were the prime instruments in Indian music until 18 century and stands as bearer of *dhrupad* music.
- b. Primary version of *sitār* was similar to *tāmbur* and has limitations to compete been music so which was used to accompany the type of fastened music like *qawālī* and/or early *khayāl* type compositions. While *sarod* invented little later, too has limitations to play long depth sounds of *dhrupad*.
- c. To fulfill the limitations of primitive *sitār* and *sarod*, *surbahār* and *sursingār* invented and developed as alternative instruments to imitate the *dhrupad-been* influenced music.
- d. According to the requirements of *khayāl*-influenced musicians, artisans experimented organographical improvements on *sitār* and *sarod* under the supervision of musicians, made large developments in sound, structure and musical potentialities of both instruments.
- e. Finally the socio-cultural position of been and *rabāb* that focusing serious and difficult music, changed representations and replaced by *sitār* and *sarod* instruments. It is to be noting that, all these transmutations are the result of the inter-mingled experiments of *gharanedār* musicians. This experimental era is could be a subject for separate research within the repertory of each *gharānā*.

3.7 A BRIEF ACCOUNT ON *SITĀR* AND *SAROD GHARĀNĀS*

Perera (1994;196) writes that the post *Sadāranga* period witnessed the creation of several schools or *gharānās* under the eastern and western Senias. Since the time *sitār* and *sarod* *gharānās* keep their own identity of music making in all aspects such as

instrument, tuning system, performing style, teaching methods etc. The motivation of present research aimed to diagnose both theoretical and practical modes of instrumental *gharānās*.

Hamilton referring to Roy Choudhury and D.K. Mukharjee, noted six established major *gharānās* of *sitār* and *sarod*, which came into existence within the period of past two centuries and continues until present day. An attempt of describing the *sitār* and *sarod* *gharānās* originated from Senia lineage is briefly made in present subtitle.

Considering the vaster area for research, the discussions narrowed to describe theoretical aspects of all *gharānās* in brief along with examples of practical data in present section

Table 3.1 Sitār and sarod *gharānās*

Sl	<i>Gharānā</i>	Founder	Relations / Roots
1	Gulam Ali <i>Sarod</i> <i>gharānā</i>	Gulam Ali 1775?-1850	Disciple of Pyar Khan of Tansen's son line.
2	Jaipur <i>sitār</i> <i>gharānā</i>	Amrit Sen 1813-1893	Great grandson of Masid Khan of Tansen's son line.
3	Indore <i>beenkār</i> <i>gharānā</i>	Bande Ali Khan 1826-1890	Disciple of Nirmal Shah of Tansen's daughter line
4	Vishnupur <i>gharānā</i>	Gadhadar Chakravarti 18-19 th century	Disciple of Bahadur Khan of Tansen's son line.
5	Imdadkhani <i>sitār, surbahār</i>	Imdad Khan 1848-1920	Disciple of Amrit Sen of Tansen's son line.
6	Senia Maihar <i>gharānā</i>	Allauddin Khan 1881-1972	Disciple of Wazir Khan of Tansen's daughter line.

The table 3.1 indicates that, most of instrumental *gharānās* come out from non-Senia family musicians. The Jaipur *gharānā* is the only the case in point, where a direct blood relation with Senia musicians could be found. Application of word 'branches of Senia' to latter described *gharānās* is only subjected to the source of music. In history of music, we can see that a musician, who has great skills and profound knowledge of music, has found the new style or *bāj* of playing, performing and established their own repertoire, which later converted into new *gharānās*. A brief account on all above said *gharānās* is portrayed in next contexts. The descriptions are extracts of various sources including Wikipedia web pages.

i. **Gulam Ali Sarod *gharānā***

This *gharānā* is said to be originated from Gulam Bandigi Khan Bangsha who moved from Afghanistan to India. He settles down at Rewa where he worked as an equestrian for Vishwanath Singh Maharaja. He learned music from Rewa's Maharaja, Kamakhya Prasad Singh. He was not a professional musician, but he could play Indian *rāga* Music on the *rabāb* (Mukharjee 1977;130). He taught his son, Gulam Ali Khan to play the *rabāb*.

Gulam Ali Khan became a disciple of Vishwanath Singh Maharaja, who was an excellent singer of *dhrupad*, *hori*, *dhamar* and played the *rabāb* and the *veena* as well. Later he moved to Avadh where he is said to have in touch with Senia Jaffer khan and Pyar khan and got graining. However, this exact connection is not known. After 1857 Luknow mutiny, he moved to Gwalior and joined the court as a musician where the king gave a house.

Gulam ali khan had three sons. Elder Hussein khan who's son was Asgar Ali, middle one was Murad Ali who's line continued through adopted son Abdulla and his son Mohammad Amir khan who taught number of disciples in twentieth century

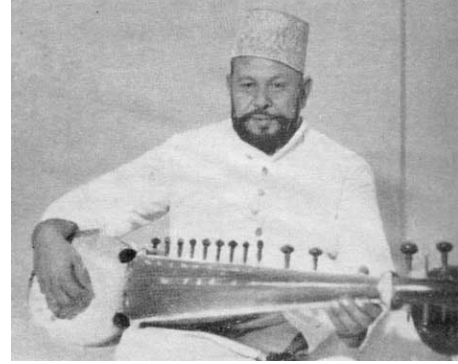


FIG.10 USTAD HAFIZ ALI

including Radhika Mohan Maitra. The younger son on of Gulam Ali was Nanne khan, who's line continued through Hafiz Ali Khan (1882-1972). Hafiz ali khan got training under Senia maestro Wazir Khan of Rampur. He was one of the *gurubhai* of Allauddin khan who founded Maihar *gharānā*. Hafiz ali khan had three sons. His son Ustad Amjad Ali khan is the leading exponent of this *gharānā* at present. It is said that his personal name was changed by a *sadhu* to Amjad.ⁱ

i. Jaipur *Gharānā*:

The early Senia musician who identified with the Jaipur court was Bahadur Sen, son of Masid Khan. Possibly his grandson Rahim Sen, son of Sukh Sen, is the originator this *gharānā*. As they are direct descendents of Tansen, the Sen-Senia title naturally attached to identify their generation. Rahim Sen got talim from father Sukh Sen and father-in-law Dulha Khan. Rahim Sen and his brother Hussain Khan were very popular *Sitārists* of their time.

Amrit Sen (1813-1893), son of Rahim Sen was a *Sitārist* of very high caliber. There were two prime disciplic lines of Amrit Sen. First was Nihal Sen (adopted son) Fida and Fazal Hussain, son-in-laws of Nihal Sen. Whatever flavor today we get in the jaipur *bāj*, has been tran-

ⁱ Sawhney Anubha; article in The Times of India (23.11.2003).

-mitted through Haidar Hussain Khan. He was younger brother of Fazal Husain who popularized Jaipuri *Bāj* in last century. Sudarshanacharya Sashtri was another noted disciple of Amrit Sen. Second was Amir Khan (nephew) whose line become known as Gwalior branch. Amir Khan's most famous disciple was Barkatulla Khan, who later



FIG.11 MIYAN AMRIT SEN

moved to Mysore and was appointed as a court musician of Mysore palace. He is said to have studied from vocalist Alladiya Khan also. (Roy choudhury; 1965 183) Ashiq Ali Khan of Varanashi was a famous disciple of Barkatullah Khan whose son was a noted *sitāriya* Mushtaq ali Khan. Pt. Debu Choudhury is a disciple of him who leads this *gharānā* at present.

Jaipur tradition of *sitār* playing is the oldest style of *sitār* playing, it had more influence of *rabāb* style, so *bol-bant* was very prominent and *ālāp meend* work was almost absent in that era. *jhālā* was absent from that style, as *chikāri* string was not developed in early Jaipur *sitār* style. It is said that Amrit Sen had much contribution in evolution of *sitār bāj*. *Laykāri*, *chand*, *todā-fikre* were very popular in his hands.

ii. Vishnupur Gharānā

Vishnupur, is a town in West Bengal and used to be the cultural centre of East-India. At the beginning of the 19th century Raghunath Singh Deo II, the king of Vishnupur, appointed Bahadur Khan, the Senia musician from Delhi, trying to establish classical music in his court. Maharaja declared that anybody can learn music from Bahadur Khan for free who has a good heart and voice. The court musician of

Emperor Akbar, Miyan Tansen's lineage was the predominant musical school of the era, the *dhrupad* style of the Senia *gharānā*. Bahadur Khan belonged to this line and he was not only a singer but used such instruments very skillfully like the *veena*, the *rabāb* and the *sursingār*. Gadadhar Chakravorty was his first student who is considered the founder of the Vishnupur *Gharānā* and who had both vocal and instrumental training.

His student was Ram Shankar Bhattacharya, whose major student was Anantlal Bannerjee, who's line was followed by his sons, Ram Prasanna and Gopeswar, who was the author of many books on music as well *Sangeet Chandrika*, *Geet-Darpan*, *Geet-Praveshika*, *Sangeet Lahari*. Another noted disciple of Ram Shankar was Kshetra Mohan Goswami who taught *sitār* to Raja Sourindro Mohan Tagore.

Ram Prasanna Banerjee (1870-1928), the eldest son of Anantlal Banerjee learned to play the *sitār* from the raja Sir Jotindra Tagore, and playing the *surbahār* from Nilmadev Chakravorty (who was the student of Allauddin Khan, the founder of the Maihar *gharānā*) and Sajjad Mohammad, and *tappā* from Gopal Chandra Chakravorty. He founded the Anant Sangit Vidhyalaya where he taught to many students including Gokul nagī. His son Pt.Manilal Nag is the leading exponent of this *gharānā* at present. Manilal Nag also taught number of students.



FIG.12 PT. GOKUL NAG

i. Sen Gupta 1959;156

iii. Imdad Khani *Gharānā*

Imdad khani *gharānā* is also known as Etawa *gharānā* and starts from Sahib Singh, a Rajput from Gwalior in the middle of the 19th century. At that time, Haddu and Hassu Khan who were *dhrupad* and *khayāl* singers have their own unique style. They refused sahib to



FIG.13 USTAD IMDAD KHAN

accept as disciple, so he paid a servant of the singers to lock him in the huge birdcage of the room where the brothers practice. He had listened to them to practice every night for seven years. Once the two brothers were roaming the streets of Gwalior where they heard their style from a house and found Sahib Singh practicing finally accepted him as a disciple. Later he converted to Muslim and became Sahabdad Khan. He also learned from the Senia musician Nirmal Shah (Roy Choudhury;1965.15), and played the *surbahār*, said to be invented by himself. He also played jaltarang as well (Sen Gupta;1959.52). Later he lived in Etawa so sometimes his descendents identify the tradition as the Etawa *Gharānā*.

Sahabdad Khan had two sons, Imdad Khan (1858-1920) and Karimdad Khan. Imdad Khan came to greatly develop and define the family style and techniques. Imdad Khan was also trained by the legendary *beenkār* Bande Ali Khan who disciple and son-in-law of Haddu Khan. In the 19th Century, the instrumental classical music of North India was dominated by the Senia style, passed down through the musical dynasty of Miyan Tansen's descendants, who played in the *dhrupad ang*. Imdadkhan instead evolved a style based on the newer, more popular *khayāl* singing.

Imdad Khan attained great fame in his lifetime. He played for Queen Victoria in Delhi; he served as a court musician in Mysore, even though he was a northerner and South India has its own classical music, different from that of the north; later he settled in Indore court until his death. He was the first *sitār* player ever to be recorded. His two sons, Enayat khan (1894-1938) and Wahid Khan and although both of them played the *sitār* and the *surbahār*.

Inayat khan said to have added the upper resonator gourd, which is very popular with today's players (though his own descendants have not kept using it). Nobel laureate Rabindranath Tagore was a musical collaborator and friend of him. He had two sons Vilayat khan (1927-2004) and Imrat khan who are the leading musicians of this *gharānā* up to this century.

Whaidkhan's sons where Hafiz khan and Aziz khan, both were *sitār* players. Ustad Shahid Parwez is one of the leading *sitār* players who. He is the the son of Aziz Khan. Number of performers follows the *bāj* of Imdadkhani *gharānā* at present. Pt. Budhaditya Mukherjee is one of the eminent performers of this *gharānā*.

The performing style of Imdadkhani *gharānā* is much changed than earlier. In modern times, it embedded a new style *gāyaki ang* on *sitar*. It is said that Ustad Inayat Khan initiated the vocal based performance on sitar, which was later developed by his son Vilayat Khan. The long sustain of sound and the lilts create within the sustain are the major features of *gāyaki ang*.

In modern times the members of Imdadkhani *gharānā* represents both *sitār* and *surbahār* music. The sitar instrument in this *gharānā* has a differently made from that we see in Maihar *gharānā*. The strings were

also differently arranged and the tuning system changes accordingly. The type of sitar that used in Imdadkhani *gharānā* is known as *gandhar-pancham* sitar. normally the sitar is slightly smaller in size and has six main strings. The thicker strings which produce bass sound are excluded in the sitar of Imdadkhani *gharānā*. Whereas the artists of this *gharānā* use to perform, the bass strings on *surbahār* but never use them on sitar. The pitch range of Imdadkhani sitar is also slightly higher than those of other *sitārs*.

SECTION II

3.8 MAIHAR GHARĀNĀ

A brief acquaintance of all six major instrumental *gharānās* was distinguished in early section of this chapter. The interpretation of core subjects of all *gharānās* in one study is correlated to familiarity and experience of learning within each *gharānā*. Perhaps, one can avail the entire knowledge of a *gharānā* by learning throughout years. Potentiality of a learner may result him to learn under more than one *gharānā*. On the base of learning of researcher, present study is determined to focus on two *gharānās* for a detailed study. Present section represents the discussions and practical data of Maihar *gharānā*.

Maihar *Gharānā* is known as phenomenon of many instruments. My observations in regarding out coming result of music of this instrumental tradition points that, 'Maihar *gharānā* is a tree, which gives different variety of fruits'. At present, it is one of the leading musical traditions by adherence to particular musical style. Number of performers is an evidence of its repertoire..

The term 'Senia Maihar *gharānā*' is also mentioned as 'Senia Maihar Allauddin *Gharānā*' and the same is referred as 'Maihar *gharānā*' throughout present work. Study of origin and development of this *gharānā* is waste subject of research and already discovered by musicologists. As a continuation of previous studies, an overview of data that collected in the course of study on this *gharānā*, presented with the following emerged points.

a. Maihar *gharānā* is generated by great *Sarodia* Ustad Baba Allauddin Khan (1881- 1972), who played almost all Indian instruments and was a virtuoso of *sarod*. In the manner of noting the founder, it was titled as '*sarodia Allauddin gharānā*' by Roy Choudhary (1966) and contemporary musicologists. This seems to be original name of this tradition.

b. Allauddin Khan was born in Shibpur of present Bangladesh and finally settled down at Maihar (presently in Madhya Pradesh state) under the patronage of Raja Brijnath Singh. The jurisdiction of this *gharānā* was centered at Maihar and later continued independently. The trend of recognizing *gharānās* by geographical center was applied in the term 'Maihar' in title.

c. Pt. Sudhir Phadke (SPPI) notable representative and *sitārist* of Maihar *gharānā* stated that 'Ustad Allauddin Khan studied under noted Ustads of Senia lineage and found the best suited methods for verity of instruments including *sitār* and *Sarod*. In reorganization of harmonizing Senia music this *gharānā* is known to as '*Senia Maihar Allauddin gharānā*'.

d. It is the last in its kind, which established as an instrumental *gharānā*. No such traditions established later of this contemporary.

Gen. chart of maihar *gharānā*

Pictures of maihar musicians

3.9 CONTRIBUTIONS TO DEVELOPMENT OF INSTRUMENTAL MUSIC

As well Maihar *gharānā* is latest set-up into instrumental music, Bhattacharya (1979,19;126) states that 'the musicians of medieval period and thereafter had the specialized knowledge of a particular branch of music, while Baba Allauddin khan, the founder was an exception to this. He modified the system and made a balanced combination of different aspects of music'. The contributions of this *gharānā* in developing instrumental music marked as following,

a. Modifications in musical instruments: The credits of modernizing the music making and transformation of many instruments like *rabāb*, *Been*, *sursringār*, *sitār* and *surbahār* goes to Maihar *gharānā*. Nevertheless, the comprehensive modifications could be find in *Sarod* instrument of Maihar *gharānā*. Bhattacharya (1979,17;120) credits Ustad Allauddin Khan for introducing *jawāri* work on *sarod* and *sursingār*.

b. Newer version of *bāj*: It is said that Ustad Allauddin khan made number of changes in contemporary *Sarod bāj*. Many *sitār* techniques were adopted on *sarod*. Pt.Ravi Shankar (RTPI) states that, numbers of performing sections like *zamazama*, *krintan*, the typical *sapat* tans were new for *sarod*. Of course, the *ladi* were continued outstandingly refined. Pt. Rajeev Taranath states that Allauddin Khan brought the *sarod* and *sitār* closer, insisting on each incorporated the other at specific technique unit level.

c. Invention and adoption of new *rāgas*: Ustd Allauddin khan invented new *rāgas* like Hemant, Manj-khamaj, Hem-Bihag, Madan-Manjari, Bhuvaneshwari, Shubhavati etc, his son Ustad Ali Akbar

khan invented *rāgas* like Alam-Bhairav etc, his son-in-law Pt. Ravi Shankar invented *rāgas* like Parameshwari, Nat-Bhairav, Ahir-Lalat, Gunji-Kanhada, Raj-Kalyan, Rasiya, Jogeshwari, Tilak-Shyam etc, he is also credited for adoption of Karnatic *rāgas* like Kirwani, Charukeshi, Bairagi and adoption of performing segments like Sawal-jawab of karnatic music.

d. Usage of different *tālās* and *laya* patterns: Slawekⁱ observes that characteristics of Maihar *gharānā* are an emphasis on complex rhythmic manipulations and an ability to play numerous difficult *tālā*. Various *tālās* like jhaptal, ektal, *sitārkhani adha*, rupak and few *tālās* consisting odd numbers of *mātrās* like *uparaltal* of eight and half beats or *bikramtāl* of Nine and half beats etc were practiced in Maihar *gharānā*.

e. Modifications in holding and sitting posture: The sitting and holding positions were first modified in Maihar *gharānā*. According to Pt. Rajeev Taranath, The early posture of sitting with the *sitār* and *sarod* instruments was in either crossed legged position fission or with both legs folded under buttocks and to a side. The latter posture was more associated with *been* and *surbahār*.

Ustad Allauddin Khan introduced a modified *veerāsan* (a *hatayogic* posture) as the staple sitting position for *sarod* and *sitār*. It ensured an upright but relaxed spine, and the knee of the upper leg normally the right, which could be adjustable during the performance and manage the instrumental position'⁴.

i. Slawek; Article 'Ethnomusicology and modern music history'. (1990/91;173)

f. Modifications on sarod: Below table shows the change made by Ustad Allauddin Khan on *sarod* instrument.

Table. 3.2 Modification of *sarod* in *Maihar gharānā*

Old system	Modified system
Main strings: 03	Main strings: 04
Chikari strings: 2+2	Chikari strings: 5+2
Taraf strings: 09	Taraf strings: 15
32'' height	39'' height

3.10 *BĀJ* OR STYLE OF MAIHAR *GHRĀNĀ*

The pioneer of Maihar *Gharānā* Ustad Allauddin Khan had vast knowledge of different instruments which he refined and passed to many disciples, his experiments especially embedding sound effects of different instruments on *sarod* brought comprehensive range of mellifluous sound effects on *sarod*. As well, the techniques of vocal music also adopted according to possibilities of instrument. In effect, the *bāj* of Maihar *gharānā* characterized into vocal inspired instrumental music.

Later same performance techniques that played on *sarod*, transferred on *sitār* and other instruments with slightly changes according to possibilities of individual instrument. In result, the playing style-*bāj* of Maihar *gharānā* was influenced by *sarod* techniques. Performing style of Maihar *gharānā* gives importance to performance techniques of Senia *beenkār* style. Pt. Rajeev Taranath (RTPI) describes three phases of music making in Maihar *gharānā*. The phases described by him are discussed in following contexts.

- a. *Ālāp* includes four sections *sthāyi*, *antarā*, *sanchāri*, *abhog*; this has to develop from note to note then *dhuā* and *mātha* are the types of ending *ālāp* (*mohrā*?) were played at the end of each section.ⁱ
- b. *Jod* or *jod-ālāp* includes components mentioned below,
 - i. *Vilambit laya* exploration includes gradual *laya* development embellishments.
 - ii. *Madhya laya* exploration includes *gamak*, *meend*, *sparsha*, *kan*, *krintan*, *chut* etc techniques.
 - iii. *Drut laya* elaborations are dominated by *bol ang*.
 - iv. *Jhālā* includes *lhonk*, *ladi*, *ladguthao*, *kattar* and *lad-lapet*
 - v. *Tarparan* contains the similar *bols* of *mridanga* (*pakhwaj*)
- c. *Gat* performance in Maihar *Gharānā* again includes the shades of above said sequences in the rhythmic emphasis of *tala*. Where some components like *Tar-Paran* and *dhuā-ātha* etc. are omitted and *laykari*, *tan*, *tihai* etc components were played instead.

It is known that *bāj* of *gharānā* posses a body of knowledge and practices consisting a common stylistic core that is developed through individual creativity of the originator. The endeavors of later inventors led to proliferation of individualized styles that appear to be relatively different then original one. Pt. Rajeev Taranath (1992;1) states that when one considers the styles of Allauddin Khan, Ali Akbar Khan, Nikhil Banarjee, Ravi Shankar, Annapurna Devi, the difference can be noticed. Based on the skills of customizing that common stylistic core of music on different instruments, number of sub verities came into existence in performing style of Maihar *gharānā*. This is the result of the adaption of vocal music in teaching various instruments.

ⁱ Ashish Khan in a interview with Dr. Rajeev Taranath;1992;12

The extensive styles of Maihar *gharānā* are described following,

- a. **Ustad Allauddin khan style:** this was the original style of Maihar *gharānā* which was much influenced by early Senia *beenkār* style *Sarod* playing. The *ālāp* seems too inspired from *dhrupad* based *sursingār* techniques.
- b. **Ustad Ali Akbar khan style:** this is highly inspired by *khayāl* music and a mix of *sarod* oriented techniques. Instead of early *diri diri* strokes Ali Akbar khan specially established *dara dara* stroke patterns which sounds the *tan-bāj* of *khayāl* music.
- c. **Pt. Ravi Shankar style:** this is much influenced by *sarod* patterns of right hand. *viloma* type *meend* work is eminent in the *ālāp* which is peculiarly distinguished to the *sitār* technique. Also, adoptions of concepts like *sawāl-jawāb* from *karnātic* music can be seen in this style.
- d. **Smt. Annapurna Devi style:** this is *surbahār* influenced style which includes techniques like long type *viloma-anuloma meends* and elongated tans with *gamak*, *bol ang* etc. a peculiar *thonk jhālā* with *ladi ang* is a distinguished specialty of this *bāj*.
- e. **Pt. Nikhil Banerjee style:** this is a mix-up of vocal and *surbahār* type style which includes both above said *meend* types and influences of other instruments like *ladi* and *ladguthāv* etc.
- f. **Pt. Pannalal Ghosh style:** this is fully *khayāl* based style which seems to be established for first time in its kind. However this is doesn't have any relation with string instrumental music. Instead one another style popularized by Hariprasad Chaurasia keeps relation with string instrumental *gats*, *jhālā* etc components.

3.11 TEACHING METHODS IN MAIHAR GHARĀNĀ

Performing style of a *gharānā* is the result of teaching methods. The success of a particular music style requires vision of developing musical skills into a learner. Teaching methods including practical lessons are necessary fundamental data for the study of particular musical style of a *Gharānā*. Bhattacharya wrote in detail about practical mode of training in Maihar *gharānā* which gives a detailed knowledge on this topic. According to Bhattacharya (1979,130;31) teaching methods of Maihar *gharānā* includes following sequence. The system which Ustad Allauddin khan adopted to teach the disciples, remain used in same or even more contrasted subjects with new additions.

- a. The teaching system is categorically enumerated the pursuant of musicology and ideology of performing.
- b. Initiation of instrumental music lessons simultaneously starts with vocal music also. Vocal and *phakawāj* or *tablā* was compulsory at any level. In order to understand a *rāga* one has to learn/understand number of *drupad*, *dhamār*, *tarānā* and *khayāls*, *sargam*, *hori* in that *rāga*. According to Ustad Ali Akbar Khan, within these *dhrupad* was important because only it can give the correct nature of *rāga*⁵
- c. Along with *swara-sādhana* students impart sound knowledge of *bol*, *palta*, *meend*, *lad's*, *ladguthāv*, *thonk*, *jhālā*, *krintan*, *kana-sparsha* and *moorchanā* etc.
- d. The perfect position of hands, which is needful to elaborate all above techniques, was demonstrated by teacher at every moment.

e. Music learning starts with *bilāwal* that. Ali akbar khan states that 'one has to understand all natural notes first *komal* and *tivra swaras* to be avoid as they effect *chanchal* or romantic moods and take the student to light music taste.ⁱ

f. While during the period of basic level at least three years *sargam* fallowed by proper gat formation and *paltās* were practiced.

g. After completion of preliminaries, vocal based *ālāp* is thought by singing. The experiences of present researcher, marked that, most of lessons are taught through singing only.

h. Memorizing the music is of higher importance in practice. According to Ustad Ali Akbar khan 'no writing above twelve years, review the same every after two years initially after six months'.ⁱⁱ

A research thesis titled 'Teaching methods of Maihar *gharānā*', submitted by Dr. Rajeev Taranath (1992) gives the core knowledge of the depth of teaching methods of Maihar *gharānā*. Considering the limitations of present study, only a brief view in this regarding the teaching methods of Maihar *gharānā* was followed in above contexts. As the instrumental music is practical oriented subject, one has to understand the practical mode and data of teaching for the clear knowledge. Therefore, a series of basic practical's are duly presented in the next sub context.

i Ustad Ali Akbar Khan in an interview with Dr. Rajeev Taranath; 12

ii. *ibid*

3.12 BASIC PRACTICALS OF MAIHAR GHARĀNĀ

The series of basic practical exercises of Maihar *Gharānā* presented here are obtained from different maestros of Maihar *Gharānā* through practical and transcription learning methods.⁶ These are the series taught on both *sitār* and *Sarod*. Perhaps finger movements are different in both instruments. Thus, slightly variations could be found in practice.

Ex 1. Sapāt.

Asc. Pa ^NDha Ni Sa ^GRe Ga Ma Pa ^NDha Ni Sa Re Ga Ma

Dec. Ma Ga^M Re Sa Ni Dha^N Pa Ma Ga Re^G Sa Ni Dha Pa

- One 'Da' and one 'chikāri' on each of above notes.
- Only 'Da' in doubled of above tempo and
- Da and 'Ra' alternatively in doubled speed of b.
- Superscripted notes to be played by pulling *meend*.

Ex 2. Murchanā.

Pa Dha Ni Sa Re Ga Ma Pa Pa Ma Ga Re Sa Ni Dha Pa

Dha Ni Sa Re Ga Ma Pa Dha Dha Pa Ma Ga Re Sa Ni Dha

Ni Sa Re Ga Ma Pa Dha Ni Ni Dha Pa Ma Ga Re Sa Ni

Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa

Re Ga Ma Pa Dha Ni Sa Re Re Sa Ni Dha Pa Ma Ga Re

Ga Ma Pa Dha Ni Sa Re Ga Ga Re Sa Ni Dha Pa Ma Ga

Ma Pa Dha Ni Sa Re Ga Ma Ma Ga Re Sa Ni Dha Pa Ma

All *murchanas* are to be played with 'DaRaDaRa' boles alternatively.

Ex 3. Āghāt prakār.

a. *Da Ra Da, Da Ra Da, Da Ra* 3+3+2

b. *Da Ra Da, Da Ra, Da Ra Da* 3+2+3

c. *Da Ra, Da Ra Da, Da Ra Da* 2+3+3

Asc. Any of the above groups to be played on every note from mid ‘*Sa*’ to mid ‘*Ni*’.

Desc. One single stroke of the same group on each note from high ‘*Sa*’ to mid to ‘*Sa*’ viz; *Sa Ni Dha, Pa Ma Ga, Re Sa...*

With *bols*; *Da Ra Da, Da Ra Da, Da Ra....* etc.

Ex 4a. Swara and āghāt.

Asc. *SaSa ReRe Ga-G Re-R Sa*

ReRe GaGa Ma-M Ga-G Re... etc till high *Sa*.

Desc. *SaSa NiNi Dha-D Ni-N Sa*

NiNi DhaDha Pa-P Dha-D Ni... etc till mid *Sa*.

Boles. DiRi DiRi Da-R Da-R Da

DiRi DiRi Da-R Da-R Da... repeatedly.

Ex 4b. Swara and āghāt.

Asc. *Sa ReRe SaSa ReRe Ga-G Re-R Sa*

Re GaGa ReRe GaGa Ma-M Ga-G Re... etc

Desc. *Sa NiNi SaSa NiNi Dha-D Ni-N Sa*

Ni DhaDha NiNi DhaDha Pa-P Dha-D Ni...

Boles. Da DiRi DiRi DiRi Da-R Da-R Da

Da DiRi DiRi DiRi Da-R Da-R Da... repeat.

Ex 4. Stroke patterns.

a. *Da DiRi DiRi DiRi, Da DiRi Da Ra*

Da Ra DiRi DiRi, Da-R Da-R Da

b. *DiRi DiRi Da-R Da-R Da, DiRi DiRi*

Da-R Da-R DiRi, Da-R Da-R Da

i. First, on each note of asc-desc of mid octave.

ii. Then with combinations of notes as following,

a. *Pa DhaDha NiNi DhaDha, Pa DhaDha Ni Dha*

Pa Dha NiNi DhaDha, Pa-P Dha-D Ni... etc

b. *SaSa ReRe Ga-G Re-R Sa, ReRe GaGa*

Ma-M Ga-G ReRe, Ga-G Re-R Sa

Ex 5. Kan, Krintan and Murki.

a. ${}^D Pa \ {}^N Dha \ {}^S Ni \ {}^R Sa \dots$ etc (kan)

b. ${}^{ND} Pa \ {}^{SN} Dha \ {}^{RS} Ni \ {}^{GR} Sa \dots$ etc (krintan)

c. ${}^{NDP} Dha \ {}^{SND} Ni \ {}^{RSN} Sa \ {}^{GRS} Re \dots$ etc (murki)

i. First with only 'Da' stroke on each note of mid octave.

ii. Then with combinations of strokes as following.

a. ${}^{ND} Pa \ Pa \ Dha, \ {}^{SN} Da \ Dha \ Ni \dots$ etc with

Da-R Da, Da-R Da...stroke pattern.

b. $Pa \ {}^{ND} Pa \ Pa \ Dha, \ Dha \ {}^{SN} Da \ Dha \ Ni \dots$ etc with

Da Da-R Da, Da Da-R Da... stroke pattern.

Ex 6. Zamzamā.

a. $Pa^{NDND-} Pa Dha | Dha^{SNSN-} Dha Ni | \dots$ etc with

$Da Da- R Da | Da Da- R Da | \dots$ stroke pattern.

b. $Pa DD, Pa^{NDND-} Pa Dha | Dha NN, Dha^{SNSN-} Dha Ni | \dots$ etc

$Da DiRi, Da Da- R Da | Da DiRi, Da Da- R Da |$ strokes.

Ex7. Meend.

a. $Sa -Ni Sa - | Re -Sa Re - | \dots$ etc with

$Da -Da - c | Da -Da - c | \dots$ strokes.

b. $PaDha -Dha Pa - | DhaNi -Ni Dha - | \dots$ etc with

$Da -Da - c | Da -Da - c | \dots$ strokes.

c. $PaDhaNi NiDhaPa | DhaNiSa SaNiDha | \dots$ etc with

$Da - - Da - - | Da - - Da - - | \dots$ strokes.

Ex 8. Gamak.

a. ${}^D Ni {}^D Ni Dha Pa | {}^N Sa {}^N Sa Ni Dha | \dots$ etc with

$Da Da Da Ra | Da Da Da Ra | \dots$ and

$Da Ra Da Ra | Da Ra Da Ra | \dots$ strokes.

b. $Pa Dha {}^D Ni {}^D Ni Dha Pa | Dha Ni {}^N Sa {}^N Sa Ni Dha | \dots$ etc

$Da Ra Da Ra Da Ra | Da Ra Da Ra Da Ra |$ strokes

c. ${}^D Ni {}^D Ni Dha | {}^N Sa {}^N Sa Ni | \dots$ etc with

$Da Ra Da | Da Ra Da | \dots$ strokes.

Ex 9.Jhālā

- a. *Da - - - Da - - - | Da - - - Da - - - |* 4+4 +4+4
- b. *Da - - Da - - Da - | Da - - Da - - Da - |* 3+3+2x2
- c. *Da - - Da - - Da - - Da - - Da - - - |* 3+3+3+3+4
- d. *Da - Da - Da - - - | Da - Da - Da - - - |* 2+4+2+4
- e. *Da - RaDa - - Da - | Da - - - Da - - - |* Thonk
- f. *- Da - DaRaDa | - Da - DaRaDa |* Thonk

Ex 10. Ladi and Ladguthāv

- a. *DiRiDiRiDiRi DiRiDiRiDiRi DiRiDiRi*
- b. *DiRiDiRiDiRi DiRiDiRi DiRiDiRiDiRi*
- c. *DiRiDiRa-R DiRiDiRa-R DiRiDiRi*
- d. *DiRiDiRi DiRa-R DiRiDiRi DiRa-R*
- e. *Da Ra DiRiDiRi, Da Ra DiRiDiRi*
- f. *Da Ra DiRi, Da Ra DiRi, Da Ra*

DiRiDiRi refers to that doubled speed of ideal *DaRaDaRa*.

Ex 11.Swarālankārs.

- a. *PaDhaNiSa, - DhaNiSa, - DhaNiSa, ReSaNiSa...etc with*

DaRaDaRa, - DaRaDa, - DaRaDa, DaRaDaRa...strokes

- b. *PaDhaNi, DhaNiSa, NiDha, PaDhaNiSa, ReSaNiSa..etc with*

DaRaDa, DaRaDa, DaRa, DaRaDaRa, DaRaDaRa...strokes

- c. *PaPaPa, PaPaPa, PaPa, PaMaGaRe, SaNiDaPa...etc with*

DaRaDa, DaRaDa, DaRa, DaRaDaRa, DaRaDaRa...strokes

Ex.12. Bol-bānt.

This is Set in *teental* and to be practiced on single note (high *Sa*).

DaRa DiRiDiRi Da-R Da-R Da, DaRa DiRiDiRi Da-R Da-R Da,

DaRa DiRiDiRi Da-R Da-R, DaRa DiRiDiRi Da-R Da-R,

DiRiDiRi Da-R Da-R, DiRiDiRi Da-R Da-R,

*DiRi Da-R Da-R, DiRi Da-R Da-R, DiRi Da-R Da-R **Da** c,*

*DiRi Da-R Da-R **Da** c, DiRi Da-R Da-R, **Da***

Ex.13. Paltā

Sa Ni Dha Pa, Ma Ga Re Sa, Pa Ma Ga, Dha Pa Ma, Dha Pa,

Ga Ma Pa Dha Ni Sa Re, Re Ga Ma Pa Dha Ni Sa,

Sa Re Ga Ma Pa Dha, Ni Sa Re Ga Ma Pa,

Dha Ni Sa Re Ga, Pa Dha Ni Sa Re,

Ga Ga Re Sa, Ma Ma Ga Re, Pa Pa Ma Ga, Dha Dha Pa Ma,

Ga Ma Pa Dha Ni Sa Re Ga, Ga Re Sa Ni Dha, Re Sa Ni Dha Pa,

Sa Ni Dha Pa Ma, Ni Dha Pa Ma Ga,

Ni Sa Re Ga Ma Ga Re Sa, Ma Pa Dha Ni Sa Ni Dha Pa,

Ni Sa Re Ga Ma Pa Ma Ga Re Sa Ni Dha Pa Ma Ga Re,

This is set in *teentāl* and to be practiced in all 10 *thātas*.

SECTION III

3.13 INDORE BEENKĀR GHARĀNĀ

The founder of Indore *beenkār gharānā* is Ustad Bande Ali Khan (1826 – 1890). He is also considered as originator of Kirāna *gharānā* of vocal music. There are conflicting opinions between musicologist and historians about the musical link of Bande Ali Khan with Senia musicians. Roy Choudhary (1965:170) states that ‘he had learnt with Senia musicians Nirmal shah’ but Himalton (1994:1.25) approve Mukarjee’s claim stating that ‘two (Nirmal shah and Bande Ali Khan) were not really contemporaries’. According to oral traditions of Indore *beenkār gharānā* (HKPI;I), Bande Ali Khan had studied *dhrupad* under his uncle Bairam Khan. Simultaneously many *dhrupad* techniques appears in the playing style of Indore *beenkār gharānā*

Number of disciples of Bande Ali Khan including Wahid Khan, Jamuluddin, Murad Khan, Metab Khan, Gulab Khan Rejab Ali and Rehamt Khan brought this *gharānā* into fortune. According to Ustad Rehmat Khan Rehmat khan and Murad Ali were composers of several *bandishes* in this *gharānā* (HKPI). At present Ustad Raiskhan, Ustad Abdul Halim Jaffer Jhan are living legends of this *gharānā*.

One line of Indore *beenkār gharānā* was developed in south India during twentieth century but lesser known to north Indian musicologists, is the subject of this section. This family line starts from *beenkār-sitārist*⁷ Ustad Rehmat Khan (1863-1954) who originally belongs to Bhavnagar of Gujarat state. After his music learning under *beenkār* Habib Khan and he joined the court of Indore

where he studied under *beenkār* Bande Ali Khan then later moved to south India and reside at Dharwad of Karnataka. The movement of *sitār* music to south India along with Rehmat khan is noted in a recent work titled 'Hindustani musicians of Karnataka' by Sadanand Kanvalli, where he stated (2004:4.38) that 'Rehmat khan joined court of Indore in 1878 where he lived for many years and studied from Bande Ali khan. Possibly around early 20th century he moved to Mumbai and later he started Bharat Gayan Samaj in Pune'. According to his family accounts (HKPI;I), it was around same years, his popularity reach to Mysore court and offered with title '*sitār ratna*' in 1911 by Maharaja Krishnaraj Odeyar IV. In the next year, he settled in Dharwad and largely lived independent then a court musician. It can be stated that musical era of south India filled up with unique *sitār* music, which never heard in south India before.

One another non-family line of Indore *beenkar gharānā* followed in south India was by Pt. Bindumadhav Pathak who was the disciple of Murad khan and Rajab Ali, disciples of Bande Ali Khan.

3.14 CONTRIBUTIONS TO DEVELOPMENT OF INSTRUMENTAL MUSIC

As the founder of Indore *gharānā* Ustad Bande Ali Khan was a bearer of *dhrupad* music it is hardly difficult to find his direct contributions in developing *sitār* music. But he is directly connected to *khayāl* music in some ways by generating Kirana *gharānā*. Actually The contributions and innovations of modern *sitār* repertoire are made by his disciples. The disciples families of Indore *gharānā* are marked in following chart,

Gen shart of indore *gharānā*

Pictures of Indore musicians

a. Modifications in structure of sitār: Khan (2004,4;217) states that Rehmat khan brought modifications in inspiration of width and depth of been. To imitate been techniques he added Kharaj strings through which *sitār* was capable to produce the range of four octaves. The absence of *kharaj shadaaj* hampered *ālāp* in *vilambit*. In addition, *ālāp*, *jod*, *badhat*, *jhālā* played on the *been* were not possible in the earlier *sitār*. Rehmat Khan's innovative mind not only added the *kharaj shada*. string but also rearranged the strings. Earlier arrangement of Strings 1) *mandra madhyam*. 2) *mandra shadaaj*. 3) *mandra shadaaj* 4) *kharaj pancham* 5) *mandra pancham* 6) *Papihā* 7) *Chikāri*. Thus was born the present *sitār* complete with for *saptaks*. Now the *Sitār* could perform all that the *been* and *surbahār* did. Tulsigeri (39;40) suggests the dates of these modification around 1885. Anyhow, the same is also attributed to Imdadkhan, but the notable point is the geographical distance of both places where these two musicians stayed, perhaps, no connections between these musicians could be found. Thus, it could be stated that, the experiment made by both contemporaries independently⁸. Khan (HKPI) states that Rehmat khan even modified the fret tying system of *been* instrument.

b. Set up of very slow tempo into sitār performance: Very slow tempo which was unusual in *sitār* music was set up by Rehmat khan during early twentieth century. The successor of him Ustad Bale Khan once had shown the tempo in which his grandfather used to perform, which was twice as slow as present *vilambit laya*.

c. Usage of different tālās: *vilambit jhumra*, *ada-choutal* etc *dhrupad* inspired *tālās* as well as *jhaptal*, *rupak*, *ektaal* etc *khayāl* based *tālās* are complementarily used in this *gharānā* since early twentieth century.

d. Modifications in gat patterns: Khan (2003,3;215) describes that that to play Masidkhani type gats in much slower *laya* that was inspired by *Khayāl*, the strokes of Masidkhani have been changed and the ornaments like *meend*, *krintan*, *chapka*, *kan*, *zamzamā*, *sut* etc, were initially to used by Ustad Rehmat Khan.

a. **Other changes:** some other modifications we can find in family lines of Indore *beenkār*, consists adoption of *gāyaki ang* etc.

3.15 BĀJ OR STYLE OF INDORE BEENKĀR GHARĀNĀ

The founder of *beenkār gharānā* Ustad Bande Ali Khan had great knowledge of *been* and *dhrupad* that he refined and passed to many disciples, the experiments made by his disciples especially that are in harmonizing *been* and *dhrupad* techniques on *sitār*, brought comprehensive range of new performance techniques into *sitār* performance. Roy (2004;120) notifies the early style of Indore *Gharānā* has following distinct segments,

- i. *Ālāp* includes *mandra*, *kharj*, *madhya* and *tara vistars*.
- ii. *Jod* includes *mohrā*, *gamak*, *uchat ladi ang*, *chapkā ang*, *mizrāb ki kat tarāsh*, playing two strings in single stroke, *thonk* etc.
- iii. *Gat* performance includes *thāh-dugun bāj*, *gat bharanā*, *gat āmad*, *ladanth*, *gat ang ki jhālā*, *sapāt tān*, *khatakā hirakkā*, *lehak meend*, *khatakā meend* etc.

As the musical ideology took to new dimensions by later successors of this *gharānā*, few sub varieties in performing styles were established by illustrious performers during twentieth century. The sub verities of Indore-*bāj* are marked as following,

a. Rehmat khan style: this seems to be original style of this *gharānā*. It is much influenced by early *sitār* techniques as well a mix-up of *dhrupad-been* and *khayāl* elements. In early 20th century *sitār* recordings of Rehmat khan and in a manuscript handbook of teachings of his son Prof. Abdul Karim Khan, one can clearly find out both *dhrupad* based and *khayāl* based elements. Further, it can be stated that modern performance style that known as *gāyaki ang*, initiated in the contemporary years of Rehmat khan and was carried on by his family line. Family accounts (HKPI) of Rehmat khan claims that, he modified the structure of *sitār* instrument and tuning systems to achieve those *dhrupad* elements on *sitār*. In result, the playing style-*bāj* was influenced by been techniques and possibilities of *dhrupad ang* music according to nature of instrument. Sharan⁹ writes that ‘Rehmat khan used to play *ālāp*, *jod*, *badhat* and *jhālā* in inspiration of been. The most shining aspects of the music of *veena* and *sitār* seem to be so uniquely blended by him’. It can be stated that Rehmat khan-*bāj* was the oriental style of Indore *beenkār gharānā*. With Rehmat Khan's improvisation, the *sitār* became the only instrument which can be played equally well in both the *dhrupad* and *khayāl* styles. Ustad Hameed Khan (2003;IV216) states that presentation of *mohrā* and experimenting the *gat* in various *layas* (*gat ki ādi*) were his specialties of Rehmat Khans performance.

b. Jafferkhani bāj: This is generated by noted *sitārist* Ustad Abdul Halim Jaffer khan who embeds number of special performing techniques like *krintan* and *jamjama* etc. many techniques of this style results the direct adoption from *thumri* and *tappa* based performance techniques.

c. **Rais khan style:** this is much influenced by *khayāl* music in which many vocal *bandishes* directly adopted as *sitār* compositions. Even the Tan section also directly imitates the vocal music.

3.16 TEACHING METHODS IN INDORE BEENKĀR GHARĀNĀ

According to Ustad Hameed khan, professor and *sitārist* from Indore *beenkār gharānā*, there are few categories of teaching methods were in practice into his family line of *beenkārs*. The extract of the conversation with him points to three grades of teaching

- i. *Tālim-e- ām*: that aimed to teach for common students.
- ii. *Tālim-e- khās*: that aimed to teach for intelligent students.
- iii. *Tālim-e-khāsun-khās*. That aimed to teach for family members and *gandā bandha shishyas*.

These methods shows the width of knowledge of the *Gharānā* as well as a normal student can be satisfied by the method of *tālim-e- ām* lifelong and rest methods used to train the intellectual students like *ganda bandh shagird* where as the last one was dedicated for family member. The teaching methods in this *gharānā* are noted as following.

- a. The teaching system of *beenkār gharānā* forced on the strict practicing of the practical data each lesson about hundred times. (HKPI)
- b. Initiation of instrumental music lessons starts with *alankārs* set to different *layas*. Along with rhythm concentration from striking feet according to the *laya*, students should play all *jāti alankārs* like *tisra*, *chatusra*, *misra*, *khanda*, *sankirna* and possible doubles.
- c. Then one should impart sound knowledge of *gat*, *todā*, *paltā*, *meend*, *mohrā*, *thonk jhālā*, *kana* and *sut-meend*.

- d. The *moorchanā* to be practiced including *meend*.
- e. The perfect position of hands that is needful to elaborate all above techniques will be demonstrated by teacher at every moment.
- f. While during the period of basic level of at least three years, *sargams* fallowed by proper *gat* formation and *paltās* were practiced.
- g. After completion of preliminaries, vocal based *ālāp* with *dhrupad* elements is thought through by playing.
- h. Accordingly, music related theoretical and historical knowledge is transmitted to student. In my experience being a student of Ustad Hameed khan and Ustad Bale Khan of Indore *beenkār gharānā*, I have studied most of lessons through playing along with singing method.

3.17 BASIC PRACTICALS OF INDORE BEENKĀR GHARĀNĀ

This series of basic practicals is obtained through practical learning from masters of Indore *beenkār gharānā*.¹⁰

Ex 1. Sapāt.

Asc. Pa Dha Ni Sa Re Ga Ma Pa Dha Ni Sa Re

Dec. Ga Re Sa Dha Pa Ma Ga Re Sa Ni Dha

- e. One 'Da' and one 'chikari' on each of above notes.
- f. Only 'Da' in doubled of above tempo
- g. Only 'Ra' in same tempo as b.
- h. Da and 'Ra' alternatively in doubled speed of b.
- i. Superscripted notes to be played by pulling type *viloma meend*.

Ex 2. Murchanā.

Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa
Re Ga Ma Pa Dha Ni Sa Re Re Sa Ni Dha Pa Ma Ga Re
Ga Ma Pa Dha Ni Sa Re Ga Ga Re Sa Ni Dha Pa Ma Ga
Ma Pa Dha Ni Sa Re Ga Ma Ma Ga Re Sa Ni Dha Pa Ma
Pa Dha Ni Sa Re Ga Ma Pa Pa Ma Ga Re Sa Ni Dha Pa
Dha Ni Sa Re Ga Ma Pa Dha Dha Pa Ma Ga Re Sa Ni Dha
Ni Sa Re Ga Ma Pa Dha Ni Ni Dha Pa Ma Ga Re Sa Ni
Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa

There is a *meend* action in *murchana* from “marked note to the next “marked note. The *meend* consists two notes in pulling and to be pulled by middle finger. This ex. is to be played with only ‘*Da*’ stroke in second string rest notes with ‘*Da Ra Da Ra*’ strokes.

Ex.3. Basic level stroke and note combinations

a. *Sa ReRe Ga, Re GaGa Ma, Ga MaMa Pa...* etc with

*Da DiRi Da, Da DiRi Da, Da DiRi Da...*etc strokes

b. *Sa ReRe Ga Ma, Re GaGa Ma Pa, Ga MaMa Pa Dha..*etcwith

*Da DiRi Da Ra, Da DiRi Da Ra, Da DiRi Da Ra...*etc strokes

c. *Sa ReRe Ga Ma Pa, Re GaGa Ma Pa Dha,..*etc with

*Da DiRi Da Ra Da, Da DiRi Da Ra Da, ...*etc strokes

Ex.4. Laykāri practice.

- a. *Sa Re Ga Ma Pa Dha Ni Sa...etc.*
- b. *Sa Ga, Re Ma, Ga Pa, Ma Dha... etc.*
- c. *Sa Re Ga, Re Ga Ma, Ga Ma Pa... etc.*
- d. *Sa Re Ga Ma, Re Ga Ma Pa, Ga Ma Pa Dha... etc.*
- e. *Sa Re Sa Re Ga, Re Ga Re Ga Ma, Ga Ma Ga Ma Pa... etc.*
- f. *Sa Re Sa Re Ga Ma, Re Ga Re Ga Ma Pa, Ga Ma Ga Ma Pa Dha etc*
- g. *Sa Re Ga Sa Re Ga Ma, Re Ga Ma Re Ga Ma Pa,
Ga Ma Pa Ga Ma Pa Dha.. etc.*

These *laykāri alankārs* should be played in different speeds like *barābar*, *dugun*, *tigun*, *chougun*, *panchgun*, *chehgun*, *sāthgun* and *athgun* *layas* of original tempo speed. Initially student has to practice only stroke frames and then take to playing notes of the *laykāris*.

Ex. 5. Swarālankārs.

- a. *Pa Dha - Ni, Pa Dha Ni - , Pa - Dha Ni, Pa Dha Ni Sa,..etc* with
Da Ra - Da, Da Ra Da - , Da - Da Ra, Da Ra Da Ra...strokes
- b. *Pa Dha Ni Dha, Pa Dha Ni Dha, Pa Dha Ni Dha, Pa Dha Ni Sa..etc*
Da Ra Da Ra, Da Ra Da Ra, Da Ra Da Ra, Da Ra Da Ra...strokes
- c. *Sa Re Sa, Ma Ga Re, Sa Re, Sa Re Ga Re, Sa Re Ga Ma...etc* with
Da Ra Da, Da Ra Da, Da Ra, Da Ra Da Ra, Da Ra Da Ra...strokes

Ex 6. Jhālā

- a. *Da - - - Da - - - | Da - - - Da - - - |* 4+4 +4+4
- b. *Da - - Da - - Da - | Da - - Da - - Da - |* 3+3+2x2
- c. *Da - - Da - - Da - - Da - - Da - - - |* 3+3+3+3+4
- d. *Ra Da - - Ra Da - - | Ra Da - - Ra Da - - |* 4+4+4+4 *Thonk*
- e. *- DaRaDa - DaRaDa | - DaRaDa - DaRaDa |* 4+4+4+4 *Thonk*
- f. *- DiR DiR Da -DiR DiR Da | - DiR DiR Da - DiR DiR Da |*

Each *jhālā* to be played twice on all notes of *shudha aroha-avroha*. Another type *jhālā* called *ulta jhālā*, consists both *Da* and *Ra* strokes on *chikāri*. The *ulta jhālā* is to be practiced after practicing all these *jhālās*.

Ex 7. Stroke patterns.

- a. *Da Ra Da Ra, Da DiRi Da Ra*
- Da DiRi DiRi DiRi, Da Da - Ra*
- b. *Da Ra Da Ra, Da DiRi Da Ra*
- Da DiRi DiRi Da, Da DiRi DiRi DiRi*
- c. *Da Ra Da Ra, DiRi Da Da Ra*
- DiRi DiRi Da Ra, DiRi DiRi DiRi DiRi*

Each to be played once on all notes of *shudha aroha-avroha*

3.18 CONCLUSION

The study on *gharānās* in present chapter concludes with the discussions on over all subjects that related to particular instrumental traditions. This chapter was begin with descriptions of *gharānā* similarities between *bāni*, *bāngshā* and *paramparā* followed by the study on Senia lineage which included genealogical chart of lineage. In the present chapter, the all six major instrumental *gharānās* were briefly described. A brief discussion is made on the adoption of musical instruments by instrumental *gharānās* and how the *sitār* and sarod gain importance in socio-cultural position in *gharānā* system. A study on genealogical relations of referred traditions including clarifications on both practical and theoretical aspects of performance was done under this chapter. The study material is extracted from various books, interviews, and from personal collective knowledge as being student of these *gharānās*. The discussions made in this chapter are the step to the subject of compositions of instrumental *gharānās*. In last two sections, the study was prompted on Maihar and Indore *gharānās* focusing following points,

- a. A brief account on instrumental *gharānās* and the family line.
- b. Contributions of Maihar and Indore *gharānās* to development of instrumental music.
- c. Described Performance style-*bāj* of both *gharānās*.
- d. Study on the teaching methods among both *gharānās*.
- e. Depicted the series of basic practicals both *gharānās*.



Notes

1. Source; Dr.Tiziana Ripepi
2. A great *veena* player Dhanammal (1867–1938) founded her own style of rendering on *veena* and later it became known to as *Veenai* Dhanammal *bāni*, is still regarded as a yardstick in terms of adherence to traditional values and profundity of music expression.(Ludwig 1999, p. 264)
3. Perera referring to thakur jaidev singh; 1994;190. Interestingly Ustad ali Akbar Khan of Maihar *gharānā* in an interview to Pt. Rajeev Taranath, gives example of *raga lom* which taught him initially and has 360 *paltās* for that. This may be hint to the possible experiment of teaching the *veena* techniques on other instruments.
4. Dr Rajeev Taranath (1992;12) in the narrative of the research submitted to Ford Foundation research center.
5. Ustad Ali Akbar Khan in an interview (1992) with Dr. Rajeev Taranath gives the importance of dhrupad learning.
6. Ex. 1,6,7b,8 & 13 are obtained from lessons of Pt. Ravi Shankar(SS IV). Ex.2,3,4,7a,7c,9,10,11a&12 are obtained from Pt. Sudhir Phadke (PSII). Rest all examples obtained from lessons of Pt.Rajeev Taranath (PS I).
7. Rehmat Khan was originally *been* player and took *sitār* following his Ustād's words that 'been shall be played for self realization'. We can still find this practice in this family line.
8. Imdadkhan also said to have studied under Bande Ali khan thus the idea of widening the range possibly generated by Bande ali khan.
9. Gurudev sharan;1-10-1982;3; article in 'The economics Times'. To me Khan (2003,4;216-17)
10. Ex. 1, 2,3,5, & 7 Obtained from lessons of Ustad Hameed Khan. (PSI)
Ex. 4 & 6 are obtained from lessons of Ustad Bale Khan. (PSVI)

CHAPTER III

SITĀR AND SAROD TRADITIONS

SECTION I

3.1 INTRODUCTION

Gharānā in *Hindustani* music is a system of social organization linking musicians by lineage- heredity and by adherence to a particular musical style. Although in musical sense, the word '*gharānā*' refers to 'family school of music professionals'. A core meaning of the word *gharānā*, in strict musical sense, indicates to a comprehensive musical ideology emerging from the collection of musical knowledge protected through a lineage. The collection of musical knowledge changes from one to another *gharānā*, substantially musical ideology also changes from one to another *gharānā*.

The English word 'tradition' used as a synonym to this, perhaps in western meaning indicates to the heritage or usage of customized practices. The word 'tradition' comes from the Latin word 'traditionem'¹, which literally means 'handing over'. The handed over from one generation to the next may be art, knowledge, beliefs, legends, practices and so on. Tradition can also refer to long established ways of thinking or acting within a continuing pattern of cultural beliefs or practices. However, certain practices, beliefs, values and norms of behavior, it is often invented or reconstructed, as against strongly inherited system of *gharānā*. The '*Gharānā*' artistic traditions from generations are not deliberately re-described or reinvented. The term 'tradition' may be used to connote the Indian

meaning of *Gharānās* or a musical family school however does not fulfill the required criterion.

Gharānā system has given precious contribution in developing and preserving Indian music. It also has some demerits of losing the conceived music in few cases where nonexistence of the successful descendents in some *gharānās*. Nevertheless, *gharānā* system is only of its kind in the world of music. It is necessary to reform and re-establish the system according to modern requirements of music field.

Gharānā system involved all three sections of Indian music. Anyhow, they found separately in vocal, instrumental and percussion music. Present study focusing on string instrumental music describes the related ones. Current chapter includes three sections, in first section general aspects like resembling the history and musical links between instrumental *gharānās* will be discussed. The second section covers the objects including practical data of Maihar *gharānā* and the third section follow the same under the title of Indore *gharānā*.

3.2 GHARĀNĀ; A BRIEF ACCOUNT

Referring D.K.Mukharjee', Indo-western musicologist Hamilton (1989:1.3) writes that, '*gharānā* is a Hindi word meaning 'family' in the broad sense of word'. When it used with reference to a musical tradition it take on other connotations, connoting comprehensive musical esthetic ideology and lineage, Hamilton gives four criteria to identify a musical tradition as *gharānā*.

- a) It shows continuity of several generations.
- b) It is link to a particular geographic location.

- c) It cultivates an individual style of music.
- d) Its musicians enrich the music of tradition by their own efforts.

A *gharānedār* musician Ustad Hameed khan (HKPI) stated in an interview that, 'In order for a *gharānā* to come into existence, the same style of musical esthetic ideology and collection of musical knowledge should be maintained by a family of musicians at least for three generations. The musical knowledge passed to members of the family and blood relatives under strict manners'. The necessary criteria to recognize a *gharānā* is that, the musical knowledge should be preserved and only transformed to family members. But it is also accepted that in such cases where the continuity of generations lacks, in that cases *gharānās* were continued through the lineage of prime disciples who have complete knowledge of particular *gharānā*.

Historically it seems that *gharānās* were the result of patronage. Those musical families that availed the joy of patronage for generations throughout developed their musical repertoire and later became *gharānās*. Those families lacked this type of support even though they had a collection of musical knowledge, but later fell into obscurity.

Musicologist Ashok Ranade (2006:2.205) points that, '*gharānā* were understood to be indications of place of origin of hereditary performing musicians'. It is clear that most of *gharānās* use their native name for title. i.e. Indore, Maihar, Vishnupur, Jaipur *gharānās* of *sitār*.

Hamilton states (1989.1:5) that 'if no particular geographical center can be identified then it (*gharānā*) takes on the name of the

founder'. It is also acknowledged that some of *gharānās* placed their founder's name as title. i.e. Imdadkhani *gharānā*. The criteria of converting a musical family into a *gharānā* is described early. A brief study on development of musical *gharānās* points to few possibilities of recognizing a *gharānā*.

- a. In the first example, those traditions enjoyed generations of patronage at one specific court or state placed the name of geographical center or name of the native in the title of the *gharānā*.
- b. In regarding second example, musicians moved from court to court therefore any place name was not attached with those musicians. Thus, successors of the generation took name of founder as title of *gharānā*.

In Indian music, *gharānā* system initiated during the period of seventeenth century. Descendents of Tansen were the generators of this system. Soon after, it has become highly regarded to the highest musical attributes of Tansen. It seems that *gharānā* system was in its golden age between eighteenth to mid of nineteenth centuries. During this time, India was taken under the political control of British. Those states and patronages, which accept British roll but maintain their individual status, gave notable support to musical families, where these families brought number of implements into music making as well as musical instruments. Later Independence revolution of India (1857 – 1947) brought large number of changes in political, social and all other aspects of country. Like many other sectors of life, Indian music also affected during this period. These transmutations largely affected on the development of *gharānā* system.

Following points emerge from the summary of study on socio-musical transmutations of the period of Indian independence revolution.

- a. Musical families who enjoyed patronage now experienced lack of support due to political changes appropriate to which, many musical families impoverished and fall in to obscurity.
- b. Few musical families got patronage under some small states and developed their own repertoire at such remote locations.
- c. Musicians representing *gharānās* spread over different cities or small town during this period and the musicians inevitably mixed up with common people/audience, therefore.
- d. Finally, *gharānā* system subjected to face social changes in result of which, music came out from the control of *gharānā* system.

3.3 SIMILAR SYSTEMS OF GHARĀNĀ

Gharānā system in Indian music stands out as bearer of rich musical knowledge and musical heritage. Likewise there are some other social organizations transmitting music to generations are also in existence. However, it seems that they are minority and subject of limited connotations for consideration in present research. For brief knowledge, few similar systems to *gharānā* in Indian music duly described and studied on. Minimum of three socio-musical organizations may perhaps found in this regard which are cited in following descriptions.

- i) '*Bāni*' of *dhrupad* style. According to Ranade (2006.1.87), 'the term means rendering *dhrupad* compositions in a particular style initially identified after dialects in which the song composed.' The families those have maintained a particular style of rendering *dhrupad* music

came out as *bāni*. Four major *bānis* are established in *dhrupad* music.
a. *Gohar bāni*, b. *Khandar bāni*, c. *Nouhar bāni* and d. *Dagur bāni*.

ii) '*Bangshā*' traditions of Bengal area. Hamilton observes that term approximates to *gharānā* but it applies for the tradition in which not only music is profession of tradition. These traditions usually rich in wealth like *zamindār* families in which the members completely involved with music and other fine arts. Major difference between *gharānā* and *bangshā* is, *gharānā* musicians usually follow the form in which their *gharānā* is cultivated i.e. *sitār* or vocal and all family members involuntarily fixed with same form as their profession. Instead, *bangshā* familiars have liberty to choose any form of music or other fields of art or literature because the regular line of family usually not attached to any particular form. The profession of *Bangshā* familiars may music or other but the earnings of family are from the property etc.

iii) '*Paramparā*' of south Indian music. In *karnātic* music, a system known as *Paramparā* is existed through lineage or discipleship manner. Great composers like Tyagaraja, Muttuswamy dixitar etc., who composed large collection of kritis, keertans etc., have been established their own style of rendering. The followers of these composers later founded *paramparās*. Braches of these *Paramparās* are also known to as *bāni*. The best example of this is the *Veenai Dhanammal Bāni*.² In a broad sense, this word also refers to a musical style rendered in particular geographical areas like Mysore *bāni*, Tanjaore *bāni* etc.

A rare type of *paramparā* in *Hindustani* music existed through the Veereshwara Punyashrama of Karnataka.

3.4 SENIA LINEAGE; ORIGIN OF INSTRUMENTAL GHARĀNĀS

Musicologists approved that, *gharānā* system in Indian music began originated from Miyan Tansen (1520-1589). Few musicologists claim that the system was existed before Tansen but only after him, it took a positive place through the first *Gharānā* called Senia.ⁱ Slawek (1987:2.17) observes that 'Musicians of Tansen's daughter line were *dhrupad* singers and been players later became known to as 'beenkār' and musicians of son's line were too *dhrupad* singers but played *rabāb* later became known to as 'rabābiā'. Both lineage of rich musical inheritance were originally base in Delhi. It is said that the descendents of Tansen developed and preserved 360 techniques of *veena* playing³.

The music of both lines often described in two sorts' viz. *surdār* and *laydār*. *Beenkārs* gave importance to melodic aesthetical and *rabābiās* forced on rhythmic beauty. This was the result of musical possibilities of instruments such as *been* was suited for *meends* and the *rabāb* was made to play stroke patterns.

It seems *rabābiās* lost their status soon after Tansen period. Slawek (1986;2.3.2:17) states that 'rabābiā branch gradually lost favor because of limitations of *rabāb* instrument and instead *beenkārs* who are the decedents of Tansen's daughter Saraswati, however, incorporated many techniques of *rabābiā* and flourished'.

After falling of Moghal kingdom, the descendents of Tansen started moving to other states and later they spread over north India. The descendents of Tansen who moved out of Delhi identified themselves as Senia musicians.

i Roy quoting to Dr. Majushri Choudhury 2004;65

Miner (1997;104) writes that 'when after the time of Bahadur khan and Dulha khan (after Moghal emperor Mohmad Shah), the descendents of Masidkhan moved out of Delhi, to these musicians the title 'sen' and designation 'senia' established to be considered as a mark of family line descended from Tansen'. These Senia musicians moved from Delhi towards various courts and states. They stayed under patronages where music and art forms appreciated and encouraged.

Many states and courts like Jaipur, Gwalior, Alwar (Mewar), Luknow (Avadh), Rohilkhand (UP), Rampur, Indore, Darbhanga (Bihar), Benaras (UP) were the vista of contemporary rich and high musical patronages acquired by Senia musicians where they gradually developed their own customs of musical repertoire and style of music performing. This emigration of musicians became foundation of *Gharānās*. Later they recognized with the title of a particular name of the geographical area where they placed. At much later, their followers who attain highest achievement in music have been contributed the implements to the repertoires of the *gharānās*.

Such *gharānās* came into existence after centuries of Tansen but certainly have either one of the relation like blood relation, marriage links with Tansen's descendents thus could be considerable as 'branch of Senia'.

However, such *Gharānās* where music transmitted through discipleship manner to non-family musicians is also a criterion for considering 'branch of Senia'. Nevertheless, it is proved that *Gharānā* system begins with Tansen and his successors.

In later days of 18th -19th centuries, Senia musicians spread all over India cultivated music by inter-mingled experiments with other musicians. They have invented various aspects of rendering music as well as new musical instruments and their performance methods. Whereas *dhrupad* music was base knowledge of all Senia musicians but throughout, they have focused on transmitting the same on instrumental version. In early centuries *been* and *rabāb* were prominently used by Senia musicians and later *sitār* and *sarod* have been adopted by them.

Perera (1994;195) states that ‘by the mid of 19th century the Senias continued to give demonstration on the *been*, *rabāb* and *sursingār* while their disciples played on the *sitār*, *surbahār* and *Sarod*’. In result of adopting these instruments by disciples of Senia *gharānā*, some new musical families featuring instrumental music were established through their followers. These became new independent *gharānās* and featured *sitār* and *Sarod* music.

Instrumental music was refashioned and molded among the lines of *Seni* School perpetuated by the descendents of Tansen from the 16th century to the early part of 19th century. The historical and genealogical studies made by scholars like Roy Choudhury (1966) and D.K.Mukharjee (1977) provide great information on Senia lineages and their musical and marital relations. It is believed that generation of Tansen still survives in different places of India. However tracing the links of Senia musicians by family and blood relations remains elusive and unclear in some instances of 18th century around. In example, we know the name and contributions of Masid Khan but unfortunately any sources describing his life are obscure. Contemporary political and social ambience is the reason.

3.5 THE RELATION OF *GHARĀNĀ* AND *SĀAZ*

The later *gharānās* those came out from Senia lineage and become independence traditions, each of them usually attached with an instrument for performance practice. The term *sitār* or *sarod* placed in titles, mark pre dominant instrument used in that *gharānā*. The knowledge and musical ideology of each *gharānā* is subject to the nature and musical potentiality of that dominant instrument. The repertoire of each *gharānā* contains knowledge of particular features of that specialized instrument for which it is best suited.

However, it seems not necessary to be only one instrument featured by any *gharānā*. It is matter-of-fact that ‘practice on one-instrument tends to complement that done on the other’, so it is natural switching of the music between similar instruments. Hamilton (1989;4.107) states that, ‘in instance where a *gharanedār* has a sound knowledge of *bāj* of two instruments, the tradition can act as a bearer of the music of both instruments’. The same is applicable for number of instruments in practice within a *gharānā*. In result of this alteration, one foremost and few supplementary instruments intended for practice of usage and teaching could be find in the repertoire of each *gharānā*. In early days, this exchange was done between similar instruments but whereas in modern practice any kind of instrument occasionally adopted by any *gharānās*.

Although the repertoires of separate instruments were built-up in individual *gharānās* in effect of which, latter instruments adopted the best suitable techniques on that particular instrument and strongly influenced on other instruments used in that *gharānā*. Moreover than above list, in today’s performance practice we can

see a mix-up of performance and teaching of all instruments within any *gharānā*. We can find both Indian and non-Indian instruments, which later added to repertoires of *gharānā* system. This includes instruments *sursingār*, *sārangi*, *bānsuri*, violin and rarely types of guitar or mandolin etc. Perhaps, those instruments, which followed that dominant one, in much instances of music making, follow the musical ideology of the original instrument.

3.6 SOCIO-CULTURAL POSITION OF *SITĀR* AND *SAROD* IN *GHRĀNĀ* SYSTEM

In the history of Indian string instrumental music, we can see the contributions made by *gharānās* in customizing and developing instrumental music of contemporary time. This practice was start from descendents of Tansen. The *rabāb* and *been* which were prominent instruments between sixteenth-eighteenth centuries and privileged by Senia *rabābiās* and *beenkārs*. Later changes in socio-cultural position of instruments occurred by emerging development of *sitār* and *sarod*.

There are many views about bringing *sitār* and *sarod* into practice of teaching and performing. It seems that many traditional musicians unlike *sitār* at its earlier version. For them, *been* considered as pride of ancestry and not taught nor perform it for common people and audience. It was only limited for family members and royal listeners. Instead, they play or teach *sitār* for common audience and non-family students. Slawek states (1986; 2.3.2:17) that ‘according to many Indian scholars, Senia musicians were very reluctant to pass the technique of instrument (*been-rabāb*) to non-family students therefore they began using *sitār* and *surbahār*

to teach non family students'. Such manners of conceiving their original musical knowledge were in practice among almost all *gharānedār* musicians throughout centuries. It is possible that therefore, *sitār* took place as showing face of *gharānā*. Nevertheless, the sweet and mellifluous sound and musical potentiality of *sitār* widely attracted common audience and learners within a short span.

Ustad Hameed khan (HKPI) states a similar instance that *beenkār* Bande Ali khan who was the founder of Indore *beenkār gharānā* restricted his disciples to performing *been* for audience and suggested them to play *sitār* because he considered it as 'the way to self-realization'. In result, new branches of *sitār* players developed through latter said disciples.

Around first quarter of eighteenth century, musicians started performing and teaching *sitār*. However, the musical possibilities on instrument-*sitār* were result of new arrived and very popular *khayāl* based vocal music. The idea of performing *khayāl* influenced music on *sitār* made a great impression on performing techniques and morphological development of instrument.

Another instrument *sarod* appears in mid-eighteenth century, which is later than *sitār*, but quickly it acquired the place of *rabāb* as this predecessor of *sarod* had many limitations to perform *khayāl*-based music on it. The *been*-influenced *rabāb* was an important instrument for two centuries after Tansen, which later influenced the technique and music of the *sursingār*, *sarod* and even *sitār*.

The result of musical transmutations happen in medieval period between seventeenth-nineteenth centuries, and the

contemporary changes in socio-cultural position of string instruments can be marked as follow.

- a. *Been* and *rabāb* were the prime instruments in Indian music until 18 century and stands as bearer of *dhrupad* music.
- b. Primary version of *sitār* was similar to *tāmbur* and has limitations to compete been music so which was used to accompany the type of fastened music like *qawālī* and/or early *khayāl* type compositions. While *sarod* invented little later, too has limitations to play long depth sounds of *dhrupad*.
- c. To fulfill the limitations of primitive *sitār* and *sarod*, *surbahār* and *sursingār* invented and developed as alternative instruments to imitate the *dhrupad-been* influenced music.
- d. According to the requirements of *khayāl*-influenced musicians, artisans experimented organographical improvements on *sitār* and *sarod* under the supervision of musicians, made large developments in sound, structure and musical potentialities of both instruments.
- e. Finally the socio-cultural position of been and *rabāb* that focusing serious and difficult music, changed representations and replaced by *sitār* and *sarod* instruments. It is to be noting that, all these transmutations are the result of the inter-mingled experiments of *gharanedār* musicians. This experimental era is could be a subject for separate research within the repertory of each *gharānā*.

3.7 A BRIEF ACCOUNT ON SITĀR AND SAROD GHARĀNĀS

Perera (1994;196) writes that the post *Sadāranga* period witnessed the creation of several schools or *gharānās* under the eastern and western Senias. Since the time *sitār* and *sarod* *gharānās* keep their own identity of music making in all aspects such as

instrument, tuning system, performing style, teaching methods etc. The motivation of present research aimed to diagnose both theoretical and practical modes of instrumental *gharānās*.

Hamilton referring to Roy Choudhury and D.K. Mukharjee, noted six established major *gharānās* of *sitār* and *sarod*, which came into existence within the period of past two centuries and continues until present day. An attempt of describing the *sitār* and *sarod* *gharānās* originated from Senia lineage is briefly made in present subtitle.

Considering the vaster area for research, the discussions narrowed to describe theoretical aspects of all *gharānās* in brief along with examples of practical data in present section

Table 3.1 Sitār and sarod *gharānās*

Sl	<i>Gharānā</i>	Founder	Relations / Roots
1	Gulam Ali <i>Sarod</i> <i>gharānā</i>	Gulam Ali 1775?-1850	Disciple of Pyar Khan of Tansen's son line.
2	Jaipur <i>sitār</i> <i>gharānā</i>	Amrit Sen 1813-1893	Great grandson of Masid Khan of Tansen's son line.
3	Indore <i>beenkār</i> <i>gharānā</i>	Bande Ali Khan 1826-1890	Disciple of Nirmal Shah of Tansen's daughter line
4	Vishnupur <i>gharānā</i>	Gadhadar Chakravarti 18-19 th century	Disciple of Bahadur Khan of Tansen's son line.
5	Imdadkhani <i>sitār, surbahār</i>	Imdad Khan 1848-1920	Disciple of Amrit Sen of Tansen's son line.
6	Senia Maihar <i>gharānā</i>	Allauddin Khan 1881-1972	Disciple of Wazir Khan of Tansen's daughter line.

The table 3.1 indicates that, most of instrumental *gharānās* come out from non-Senia family musicians. The Jaipur *gharānā* is the only the case in point, where a direct blood relation with Senia musicians could be found. Application of word 'branches of Senia' to latter described *gharānās* is only subjected to the source of music. In history of music, we can see that a musician, who has great skills and profound knowledge of music, has found the new style or *bāj* of playing, performing and established their own repertoire, which later converted into new *gharānās*. A brief account on all above said *gharānās* is portrayed in next contexts. The descriptions are extracts of various sources including Wikipedia web pages.

i. **Gulam Ali Sarod *gharānā***

This *gharānā* is said to be originated from Gulam Bandigi Khan Bangsha who moved from Afghanistan to India. He settles down at Rewa where he worked as an equestrian for Vishwanath Singh Maharaja. He learned music from Rewa's Maharaja, Kamakhya Prasad Singh. He was not a professional musician, but he could play Indian *rāga* Music on the *rabāb* (Mukharjee 1977;130). He taught his son, Gulam Ali Khan to play the *rabāb*.

Gulam Ali Khan became a disciple of Vishwanath Singh Maharaja, who was an excellent singer of *dhrupad*, *hori*, *dhamar* and played the *rabāb* and the *veena* as well. Later he moved to Avadh where he is said to have in touch with Senia Jaffer khan and Pyar khan and got graining. However, this exact connection is not known. After 1857 Luknow mutiny, he moved to Gwalior and joined the court as a musician where the king gave a house.

Gulam ali khan had three sons. Elder Hussein khan who's son was Asgar Ali, middle one was Murad Ali who's line continued through adopted son Abdulla and his son Mohammad Amir khan who taught number of disciples in twentieth century

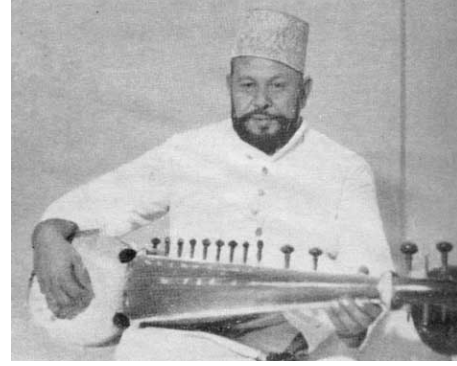


FIG.10 USTAD HAFIZ ALI

including Radhika Mohan Maitra. The younger son on of Gulam Ali was Nanne khan, who's line continued through Hafiz Ali Khan (1882-1972). Hafiz ali khan got training under Senia maestro Wazir Khan of Rampur. He was one of the *gurubhai* of Allauddin khan who founded Maihar *gharānā*. Hafiz ali khan had three sons. His son Ustad Amjad Ali khan is the leading exponent of this *gharānā* at present. It is said that his personal name was changed by a *sadhu* to Amjad.ⁱ

i. Jaipur *Gharānā*:

The early Senia musician who identified with the Jaipur court was Bahadur Sen, son of Masid Khan. Possibly his grandson Rahim Sen, son of Sukh Sen, is the originator this *gharānā*. As they are direct descendents of Tansen, the Sen-Senia title naturally attached to identify their generation. Rahim Sen got talim from father Sukh Sen and father-in-law Dulha Khan. Rahim Sen and his brother Hussain Khan were very popular *Sitārists* of their time.

Amrit Sen (1813-1893), son of Rahim Sen was a *Sitārist* of very high caliber. There were two prime disciplic lines of Amrit Sen. First was Nihal Sen (adopted son) Fida and Fazal Hussain, son-in-laws of Nihal Sen. Whatever flavor today we get in the jaipur *bāj*, has been tran-

ⁱ Sawhney Anubha; article in The Times of India (23.11.2003).

-mitted through Haidar Hussain Khan. He was younger brother of Fazal Husain who popularized Jaipuri *Bāj* in last century. Sudarshanacharya Sashtri was another noted disciple of Amrit Sen. Second was Amir Khan (nephew) whose line become known as Gwalior branch. Amir Khan's most famous disciple was Barkatulla Khan, who later



FIG.11 MIYAN AMRIT SEN

moved to Mysore and was appointed as a court musician of Mysore palace. He is said to have studied from vocalist Alladiya Khan also. (Roy choudhury; 1965 183) Ashiq Ali Khan of Varanashi was a famous disciple of Barkatullah Khan whose son was a noted *sitāriya* Mushtaq ali Khan. Pt. Debu Choudhury is a disciple of him who leads this *gharānā* at present.

Jaipur tradition of *sitār* playing is the oldest style of *sitār* playing, it had more influence of *rabāb* style, so *bol-bant* was very prominent and *ālāp meend* work was almost absent in that era. *jhālā* was absent from that style, as *chikāri* string was not developed in early Jaipur *sitār* style. It is said that Amrit Sen had much contribution in evolution of *sitār bāj*. *Laykāri*, *chand*, *todā-fikre* were very popular in his hands.

ii. Vishnupur Gharānā

Vishnupur, is a town in West Bengal and used to be the cultural centre of East-India. At the beginning of the 19th century Raghunath Singh Deo II, the king of Vishnupur, appointed Bahadur Khan, the Senia musician from Delhi, trying to establish classical music in his court. Maharaja declared that anybody can learn music from Bahadur Khan for free who has a good heart and voice. The court musician of

Emperor Akbar, Miyan Tansen's lineage was the predominant musical school of the era, the *dhrupad* style of the Senia *gharānā*. Bahadur Khan belonged to this line and he was not only a singer but used such instruments very skillfully like the *veena*, the *rabāb* and the *sursingār*. Gadadhar Chakravorty was his first student who is considered the founder of the Vishnupur *Gharānā* and who had both vocal and instrumental training.

His student was Ram Shankar Bhattacharya, whose major student was Anantlal Bannerjee, who's line was followed by his sons, Ram Prasanna and Gopeswar, who was the author of many books on music as well *Sangeet Chandrika*, *Geet-Darpan*, *Geet-Praveshika*, *Sangeet Lahari*. Another noted disciple of Ram Shankar was Kshetra Mohan Goswami who taught *sitār* to Raja Sourindro Mohan Tagore.

Ram Prasanna Banerjee (1870-1928), the eldest son of Anantlal Banerjee learned to play the *sitār* from the raja Sir Jotindra Tagore, and playing the *surbahār* from Nilmadev Chakravorty (who was the student of Allauddin Khan, the founder of the Maihar *gharānā*) and Sajjad Mohammad, and *tappā* from Gopal Chandra Chakravorty. He founded the Anant Sangit Vidhyalaya where he taught to many students including Gokul nagiⁱ. His son Pt.Manilal Nag is the leading exponent of this *gharānā* at present. Manilal Nag also taught number of students.



FIG.12 PT. GOKUL NAG

i. Sen Gupta 1959;156

iii. Imdad Khani *Gharānā*

Imdad khani *gharānā* is also known as Etawa *gharānā* and starts from Sahib Singh, a Rajput from Gwalior in the middle of the 19th century. At that time, Haddu and Hassu Khan who were *dhrupad* and *khayāl* singers have their own unique style. They refused sahib to



FIG.13 USTAD IMDAD KHAN

accept as disciple, so he paid a servant of the singers to lock him in the huge birdcage of the room where the brothers practice. He had listened to them to practice every night for seven years. Once the two brothers were roaming the streets of Gwalior where they heard their style from a house and found Sahib Singh practicing finally accepted him as a disciple. Later he converted to Muslim and became Sahabdad Khan. He also learned from the Senia musician Nirmal Shah (Roy Choudhury;1965.15), and played the *surbahār*, said to be invented by himself. He also played jaltarang as well (Sen Gupta;1959.52). Later he lived in Etawa so sometimes his descendents identify the tradition as the Etawa *Gharānā*.

Sahabdad Khan had two sons, Imdad Khan (1858-1920) and Karimdad Khan. Imdad Khan came to greatly develop and define the family style and techniques. Imdad Khan was also trained by the legendary *beenkār* Bande Ali Khan who disciple and son-in-law of Haddu Khan. In the 19th Century, the instrumental classical music of North India was dominated by the Senia style, passed down through the musical dynasty of Miyan Tansen's descendants, who played in the *dhrupad ang*. Imdadkhan instead evolved a style based on the newer, more popular *khayāl* singing.

Imdad Khan attained great fame in his lifetime. He played for Queen Victoria in Delhi; he served as a court musician in Mysore, even though he was a northerner and South India has its own classical music, different from that of the north; later he settled in Indore court until his death. He was the first *sitār* player ever to be recorded. His two sons, Enayat khan (1894-1938) and Wahid Khan and although both of them played the *sitār* and the *surbahār*.

Inayat khan said to have added the upper resonator gourd, which is very popular with today's players (though his own descendants have not kept using it). Nobel laureate Rabindranath Tagore was a musical collaborator and friend of him. He had two sons Vilayat khan (1927-2004) and Imrat khan who are the leading musicians of this *gharānā* up to this century.

Whaidkhan's sons where Hafiz khan and Aziz khan, both were *sitār* players. Ustad Shahid Parwez is one of the leading *sitār* players who. He is the the son of Aziz Khan. Number of performers follows the *bāj* of Imdadkhani *gharānā* at present. Pt. Budhaditya Mukherjee is one of the eminent performers of this *gharānā*.

The performing style of Imdadkhani *gharānā* is much changed than earlier. In modern times, it embedded a new style *gāyaki ang* on *sitar*. It is said that Ustad Inayat Khan initiated the vocal based performance on sitar, which was later developed by his son Vilayat Khan. The long sustain of sound and the lilts create within the sustain are the major features of *gāyaki ang*.

In modern times the members of Imdadkhani *gharānā* represents both *sitār* and *surbahār* music. The sitar instrument in this *gharānā* has a differently made from that we see in Maihar *gharānā*. The strings were

also differently arranged and the tuning system changes accordingly. The type of sitar that used in Imdadkhani *gharānā* is known as *gandhar-pancham* sitar. normally the sitar is slightly smaller in size and has six main strings. The thicker strings which produce bass sound are excluded in the sitar of Imdadkhani *gharānā*. Whereas the artists of this *gharānā* use to perform, the bass strings on *surbahār* but never use them on sitar. The pitch range of Imdadkhani sitar is also slightly higher than those of other *sitārs*.

SECTION II

3.8 MAIHAR GHARĀNĀ

A brief acquaintance of all six major instrumental *gharānās* was distinguished in early section of this chapter. The interpretation of core subjects of all *gharānās* in one study is correlated to familiarity and experience of learning within each *gharānā*. Perhaps, one can avail the entire knowledge of a *gharānā* by learning throughout years. Potentiality of a learner may result him to learn under more than one *gharānā*. On the base of learning of researcher, present study is determined to focus on two *gharānās* for a detailed study. Present section represents the discussions and practical data of Maihar *gharānā*.

Maihar *Gharānā* is known as phenomenon of many instruments. My observations in regarding out coming result of music of this instrumental tradition points that, 'Maihar *gharānā* is a tree, which gives different variety of fruits'. At present, it is one of the leading musical traditions by adherence to particular musical style. Number of performers is an evidence of its repertoire..

The term ‘Senia Maihar *gharānā*’ is also mentioned as ‘Senia Maihar Allauddin *Gharānā*’ and the same is referred as ‘Maihar *gharānā*’ throughout present work. Study of origin and development of this *gharānā* is waste subject of research and already discovered by musicologists. As a continuation of previous studies, an overview of data that collected in the course of study on this *gharānā*, presented with the following emerged points.

a. Maihar *gharānā* is generated by great *Sarodia* Ustad Baba Allauddin Khan (1881- 1972), who played almost all Indian instruments and was a virtuoso of *sarod*. In the manner of noting the founder, it was titled as ‘*sarodia Allauddin gharānā*’ by Roy Choudhary (1966) and contemporary musicologists. This seems to be original name of this tradition.

b. Allauddin Khan was born in Shibpur of present Bangladesh and finally settled down at Maihar (presently in Madhya Pradesh state) under the patronage of Raja Brijnath Singh. The jurisdiction of this *gharānā* was centered at Maihar and later continued independently. The trend of recognizing *gharānās* by geographical center was applied in the term ‘Maihar’ in title.

c. Pt. Sudhir Phadke (SPPI) notable representative and *sitārist* of Maihar *gharānā* stated that ‘Ustad Allauddin Khan studied under noted Ustads of Senia lineage and found the best suited methods for verity of instruments including *sitār* and *Sarod*. In reorganization of harmonizing Senia music this *gharānā* is known to as ‘*Senia Maihar Allauddin gharānā*’.

d. It is the last in its kind, which established as an instrumental *gharānā*. No such traditions established later of this contemporary.

Gen. chart of maihar *gharānā*

Pictures of maihar musicians

3.9 CONTRIBUTIONS TO DEVELOPMENT OF INSTRUMENTAL MUSIC

As well Maihar *gharānā* is latest set-up into instrumental music, Bhattacharya (1979,19;126) states that 'the musicians of medieval period and thereafter had the specialized knowledge of a particular branch of music, while Baba Allauddin khan, the founder was an exception to this. He modified the system and made a balanced combination of different aspects of music'. The contributions of this *gharānā* in developing instrumental music marked as following,

a. Modifications in musical instruments: The credits of modernizing the music making and transformation of many instruments like *rabāb*, *Been*, *sursringār*, *sitār* and *surbahār* goes to Maihar *gharānā*. Nevertheless, the comprehensive modifications could be find in *Sarod* instrument of Maihar *gharānā*. Bhattacharya (1979,17;120) credits Ustad Allauddin Khan for introducing *jawāri* work on *sarod* and *sursingār*.

b. Newer version of *bāj*: It is said that Ustad Allauddin khan made number of changes in contemporary *Sarod bāj*. Many *sitār* techniques were adopted on *sarod*. Pt.Ravi Shankar (RTPI) states that, numbers of performing sections like *zamazama*, *krintan*, the typical *sapat* tans were new for *sarod*. Of course, the *ladi* were continued outstandingly refined. Pt. Rajeev Taranath states that Allauddin Khan brought the *sarod* and *sitār* closer, insisting on each incorporated the other at specific technique unit level.

c. Invention and adoption of new *rāgas*: Ustd Allauddin khan invented new *rāgas* like Hemant, Manj-khamaj, Hem-Bihag, Madan-Manjari, Bhuvaneshwari, Shubhavati etc, his son Ustad Ali Akbar

khan invented *rāgas* like Alam-Bhairav etc, his son-in-law Pt. Ravi Shankar invented *rāgas* like Parameshwari, Nat-Bhairav, Ahir-Lalat, Gunji-Kanhada, Raj-Kalyan, Rasiya, Jogeshwari, Tilak-Shyam etc, he is also credited for adoption of Karnatic *rāgas* like Kirwani, Charukeshi, Bairagi and adoption of performing segments like Sawal-jawab of karnatic music.

d. Usage of different *tālās* and *laya* patterns: Slawekⁱ observes that characteristics of Maihar *gharānā* are an emphasis on complex rhythmic manipulations and an ability to play numerous difficult *tālā*. Various *tālās* like jhaptal, ektal, *sitārkhani adha*, rupak and few *tālās* consisting odd numbers of *mātrās* like *uparaltal* of eight and half beats or *bikramtāl* of Nine and half beats etc were practiced in Maihar *gharānā*.

e. Modifications in holding and sitting posture: The sitting and holding positions were first modified in Maihar *gharānā*. According to Pt. Rajeev Taranath, The early posture of sitting with the *sitār* and *sarod* instruments was in either crossed legged position fission or with both legs folded under buttocks and to a side. The latter posture was more associated with *been* and *surbahār*.

Ustad Allauddin Khan introduced a modified *veerāsan* (a *hatayogic* posture) as the staple sitting position for *sarod* and *sitār*. It ensured an upright but relaxed spine, and the knee of the upper leg normally the right, which could be adjustable during the performance and manage the instrumental position'⁴.

i. Slawek; Article 'Ethnomusicology and modern music history'. (1990/91;173)

f. Modifications on sarod: Below table shows the change made by Ustad Allauddin Khan on *sarod* instrument.

Table. 3.2 Modification of *sarod* in *Maihar gharānā*

Old system	Modified system
Main strings: 03	Main strings: 04
Chikari strings: 2+2	Chikari strings: 5+2
Taraf strings: 09	Taraf strings: 15
32'' height	39'' height

3.10 *BĀJ* OR STYLE OF MAIHAR *GHRĀNĀ*

The pioneer of Maihar *Gharānā* Ustad Allauddin Khan had vast knowledge of different instruments which he refined and passed to many disciples, his experiments especially embedding sound effects of different instruments on *sarod* brought comprehensive range of mellifluous sound effects on *sarod*. As well, the techniques of vocal music also adopted according to possibilities of instrument. In effect, the *bāj* of Maihar *gharānā* characterized into vocal inspired instrumental music.

Later same performance techniques that played on *sarod*, transferred on *sitār* and other instruments with slightly changes according to possibilities of individual instrument. In result, the playing style-*bāj* of Maihar *gharānā* was influenced by *sarod* techniques. Performing style of Maihar *gharānā* gives importance to performance techniques of Senia *beenkār* style. Pt. Rajeev Taranath (RTPI) describes three phases of music making in Maihar *gharānā*. The phases described by him are discussed in following contexts.

- a. *Ālāp* includes four sections *sthāyi*, *antarā*, *sanchāri*, *abhog*; this has to develop from note to note then *dhuā* and *mātha* are the types of ending *ālāp* (*mohrā*?) were played at the end of each section.ⁱ
- b. *Jod* or *jod-ālāp* includes components mentioned below,
 - i. *Vilambit laya* exploration includes gradual *laya* development embellishments.
 - ii. *Madhya laya* exploration includes *gamak*, *meend*, *sparsha*, *kan*, *krintan*, *chut* etc techniques.
 - iii. *Drut laya* elaborations are dominated by *bol ang*.
 - iv. *Jhālā* includes *lhonk*, *ladi*, *ladguthao*, *kattar* and *lad-lapet*
 - v. *Tarparan* contains the similar *bols* of *mridanga* (*pakhwaj*)
- c. *Gat* performance in Maihar *Gharānā* again includes the shades of above said sequences in the rhythmic emphasis of *tala*. Where some components like *Tar-Paran* and *dhuā-ātha* etc. are omitted and *laykari*, *tan*, *tihai* etc components were played instead.

It is known that *bāj* of *gharānā* posses a body of knowledge and practices consisting a common stylistic core that is developed through individual creativity of the originator. The endeavors of later inventors led to proliferation of individualized styles that appear to be relatively different then original one. Pt. Rajeev Taranath (1992;1) states that when one considers the styles of Allauddin Khan, Ali Akbar Khan, Nikhil Banarjee, Ravi Shankar, Annapurna Devi, the difference can be noticed. Based on the skills of customizing that common stylistic core of music on different instruments, number of sub verities came into existence in performing style of Maihar *gharānā*. This is the result of the adaption of vocal music in teaching various instruments.

ⁱ Ashish Khan in a interview with Dr. Rajeev Taranath;1992;12

The extensive styles of Maihar *gharānā* are described following,

- a. **Ustad Allauddin khan style:** this was the original style of Maihar *gharānā* which was much influenced by early Senia *beenkār* style *Sarod* playing. The *ālāp* seems too inspired from *dhrupad* based *sursingār* techniques.
- b. **Ustad Ali Akbar khan style:** this is highly inspired by *khayāl* music and a mix of *sarod* oriented techniques. Instead of early *diri diri* strokes Ali Akbar khan specially established *dara dara* stroke patterns which sounds the *tan-bāj* of *khayāl* music.
- c. **Pt. Ravi Shankar style:** this is much influenced by *sarod* patterns of right hand. *viloma* type *meend* work is eminent in the *ālāp* which is peculiarly distinguished to the *sitār* technique. Also, adoptions of concepts like *sawāl-jawāb* from *karnātic* music can be seen in this style.
- d. **Smt. Annapurna Devi style:** this is *surbahār* influenced style which includes techniques like long type *viloma-anuloma meends* and elongated tans with *gamak*, *bol ang* etc. a peculiar *thonk jhālā* with *ladi ang* is a distinguished specialty of this *bāj*.
- e. **Pt. Nikhil Banerjee style:** this is a mix-up of vocal and *surbahār* type style which includes both above said *meend* types and influences of other instruments like *ladi* and *ladguthāv* etc.
- f. **Pt. Pannalal Ghosh style:** this is fully *khayāl* based style which seems to be established for first time in its kind. However this is doesn't have any relation with string instrumental music. Instead one another style popularized by Hariprasad Chaurasia keeps relation with string instrumental *gats*, *jhālā* etc components.

3.11 TEACHING METHODS IN MAIHAR GHARĀNĀ

Performing style of a *gharānā* is the result of teaching methods. The success of a particular music style requires vision of developing musical skills into a learner. Teaching methods including practical lessons are necessary fundamental data for the study of particular musical style of a *Gharānā*. Bhattacharya wrote in detail about practical mode of training in Maihar *gharānā* which gives a detailed knowledge on this topic. According to Bhattacharya (1979,130;31) teaching methods of Maihar *gharānā* includes following sequence. The system which Ustad Allauddin khan adopted to teach the disciples, remain used in same or even more contrasted subjects with new additions.

- a. The teaching system is categorically enumerated the pursuant of musicology and ideology of performing.
- b. Initiation of instrumental music lessons simultaneously starts with vocal music also. Vocal and *phakawāj* or *tablā* was compulsory at any level. In order to understand a *rāga* one has to learn/understand number of *drupad*, *dhamār*, *tarānā* and *khayāls*, *sargam*, *hori* in that *rāga*. According to Ustad Ali Akbar Khan, within these *dhrupad* was important because only it can give the correct nature of *rāga*⁵
- c. Along with *swara-sādhana* students impart sound knowledge of *bol*, *palta*, *meend*, *lad's*, *ladguthāv*, *thonk*, *jhālā*, *krintan*, *kana-sparsha* and *moorchanā* etc.
- d. The perfect position of hands, which is needful to elaborate all above techniques, was demonstrated by teacher at every moment.

e. Music learning starts with *bilāwal* that. Ali akbar khan states that 'one has to understand all natural notes first *komal* and *tivra swaras* to be avoid as they effect *chanchal* or romantic moods and take the student to light music taste.ⁱ

f. While during the period of basic level at least three years *sargam* fallowed by proper gat formation and *paltās* were practiced.

g. After completion of preliminaries, vocal based *ālāp* is thought by singing. The experiences of present researcher, marked that, most of lessons are taught through singing only.

h. Memorizing the music is of higher importance in practice. According to Ustad Ali Akbar khan 'no writing above twelve years, review the same every after two years initially after six months'.ⁱⁱ

A research thesis titled 'Teaching methods of Maihar *gharānā*', submitted by Dr. Rajeev Taranath (1992) gives the core knowledge of the depth of teaching methods of Maihar *gharānā*. Considering the limitations of present study, only a brief view in this regarding the teaching methods of Maihar *gharānā* was followed in above contexts. As the instrumental music is practical oriented subject, one has to understand the practical mode and data of teaching for the clear knowledge. Therefore, a series of basic practical's are duly presented in the next sub context.

i Ustad Ali Akbar Khan in an interview with Dr. Rajeev Taranath; 12

ii. *ibid*

3.12 BASIC PRACTICALS OF MAIHAR GHARĀNĀ

The series of basic practical exercises of Maihar *Gharānā* presented here are obtained from different maestros of Maihar *Gharānā* through practical and transcription learning methods.⁶ These are the series taught on both *sitār* and *Sarod*. Perhaps finger movements are different in both instruments. Thus, slightly variations could be found in practice.

Ex 1. Sapāt.

Asc. Pa ^NDha Ni Sa ^GRe Ga Ma Pa ^NDha Ni Sa Re Ga Ma

Dec. Ma Ga^M Re Sa Ni Dha^N Pa Ma Ga Re^G Sa Ni Dha Pa

- One 'Da' and one 'chikāri' on each of above notes.
- Only 'Da' in doubled of above tempo and
- Da and 'Ra' alternatively in doubled speed of b.
- Superscripted notes to be played by pulling *meend*.

Ex 2. Murchanā.

Pa Dha Ni Sa Re Ga Ma Pa Pa Ma Ga Re Sa Ni Dha Pa

Dha Ni Sa Re Ga Ma Pa Dha Dha Pa Ma Ga Re Sa Ni Dha

Ni Sa Re Ga Ma Pa Dha Ni Ni Dha Pa Ma Ga Re Sa Ni

Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa

Re Ga Ma Pa Dha Ni Sa Re Re Sa Ni Dha Pa Ma Ga Re

Ga Ma Pa Dha Ni Sa Re Ga Ga Re Sa Ni Dha Pa Ma Ga

Ma Pa Dha Ni Sa Re Ga Ma Ma Ga Re Sa Ni Dha Pa Ma

All *murchanas* are to be played with 'DaRaDaRa' boles alternatively.

Ex 3. Āghāt prakār.

- a. *Da Ra Da, Da Ra Da, Da Ra* 3+3+2
 b. *Da Ra Da, Da Ra, Da Ra Da* 3+2+3
 c. *Da Ra, Da Ra Da, Da Ra Da* 2+3+3

Asc. Any of the above groups to be played on every note from mid ‘*Sa*’ to mid ‘*Ni*’.

Desc. One single stroke of the same group on each note from high ‘*Sa*’ to mid to ‘*Sa*’ viz; *Sa Ni Dha, Pa Ma Ga, Re Sa...*

With *bols*; *Da Ra Da, Da Ra Da, Da Ra....* etc.

Ex 4a. Swara and āghāt.

Asc. *SaSa ReRe Ga-G Re-R Sa*
ReRe GaGa Ma-M Ga-G Re... etc till high *Sa*.
 Desc. *SaSa NiNi Dha-D Ni-N Sa*
NiNi DhaDha Pa-P Dha-D Ni... etc till mid *Sa*.
 Boles. *DiRi DiRi Da-R Da-R Da*
DiRi DiRi Da-R Da-R Da... repeatedly.

Ex 4b. Swara and āghāt.

Asc. *Sa ReRe SaSa ReRe Ga-G Re-R Sa*
Re GaGa ReRe GaGa Ma-M Ga-G Re... etc
 Desc. *Sa NiNi SaSa NiNi Dha-D Ni-N Sa*
Ni DhaDha NiNi DhaDha Pa-P Dha-D Ni...
 Boles. *Da DiRi DiRi DiRi Da-R Da-R Da*
Da DiRi DiRi DiRi Da-R Da-R Da... repeat.

Ex 4. Stroke patterns.

a. *Da DiRi DiRi DiRi, Da DiRi Da Ra*

Da Ra DiRi DiRi, Da-R Da-R Da

b. *DiRi DiRi Da-R Da-R Da, DiRi DiRi*

Da-R Da-R DiRi, Da-R Da-R Da

i. First, on each note of asc-desc of mid octave.

ii. Then with combinations of notes as following,

a. *Pa DhaDha NiNi DhaDha, Pa DhaDha Ni Dha*

Pa Dha NiNi DhaDha, Pa-P Dha-D Ni... etc

b. *SaSa ReRe Ga-G Re-R Sa, ReRe GaGa*

Ma-M Ga-G ReRe, Ga-G Re-R Sa

Ex 5. Kan, Krintan and Murki.

a. ${}^D Pa {}^N Dha {}^S Ni {}^R Sa \dots$ etc (kan)

b. ${}^{ND} Pa {}^{SN} Dha {}^{RS} Ni {}^{GR} Sa \dots$ etc (krintan)

c. ${}^{NDP} Dha {}^{SND} Ni {}^{RSN} Sa {}^{GRS} Re \dots$ etc (murki)

i. First with only 'Da' stroke on each note of mid octave.

ii. Then with combinations of strokes as following.

a. ${}^{ND} Pa Pa Dha, {}^{SN} Da Dha Ni \dots$ etc with

Da-R Da, Da-R Da...stroke pattern.

b. $Pa {}^{ND} Pa Pa Dha, Dha {}^{SN} Da Dha Ni \dots$ etc with

Da Da-R Da, Da Da-R Da... stroke pattern.

Ex 6. Zamzamā.

a. $Pa^{NDND-} Pa Dha | Dha^{SNSN-} Dha Ni | \dots$ etc with

$Da Da- R Da | Da Da- R Da | \dots$ stroke pattern.

b. $Pa DD, Pa^{NDND-} Pa Dha | Dha NN, Dha^{SNSN-} Dha Ni | \dots$ etc

$Da DiRi, Da Da- R Da | Da DiRi, Da Da- R Da |$ strokes.

Ex7. Meend.

a. $Sa -Ni Sa - | Re -Sa Re - | \dots$ etc with

$Da -Da - c | Da -Da - c | \dots$ strokes.

b. $PaDha -Dha Pa - | DhaNi -Ni Dha - | \dots$ etc with

$Da -Da - c | Da -Da - c | \dots$ strokes.

c. $PaDhaNi NiDhaPa | DhaNiSa SaNiDha | \dots$ etc with

$Da - - Da - - | Da - - Da - - | \dots$ strokes.

Ex 8. Gamak.

a. ${}^D Ni {}^D Ni Dha Pa | {}^N Sa {}^N Sa Ni Dha | \dots$ etc with

$Da Da Da Ra | Da Da Da Ra | \dots$ and

$Da Ra Da Ra | Da Ra Da Ra | \dots$ strokes.

b. $Pa Dha {}^D Ni {}^D Ni Dha Pa | Dha Ni {}^N Sa {}^N Sa Ni Dha | \dots$ etc

$Da Ra Da Ra Da Ra | Da Ra Da Ra Da Ra |$ strokes

c. ${}^D Ni {}^D Ni Dha | {}^N Sa {}^N Sa Ni | \dots$ etc with

$Da Ra Da | Da Ra Da | \dots$ strokes.

Ex 9.Jhālā

- a. *Da - - - Da - - - | Da - - - Da - - - |* 4+4 +4+4
- b. *Da - - Da - - Da - | Da - - Da - - Da - |* 3+3+2x2
- c. *Da - - Da - - Da - - Da - - Da - - - |* 3+3+3+3+4
- d. *Da - Da - Da - - - | Da - Da - Da - - - |* 2+4+2+4
- e. *Da - RaDa - - Da - | Da - - - Da - - - |* Thonk
- f. *- Da - DaRaDa | - Da - DaRaDa |* Thonk

Ex 10. Ladi and Ladguthāv

- a. *DiRiDiRiDiRi DiRiDiRiDiRi DiRiDiRi*
- b. *DiRiDiRiDiRi DiRiDiRi DiRiDiRiDiRi*
- c. *DiRiDiRa-R DiRiDiRa-R DiRiDiRi*
- d. *DiRiDiRi DiRa-R DiRiDiRi DiRa-R*
- e. *Da Ra DiRiDiRi, Da Ra DiRiDiRi*
- f. *Da Ra DiRi, Da Ra DiRi, Da Ra*

DiRiDiRi refers to that doubled speed of ideal *DaRaDaRa*.

Ex 11.Swarālankārs.

- a. *PaDhaNiSa, - DhaNiSa, - DhaNiSa, ReSaNiSa...etc with*

DaRaDaRa, - DaRaDa, - DaRaDa, DaRaDaRa...strokes

- b. *PaDhaNi, DhaNiSa, NiDha, PaDhaNiSa, ReSaNiSa..etc with*

DaRaDa, DaRaDa, DaRa, DaRaDaRa, DaRaDaRa...strokes

- c. *PaPaPa, PaPaPa, PaPa, PaMaGaRe, SaNiDaPa...etc with*

DaRaDa, DaRaDa, DaRa, DaRaDaRa, DaRaDaRa...strokes

Ex.12. Bol-bānt.

This is Set in *teental* and to be practiced on single note (high *Sa*).

DaRa DiRiDiRi Da-R Da-R Da, DaRa DiRiDiRi Da-R Da-R Da,

DaRa DiRiDiRi Da-R Da-R, DaRa DiRiDiRi Da-R Da-R,

DiRiDiRi Da-R Da-R, DiRiDiRi Da-R Da-R,

*DiRi Da-R Da-R, DiRi Da-R Da-R, DiRi Da-R Da-R **Da** c,*

*DiRi Da-R Da-R **Da** c, DiRi Da-R Da-R, **Da***

Ex.13. Paltā

Sa Ni Dha Pa, Ma Ga Re Sa, Pa Ma Ga, Dha Pa Ma, Dha Pa,

Ga Ma Pa Dha Ni Sa Re, Re Ga Ma Pa Dha Ni Sa,

Sa Re Ga Ma Pa Dha, Ni Sa Re Ga Ma Pa,

Dha Ni Sa Re Ga, Pa Dha Ni Sa Re,

Ga Ga Re Sa, Ma Ma Ga Re, Pa Pa Ma Ga, Dha Dha Pa Ma,

Ga Ma Pa Dha Ni Sa Re Ga, Ga Re Sa Ni Dha, Re Sa Ni Dha Pa,

Sa Ni Dha Pa Ma, Ni Dha Pa Ma Ga,

Ni Sa Re Ga Ma Ga Re Sa, Ma Pa Dha Ni Sa Ni Dha Pa,

Ni Sa Re Ga Ma Pa Ma Ga Re Sa Ni Dha Pa Ma Ga Re,

This is set in *teentāl* and to be practiced in all 10 *thātas*.

SECTION III

3.13 INDORE BEENKĀR GHARĀNĀ

The founder of Indore *beenkār gharānā* is Ustad Bande Ali Khan (1826 – 1890). He is also considered as originator of Kirāna *gharānā* of vocal music. There are conflicting opinions between musicologist and historians about the musical link of Bande Ali Khan with Senia musicians. Roy Choudhary (1965:170) states that ‘he had learnt with Senia musicians Nirmal shah’ but Himalton (1994:1.25) approve Mukarjee’s claim stating that ‘two (Nirmal shah and Bande Ali Khan) were not really contemporaries’. According to oral traditions of Indore *beenkār gharānā* (HKPI;I), Bande Ali Khan had studied *dhrupad* under his uncle Bairam Khan. Simultaneously many *dhrupad* techniques appears in the playing style of Indore *beenkār gharānā*

Number of disciples of Bande Ali Khan including Wahid Khan, Jamuluddin, Murad Khan, Metab Khan, Gulab Khan Rejab Ali and Rehamt Khan brought this *gharānā* into fortune. According to Ustad Rehmat Khan Rehmat khan and Murad Ali were composers of several *bandishes* in this *gharānā* (HKPI). At present Ustad Raiskhan, Ustad Abdul Halim Jaffer Jhan are living legends of this *gharānā*.

One line of Indore *beenkār gharānā* was developed in south India during twentieth century but lesser known to north Indian musicologists, is the subject of this section. This family line starts from *beenkār-sitārist*⁷ Ustad Rehmat Khan (1863-1954) who originally belongs to Bhavnagar of Gujarat state. After his music learning under *beenkār* Habib Khan and he joined the court of Indore

where he studied under *beenkār* Bande Ali Khan then later moved to south India and reside at Dharwad of Karnataka. The movement of *sitār* music to south India along with Rehmat khan is noted in a recent work titled 'Hindustani musicians of Karnataka' by Sadanand Kanvalli, where he stated (2004:4.38) that 'Rehmat khan joined court of Indore in 1878 where he lived for many years and studied from Bande Ali khan. Possibly around early 20th century he moved to Mumbai and later he started Bharat Gayan Samaj in Pune'. According to his family accounts (HKPI;I), it was around same years, his popularity reach to Mysore court and offered with title '*sitār ratna*' in 1911 by Maharaja Krishnaraj Odeyar IV. In the next year, he settled in Dharwad and largely lived independent then a court musician. It can be stated that musical era of south India filled up with unique *sitār* music, which never heard in south India before.

One another non-family line of Indore *beenkar gharānā* followed in south India was by Pt. Bindumadhav Pathak who was the disciple of Murad khan and Rajab Ali, disciples of Bande Ali Khan.

3.14 CONTRIBUTIONS TO DEVELOPMENT OF INSTRUMENTAL MUSIC

As the founder of Indore *gharānā* Ustad Bande Ali Khan was a bearer of *dhrupad* music it is hardly difficult to find his direct contributions in developing *sitār* music. But he is directly connected to *khayāl* music in some ways by generating Kirana *gharānā*. Actually The contributions and innovations of modern *sitār* repertoire are made by his disciples. The disciples families of Indore *gharānā* are marked in following chart,

Gen shart of indore *gharānā*

Pictures of Indore musicians

a. Modifications in structure of sitār: Khan (2004,4;217) states that Rehmat khan brought modifications in inspiration of width and depth of been. To imitate been techniques he added Kharaj strings through which *sitār* was capable to produce the range of four octaves. The absence of *kharaj shadaaj* hampered *ālāp* in *vilambit*. In addition, *ālāp*, *jod*, *badhat*, *jhālā* played on the *been* were not possible in the earlier *sitār*. Rehmat Khan's innovative mind not only added the *kharaj shada*. string but also rearranged the strings. Earlier arrangement of Strings 1) *mandra madhyam*. 2) *mandra shadaaj*. 3) *mandra shadaaj* 4) *kharaj pancham* 5) *mandra pancham* 6) *Papihā* 7) *Chikāri*. Thus was born the present *sitār* complete with for *saptaks*. Now the *Sitār* could perform all that the *been* and *surbahār* did. Tulsigeri (39;40) suggests the dates of these modification around 1885. Anyhow, the same is also attributed to Imdadkhan, but the notable point is the geographical distance of both places where these two musicians stayed, perhaps, no connections between these musicians could be found. Thus, it could be stated that, the experiment made by both contemporaries independently⁸. Khan (HKPI) states that Rehmat khan even modified the fret tying system of *been* instrument.

b. Set up of very slow tempo into sitār performance: Very slow tempo which was unusual in *sitār* music was set up by Rehmat khan during early twentieth century. The successor of him Ustad Bale Khan once had shown the tempo in which his grandfather used to perform, which was twice as slow as present *vilambit laya*.

c. Usage of different tālās: *vilambit jhumra*, *ada-choutal* etc *dhrupad* inspired *tālās* as well as *jhaptal*, *rupak*, *ektal* etc *khayāl* based *tālās* are complementarily used in this *gharānā* since early twentieth century.

d. Modifications in gat patterns: Khan (2003,3;215) describes that that to play Masidkhani type gats in much slower *laya* that was inspired by *Khayāl*, the strokes of Masidkhani have been changed and the ornaments like *meend*, *krintan*, *chapka*, *kan*, *zamzamā*, *sut* etc, were initially to used by Ustad Rehmat Khan.

a. **Other changes:** some other modifications we can find in family lines of Indore *beenkār*, consists adoption of *gāyaki ang* etc.

3.15 BĀJ OR STYLE OF INDORE BEENKĀR GHARĀNĀ

The founder of *beenkār gharānā* Ustad Bande Ali Khan had great knowledge of *been* and *dhrupad* that he refined and passed to many disciples, the experiments made by his disciples especially that are in harmonizing *been* and *dhrupad* techniques on *sitār*, brought comprehensive range of new performance techniques into *sitār* performance. Roy (2004;120) notifies the early style of Indore *Gharānā* has following distinct segments,

- i. *Ālāp* includes *mandra*, *kharj*, *madhya* and *tara vistars*.
- ii. *Jod* includes *mohrā*, *gamak*, *uchat ladi ang*, *chapkā ang*, *mizrāb ki kat tarāsh*, playing two strings in single stroke, *thonk* etc.
- iii. *Gat* performance includes *thāh-dugun bāj*, *gat bharanā*, *gat āmad*, *ladanth*, *gat ang ki jhālā*, *sapāt tān*, *khatakā hirakkā*, *lehak meend*, *khatakā meend* etc.

As the musical ideology took to new dimensions by later successors of this *gharānā*, few sub varieties in performing styles were established by illustrious performers during twentieth century. The sub verities of Indore-*bāj* are marked as following,

a. Rehmat khan style: this seems to be original style of this *gharānā*. It is much influenced by early *sitār* techniques as well a mix-up of *dhrupad-been* and *khayāl* elements. In early 20th century *sitār* recordings of Rehmat khan and in a manuscript handbook of teachings of his son Prof. Abdul Karim Khan, one can clearly find out both *dhrupad* based and *khayāl* based elements. Further, it can be stated that modern performance style that known as *gāyaki ang*, initiated in the contemporary years of Rehmat khan and was carried on by his family line. Family accounts (HKPI) of Rehmat khan claims that, he modified the structure of *sitār* instrument and tuning systems to achieve those *dhrupad* elements on *sitār*. In result, the playing style-*bāj* was influenced by been techniques and possibilities of *dhrupad ang* music according to nature of instrument. Sharan⁹ writes that ‘Rehmat khan used to play *ālāp*, *jod*, *badhat* and *jhālā* in inspiration of been. The most shining aspects of the music of *veena* and *sitār* seem to be so uniquely blended by him’. It can be stated that Rehmat khan-*bāj* was the oriental style of Indore *beenkār gharānā*. With Rehmat Khan's improvisation, the *sitār* became the only instrument which can be played equally well in both the *dhrupad* and *khayāl* styles. Ustad Hameed Khan (2003;IV216) states that presentation of *mohrā* and experimenting the *gat* in various *layas* (*gat ki ādi*) were his specialties of Rehmat Khans performance.

b. Jafferkhani bāj: This is generated by noted *sitārist* Ustad Abdul Halim Jaffer khan who embeds number of special performing techniques like *krintan* and *jamjama* etc. many techniques of this style results the direct adoption from *thumri* and *tappa* based performance techniques.

c. **Rais khan style:** this is much influenced by *khayāl* music in which many vocal *bandishes* directly adopted as *sitār* compositions. Even the Tan section also directly imitates the vocal music.

3.16 TEACHING METHODS IN INDORE BEENKĀR GHARĀNĀ

According to Ustad Hameed khan, professor and *sitārist* from Indore *beenkār gharānā*, there are few categories of teaching methods were in practice into his family line of *beenkār*s. The extract of the conversation with him points to three grades of teaching

- i. *Tālim-e- ām*: that aimed to teach for common students.
- ii. *Tālim-e- khās*: that aimed to teach for intelligent students.
- iii. *Tālim-e-khāsun-khās*. That aimed to teach for family members and *gandā bandha shishyas*.

These methods shows the width of knowledge of the *Gharānā* as well as a normal student can be satisfied by the method of *tālim-e- ām* lifelong and rest methods used to train the intellectual students like *ganda bandh shagird* where as the last one was dedicated for family member. The teaching methods in this *gharānā* are noted as following.

- a. The teaching system of *beenkār gharānā* forced on the strict practicing of the practical data each lesson about hundred times. (HKPI)
- b. Initiation of instrumental music lessons starts with *alankār*s set to different *layas*. Along with rhythm concentration from striking feet according to the *laya*, students should play all *jāti alankār*s like *tisra*, *chatusra*, *misra*, *khanda*, *sankirna* and possible doubles.
- c. Then one should impart sound knowledge of *gat*, *todā*, *paltā*, *meend*, *mohrā*, *thonk jhālā*, *kana* and *sut-meend*.

- d. The *moorchanā* to be practiced including *meend*.
- e. The perfect position of hands that is needful to elaborate all above techniques will be demonstrated by teacher at every moment.
- f. While during the period of basic level of at least three years, *sargams* fallowed by proper gat formation and *paltās* were practiced.
- g. After completion of preliminaries, vocal based *ālāp* with *dhrupad* elements is thought through by playing.
- h. Accordingly, music related theoretical and historical knowledge is transmitted to student. In my experience being a student of Ustad Hameed khan and Ustad Bale Khan of Indore *beenkār gharānā*, I have studied most of lessons through playing along with singing method.

3.17 BASIC PRACTICALS OF INDORE BEENKĀR GHARĀNĀ

This series of basic practicals is obtained through practical learning from masters of Indore *beenkār gharānā*.¹⁰

Ex 1. Sapāt.

Asc. Pa Dha Ni Sa Re Ga Ma Pa Dha Ni Sa Re

Dec. Ga Re Sa Dha Pa Ma Ga Re Sa Ni Dha

- e. One 'Da' and one 'chikari' on each of above notes.
- f. Only 'Da' in doubled of above tempo
- g. Only 'Ra' in same tempo as b.
- h. Da and 'Ra' alternatively in doubled speed of b.
- i. Superscripted notes to be played by pulling type *viloma meend*.

Ex 2. Murchanā.

Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa
Re Ga Ma Pa Dha Ni Sa Re Re Sa Ni Dha Pa Ma Ga Re
Ga Ma Pa Dha Ni Sa Re Ga Ga Re Sa Ni Dha Pa Ma Ga
Ma Pa Dha Ni Sa Re Ga Ma Ma Ga Re Sa Ni Dha Pa Ma
Pa Dha Ni Sa Re Ga Ma Pa Pa Ma Ga Re Sa Ni Dha Pa
Dha Ni Sa Re Ga Ma Pa Dha Dha Pa Ma Ga Re Sa Ni Dha
Ni Sa Re Ga Ma Pa Dha Ni Ni Dha Pa Ma Ga Re Sa Ni
Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa

There is a *meend* action in *murchana* from “marked note to the next “marked note. The *meend* consists two notes in pulling and to be pulled by middle finger. This ex. is to be played with only ‘*Da*’ stroke in second string rest notes with ‘*Da Ra Da Ra*’ strokes.

Ex.3. Basic level stroke and note combinations

a. *Sa ReRe Ga, Re GaGa Ma, Ga MaMa Pa...* etc with

*Da DiRi Da, Da DiRi Da, Da DiRi Da...*etc strokes

b. *Sa ReRe Ga Ma, Re GaGa Ma Pa, Ga MaMa Pa Dha..*etcwith

*Da DiRi Da Ra, Da DiRi Da Ra, Da DiRi Da Ra...*etc strokes

c. *Sa ReRe Ga Ma Pa, Re GaGa Ma Pa Dha,..*etc with

*Da DiRi Da Ra Da, Da DiRi Da Ra Da, ...*etc strokes

Ex.4. Laykāri practice.

- a. *Sa Re Ga Ma Pa Dha Ni Sa...etc.*
- b. *Sa Ga, Re Ma, Ga Pa, Ma Dha... etc.*
- c. *Sa Re Ga, Re Ga Ma, Ga Ma Pa... etc.*
- d. *Sa Re Ga Ma, Re Ga Ma Pa, Ga Ma Pa Dha... etc.*
- e. *Sa Re Sa Re Ga, Re Ga Re Ga Ma, Ga Ma Ga Ma Pa... etc.*
- f. *Sa Re Sa Re Ga Ma, Re Ga Re Ga Ma Pa, Ga Ma Ga Ma Pa Dha etc*
- g. *Sa Re Ga Sa Re Ga Ma, Re Ga Ma Re Ga Ma Pa,
Ga Ma Pa Ga Ma Pa Dha.. etc.*

These *laykāri alankārs* should be played in different speeds like *barābar*, *dugun*, *tigun*, *chougun*, *panchgun*, *chehgun*, *sāthgun* and *athgun* *layas* of original tempo speed. Initially student has to practice only stroke frames and then take to playing notes of the *laykāris*.

Ex. 5. Swarālankārs.

- a. *Pa Dha - Ni, Pa Dha Ni - , Pa - Dha Ni, Pa Dha Ni Sa,..etc with
Da Ra - Da, Da Ra Da - , Da - Da Ra, Da Ra Da Ra...strokes*
- b. *Pa Dha Ni Dha, Pa Dha Ni Dha, Pa Dha Ni Dha, Pa Dha Ni Sa..etc
Da Ra Da Ra, Da Ra Da Ra, Da Ra Da Ra, Da Ra Da Ra...strokes*
- c. *Sa Re Sa, Ma Ga Re, Sa Re, Sa Re Ga Re, Sa Re Ga Ma...etc with
Da Ra Da, Da Ra Da, Da Ra, Da Ra Da Ra, Da Ra Da Ra...strokes*

Ex 6.Jhālā

- a. *Da - - - Da - - - | Da - - - Da - - - |* 4+4 +4+4
- b. *Da - - Da - - Da - | Da - - Da - - Da - |* 3+3+2x2
- c. *Da - - Da - - Da - - Da - - Da - - - |* 3+3+3+3+4
- d. *Ra Da - - Ra Da - - | Ra Da - - Ra Da - - |* 4+4+4+4 *Thonk*
- e. *- DaRaDa - DaRaDa | - DaRaDa - DaRaDa |* 4+4+4+4 *Thonk*
- f. *- DiR DiR Da -DiR DiR Da | - DiR DiR Da - DiR DiR Da |*

Each *jhālā* to be played twice on all notes of *shudha aroha-avroha*. Another type *jhālā* called *ulta jhālā*, consists both *Da* and *Ra* strokes on *chikāri*. The *ulta jhālā* is to be practiced after practicing all these *jhālās*.

Ex 7. Stroke patterns.

- a. *Da Ra Da Ra, Da DiRi Da Ra*
- Da DiRi DiRi DiRi, Da Da - Ra*
- b. *Da Ra Da Ra, Da DiRi Da Ra*
- Da DiRi DiRi Da, Da DiRi DiRi DiRi*
- c. *Da Ra Da Ra, DiRi Da Da Ra*
- DiRi DiRi Da Ra, DiRi DiRi DiRi DiRi*

Each to be played once on all notes of *shudha aroha-avroha*

3.18 CONCLUSION

The study on *gharānās* in present chapter concludes with the discussions on over all subjects that related to particular instrumental traditions. This chapter was begin with descriptions of *gharānā* similarities between *bāni*, *bāngshā* and *paramparā* followed by the study on Senia lineage which included genealogical chart of lineage. In the present chapter, the all six major instrumental *gharānās* were briefly described. A brief discussion is made on the adoption of musical instruments by instrumental *gharānās* and how the *sitār* and sarod gain importance in socio-cultural position in *gharānā* system. A study on genealogical relations of referred traditions including clarifications on both practical and theoretical aspects of performance was done under this chapter. The study material is extracted from various books, interviews, and from personal collective knowledge as being student of these *gharānās*. The discussions made in this chapter are the step to the subject of compositions of instrumental *gharānās*. In last two sections, the study was prompted on Maihar and Indore *gharānās* focusing following points,

- a. A brief account on instrumental *gharānās* and the family line.
- b. Contributions of Maihar and Indore *gharānās* to development of instrumental music.
- c. Described Performance style-*bāj* of both *gharānās*.
- d. Study on the teaching methods among both *gharānās*.
- e. Depicted the series of basic practicals both *gharānās*.



Notes

1. Source; Dr.Tiziana Ripepi
2. A great *veena* player Dhanammal (1867–1938) founded her own style of rendering on *veena* and later it became known to as *Veenai* Dhanammal *bāni*, is still regarded as a yardstick in terms of adherence to traditional values and profundity of music expression.(Ludwig 1999, p. 264)
3. Perera referring to thakur jaidev singh; 1994;190. Interestingly Ustad ali Akbar Khan of Maihar *gharānā* in an interview to Pt. Rajeev Taranath, gives example of *raga lom* which taught him initially and has 360 *paltās* for that. This may be hint to the possible experiment of teaching the *veena* techniques on other instruments.
4. Dr Rajeev Taranath (1992;12) in the narrative of the research submitted to Ford Foundation research center.
5. Ustad Ali Akbar Khan in an interview (1992) with Dr. Rajeev Taranath gives the importance of dhrupad learning.
6. Ex. 1,6,7b,8 & 13 are obtained from lessons of Pt. Ravi Shankar(SS IV). Ex.2,3,4,7a,7c,9,10,11a&12 are obtained from Pt. Sudhir Phadke (PSII). Rest all examples obtained from lessons of Pt.Rajeev Taranath (PS I).
7. Rehmat Khan was originally *been* player and took *sitār* following his Ustād's words that 'been shall be played for self realization'. We can still find this practice in this family line.
8. Imdadkhan also said to have studied under Bande Ali khan thus the idea of widening the range possibly generated by Bande ali khan.
9. Gurudev sharan;1-10-1982;3; article in 'The economics Times'. To me Khan (2003,4;216-17)
10. Ex. 1, 2,3,5, & 7 Obtained from lessons of Ustad Hameed Khan. (PSI)
Ex. 4 & 6 are obtained from lessons of Ustad Bale Khan. (PSVI)

CHAPTER IV

COMPOSITIONS OF SITĀR AND SAROD TRADITIONS

SECTION I

4.1 INTRODUCTION TO INSTRUMENTAL COMPOSITIONS

It is said that, in Indian classical music performance, either it may be vocal or instrumental, the compositions has been considered as mainstream of performance and knowledge. We know that the composition section of *sitār* and *sarod* performance includes two aspects, a. Compositions and b. Improvisations. An attempt of characterization of these two aspects will be made in two chapters. Present chapter includes two sections and covers the area of compositions. In first section the discussion covers the general theoretical aspects of compositions and second part includes the examples of compositions of all instrumental *gharānās* for the knowledge of practical mode of particular *gharānās*.

Compositions of *sitār* and *sarod* are called as *gat*. In some instances musicians refer to them as *bandish* or *gat-bandish*. It seems the term is also incorporated in dance and drum instruments such as *pakhwāj* since long time. Miner states that, the term *gat* is derived from dance element '*gati*' which is described as 'walking manners on stage' in ancient text *Nāṭyashāstra* of Bharata. There might be a possible relation between *gat* and *gati*. The hint is that, the percussion and string instrumental part which was played during performing *gati* in dance, much later possibly referred to *gat* on string and percussion instruments in the meaning 'prefixed manners of sound movements'. But the latter said ancient meaning doesn't keep any relation with later meaning of instrumental '*gat*'.

The compositions of *sitār* and *sarod* are the disciplined mainstream of instrumental music and preserved through the unique Indian traditional *gharānā* system. The awareness of the traditional compositions in instrumental music is so strong that they are considered as the backbone of *sitār* and *sarod* music. In order to absorb the interpretation of the knowledge of *sitār* and *sarod* music, the study compositions of these instruments is essentially required. Therefore one does not need to explain the urgency of undertaking a study of compositions with special reference to particular *gharānās*.

Pt.Bimal Mukharjee (1993;12) states that, the compositions in both vocal and instrumental music clearly emerged during *vedic* period. Perhaps the *sāma shlokas* possibly the early composition types which were sung during *yajna* along with accompaniment of *veena*. But it is difficult to find any certain name or structure of instrumental compositions in *vedic* period. Mishraⁱ gives a detailed description on instrumental music from ancient to modern age, the extract is followed here; the structural description of *tritantri veenā* gleaned from Krishna-cult poets, *Ain-i-Akbari*, *Sangeet Pārijāt* and *Sangeet Sāra* establishes beyond the period. This instrument was initially used as accompaniment for singing. In the latter half of eighteenth century some of the direct descendents of Tansen, began to include new instruments in their repertoire of music education for general learners. This helped in establishing the *nibaddh tambura-sitār*-on one hand and *surbahār* on the other. The *ālāp* part of *veenā* was performed on *surbahār* and the vocal part was played on *sitār*. This was the

ⁱ L.M.Mishra; Bharatiya Sangeet Vadya

same period when *khayāl* was becoming a popular choice amongst vocalists and *tablā* was merrily gaining ground among percussion instruments. The material based on *veena* did not prove sufficient for the capability *sitār* possessed hence a new style-*gat* (movement)-began taking shape. Although the *bandish* (composition) of *gat* carried strong influence of vocal *bandishs*, but due to special use of *mizrāb*, the *gat* compositions differed from vocal ones. Ustads of Seni *gharānā* had gifted this style to the upcoming string instruments. They were responsible for liberating *sitār* from providing accompaniment to vocal renderings and gaining the independent status of a main instrument.

It is uncertain that how and when the term '*gat*' initially customized to define any predetermined melodic constructions of *sitār* and *sarod*. It is supposed to have established predated to Masidkhan. All musicologists agree that the earliest reference of a name '*gat*' to *sitār* compositions is marked by Nawab Ashfaq Ali in the preface of Urdu text *Nagmāt-ul-Hind*ⁱ. Arvind Parikh (1993;47) observes that Ashfaq Ali attributes the initial creation of *gats* to Nyamat Khan. As early said he was *dhrupadiyā beenkār* himself, after the success of his new *kheyāl* style, possibly took *sitār* and composed initial compositions or possibly replayed his *kheyāl bandishes* on *sitār*. However, M.S.Taralgatti (2003;174) observes there were no significant stroke patterns fixed in early *gats* of Adaranga. After his successive experiment of *khayāl* compositions, his inspired follower and brother in law Firoz Khan took idea of developing a new form of instrumental music and authentically created sequenced pattern of instrumental strokes in the name of *sitār gats*.

ⁱ Khan HA;2003, 169

Thus developing a new form of vocal and instrumental compositions is attributed to both figures.

The term also used in percussion music and dance till present day. But the difference is that, percussion *gats* are played repeatedly while string instrumental *gats* repeatedly played through out of presentation of a *rāga*. One another vision of origin of term '*gat*' links *gitika* (*Prakaran geeta*) and later *gita*, the ancient name of a song which referred as *tāla pradhana*.

Meaning of the term *bandish* is 'a prefixed song associated to predetermined melodic structure'. The term is generally incorporated with all vocal forms of north Indian classical and semi classical music like *dhrupad*, *khayāl*, *thumri*, *tappā*, etc. *Dhrupad* compositions-*prabhandhas* when played on been, generally known the term *bandish*. Similarly in some instances the musicians refer those *khayāl* inspired *sitār* and *sarod* compositions as *bandish* or *gat-bandish*. A Sanskrit term '*bandha*' means 'to tie or fix' seems closer to '*bandish*'. Musicologists says that the musical term '*bandish*' has Persian origin, however, there are impacts between Persian and Sanskrit languages each other.

In *karnatic* music the compositions played on plucked instruments such as *veenā* and *gottuvādyam*, follow the original sound movements of original song like any *kriti*, *kirtan*, *tillāna*, *pillāri geet* etc. The punch of plucking in *karnātic* compositions directly relate to the literary content of original song. According to noted violinist Dr.N.Rajam (NRPI), the *kritis* of *karnatic* music when played on instruments, has always been kept their original recognition and referred by their original name such as '*bhāvayāmi raghurām*' or '*vātāpi ganapaim*' etc.

Indifference, the *sitār* and *sarod* compositions either they might be inspired or copied from any vocal *bandish* but remain their own frame of stroke patterns and status of reorganization as a *sitār-gat* or *sarod-gat*. Because *sitār* and *sarod* compositions in most instances has pre-determined stroke patterns fixed in rhythmic cycle, which are like a skeleton. The figure of composition is the result of melodic overlay on this skeleton. The inspiration of melody has many roots such as *rāga chalan* or inspiration vocal *bandish* etc.

We know the introduction of Masidkhani, Firozkhani, Rajakhani *gats* by particular musicians in early centuries. But very few original *gats* of latter said composers are existed in today's performance. It is to be noted that most of *gats* referring these names only indicate the type of *bol* pattern that used in constructing and much of them are later added by various composers. However all later formations are definitely inspired from latter said early *gat* formats.

4.2 BASIC PRINCIPLES OF INSTRUMENTAL COMPOSITIONS

Gat is the melodic construction on the base of the formative structure of four stanzas or two major segments viz. *sthāyi* and *Antarā*. A complete *gat* which could be able to become fundamental vehicle of expression of *rāga* mood, to provide a musical satisfaction to performer, shall include below cited characteristics which are the basic principles of instrumental compositions.

- a. **Set up of tempo range:** Very basic principal of any *gat* is that, it must be set up in a particular tempo range. Construction methods of a *gat* start from fixing a certain range of tempo for performance. An ideal *gat* essentially should have scope of improvisation of tempo till a certain range. The performance impress the listener

when it increase the tempo step by step in result the improvisations outcomes more strengthen and colorfully blossomed. Tempo improvisation range is subjected to melodic elements and nature of stroke combinations used in particular composition. *tāla* selection is another consideration for speeding the tempo.

- b. Fixed stroke and melodic patterns:** A *gat* must have predetermined right hand stroke patterns and melodic embellishments set to a minute cycle. The stroke patterns produced in prefixed series accordingly to the *tāla* cycle and the predetermined melodic construction covers three octaves of notes within the duration of four *tāla* cycles. Number of *tāla* cycles may vary. Peculiar *rāga chalan*s gives the possibilities for creation of partially or entirely new stroke patterns and musical embellishments.
- c. Reflection of overall dimensions of *rāga*:** A *gat* gives clear picture of *rāga-swaroop* in which it is composed. Haldankar (2001:1,2) states that 'it is obvious that the first prerequisite of a composition is that it should reflect the totality of the *rāga* in which it is composed. This is not only means *rāga chalan* but also employment of certain sensitive notes peculiar to *rāga* character in meaningful way'. It is to be observed that in case of some rare *rāgas* musicians refer to the *bandish* for the knowledge of *rāga*.
- d. Intellectual melodic appeal:** A *gat* must have an intellectual and logical surprise appeal in inter phrase relationship between each stanza. A *gat* gives fulfillment if it has such expected and unexpected surprises or satisfactions within the frame of a *rāga* and *tāla*. This is possible when the ending and starting phrases of each stanza are logically designed.

- e. Ideal for the scope if improvisation:** A *gat* must be ideal for the scope of improvisation. A slandered *gat* gives large space for implanting the improvisations and suitable for aesthetic expression of *rāga* through improvisations.

4.3 AESTHETIC VALUE OF INSTRUMENTAL COMPOSITIONS

Consideration of aesthetic values of a composition in vocal music is subjected to two aspects.

- a. Literary values of *bandish* which assist the artist to express the emotions or feelings like devotional, love etc. According to Haldankar (2001;11) ' literary content of a (vocal) composition has an insignificant role, the content aligning with the mood of *rāga* does give an added value to the (vocal) *bandish*'.
- b. Melodic frame of *bandish* which would be conscious of the authentic status of *rāga*. More considerably in vocal *bandishes* expression of particular feelings of literary content were set to peculiar movements of notes which gives highly approach to expression of the feeling.

While the poetic value of a vocal *bandishs* keeps no relation with instrumental music; consideration of aesthetic values of a composition in instrumental music takes other connotations in this regard. An attempt of justifying aesthetic values of instrumental compositions is made through following discussions.

According to Pt. Rajeev Taranath (2010;332), 'the formal elements and system recurrence of a poem certainly effect on a listener, whereas in instrumental music there is no message to listener then what else,,, than combinations of musical notes or melodic phrases, but these combinations are not simply arbitrary. Instead there is an image of beauty flashing through the

combinations. The sophisticated and mature satisfaction in instrumental music is the result of dexterity in blending intermingled melodic frames.’ Arvind Parik (8.44) states that ‘while instrumentalists do not have the facility (of literature) the composer certainly uses to advantage, various accents, lilt and alterations of vocal frames’. When applied to a composition, above said treatments holds great aesthetic values.

Perhaps some instruments like *sārangi*, *dilruba* or *violin* could reproduce the original melodic frame of vocal *bandish* but plucking instruments like *sitār* and *sarod* sounds subjectively different effects than vocal *bandishes*. Because plucked instruments could not produce the lengthened sound like vocal or bowed instruments. Hence striking is essential to avoid the stopping of sound. Naturally strokes have to combine with melodic frames to produce admirable sound effects. The ideal methods of combining various aesthetic elements like *meend*, *kana*, *krintan*, *sut*, *zamzamā*, *katkā*, *murki* etc with the bunch of strokes combinations at suitable phases accordingly to *rāga* and *tāla*, is the higher attribute of aesthetic value of instrumental compositions.

Aesthetic value of instrumental composition can be justified by following aspects,

- a. Intellectual appeal of aesthetic elements and *rāga bhāva*.
- b. Balance between inter phrase melodic sequences.
- c. Dexterity in blending intermingled melodic frames.
- d. Accents, lilt and alterations of vocal frames.
- e. Ideal usage of *tāla* and Interesting approach of *sam*.
- f. The ideal combinations of melodic elements with the bunch of stroke combinations.

4.4 LITERARY CONTENT IN INSTRUMENTAL COMPOSITIONS

Although lyrical poetry is not music, it is representational of music in its sound pattern, basing its meter and rhythm on the regular and linier of the song; or more remotely, it employs cadence and consonance to approximate the tonal varieties of a chant or intonation. Thus the lyric retains structural or substantive evidence of its melodic origins, and it is this factor which serves as the categorical principle of poetic lyricism. (Perera 1994.)

Music in its purest form consists of tone and time. In vocal music however there is one more content-words, which form an integral part of music. Vocalists have used words to their advantage-

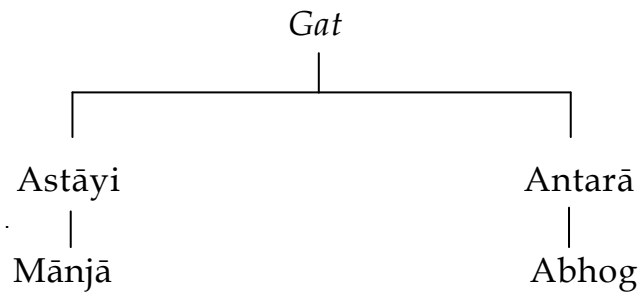
- i. Merely as carries of notes
- ii. To create verity in articulation and intonation
- iii. To obtain rhythmic patterns through word structure
- iv. To lend emotional color

In vocal music words have played an important role in bringing variety in the texture of music material. But instrumental music has suffered in the variety of musical material and the number of forms because of absence of words. To fulfill this absence, we can see the attempts of applying vocal bandishes on instruments by musicians. The *gayaki ang* of Ustad Vilayat Khan is very much known for the representation of vocal music in sitār. The bandish '*āaj more ghara āayena mitawa*' performed on sitār by Pt. Nikhil Bannerjee is one of the best examples to employing the vocal music in instrumental version. According to Dr. Prabha Atre (1993;98), in all music, with the words the musical structure is independent musically and that is why vocal forms can also be played on instruments.

4.5 STRUCTURE OF INSTRUMENTAL COMPOSITIONS

Compositions of *sitār* and *sarod* are the melodic constructions created on the foundation of constructive format which is skeleton and esthetic sense of *rāga* which is musical integrity. The skeleton of compositions has a sequenced design of four segments. Complete structure of *gat* or so called instrumental composition is a result of melodic bounding through these segments.

In olden days all genres of vocal and instrumental were influenced and dominated by dhrupad music. Similarly the instrumental compositions influenced by structure of been *bandish*, we know that been *bandish*-s normally found in four sections called tuks viz. *sthāyi*, *antarā*, *Sanchāri*, *Abhog*. It seems the contemporary *sitār* compositions may be followed the same. Sharmistha Senⁱ states that ‘being a strict follower of dhrupad tradition, Masid Khan composed his *gats* in the four principal movements of dhrupad’. The structure of *sitār* & *sarod* compositions normally categorized in to major two sections viz. a. *astāyi*, b. *antarā*. Each may have one more lines attached to them. These are known as *mānjā* and *abhog* or *āmad*. Usually compositions include two, three or four stanzas. The structure of any traditional *gat* usually follows as,



ⁱ Khan HA 2003;168

a. Sthāyi or Astāyi: The first segment *sthāyi* is also known as *astāyi* which includes a *mukhadā*, means ‘the face’ of composition. The *mukhadā* holds predominant place as a returning entry section during the performance. Dipali Nag finds the possible connection of *Astāyi* to the *dhruva*, an initial sub division of *salaga suda prabhandha*. We know the meaning of *dhruva* that is ‘immutable’, *sthāyi* means ‘something established’. Ruckert (1998;285) observes that, the important feature of the *rāga* in its own home register must appear in the *astāyi*. For this reason the *astāyi* is of paramount importance in detailing the features of particular rag. The *astāyi* is also considered as a mark of *graha*, *amsha*, and *nyāsa* etc. Normally *astāyi* is attached with a second line however it is not found in all compositions.

b. Mānjā: The second line of *sthāyi*, *mānjā* stands like a blossomed reflection of *astāyi* and normally placed in low and medium octaves. It is a misnomer of when and where established in second place. Nag (1993;5) also finds the roots of this stanza into a *dhatu* appears in *Sangeet Ratnākara*. The appearance of *mānjā* in any composition is like an extension of *rāga* register in lower pitch range.

c. Antarā: The second segment *antarā* is an exhibition of higher octave of *rāga*. The first line of *antarā* normally placed *sam* or the force toward higher octave *Sa*. The term means ‘interior’ or ‘between’ and it was a middle section of a song like *dhruvad prabhandha*. Later it was applied to the second part of a composition which has in many instances another line attached. Ruckert (1998;286) opinions’ that because of its limits in pitch range to the highest reaches of the voice or instrument, and the lesser function in delineating the melodic features of rag, the *antarā* is sometimes given less attention. This is may be a reason that many instrumental compositions found without *antarā* or found in a single line.

d. Abhog or āmad: The last line called *abhog* or *āmad*ⁱ. It is the molding phrase which logically links to first line and it is played more skillfully to create musical surprise of joining *mukhadā*. The term *abhog* represents the direct touch of dhrupad. Miner observes that (1993;185) a *gat* played by Iliyas khan was clearly has stanza called *abhog*. Aravind Parikhⁱⁱ claims it as *āmad* by stating that ‘2nd line of *antarā* or the concluding line is called as ‘*āmad*’ which brings us back to the *mukhadā* of *gat*’.

In present day performance practice, *āmad* holds one more meaning ‘the way of approach towards *mukhadā/sum*’. Musicologist Haldankar stats that (2001;1.7), ‘a *bandish* that does not sound the approach of the sum or *mukhadā* of the *bandish* while at finish hardly arouses interest in the listener. The interest is awakened only when such an approach to sum is sounded in the last phrase of *bandish*. This sounding the approach is called ‘*āmad*’ in musical term’. However this opinion more suitable to *khayāl* singing but considering instrumental *gat* structure, the entire fourth or last line is called as *āmad*.

Apart from this frame of four stanzas, one can find several *gats* in different models. We know that many *gats* of early purab *bāj* generally not have an *antarā* or there is absence of *mānjā*. In many *gats* we can see shortened *āmad* or more lengthened *mānjā*. The distinct impression of dhrupad is to recall here. Mukharjee (1993;16) referring to some dhrupads created by Tansen and others, says that ‘the general belief that a dhrupad always has four parts is not correct. There are many dhrupads having only *astāyi* and *antarā*’. Pt. Taranath (RTPI) states that, ‘in many instances *antarā* was not taught

i Mukherjee; 1993;12

ii Parikh 1993; 8;45

to students and left to their creation'. It is possible that for many reasons several *gats* found incompletely composed. This includes a number of popular and remarkable compositions.

- a. Masid khani *gats* may have three line viz. *sthāyi*, *mānjā* and *antarā* or includes one more line called *abhog* or *āmad*
- b. Fhirozkhani *gats* were not has a separate *antarā* and the initial two stanzas were so long that they would cover the entire octaves of instrument.
- c. Rajakhani *gats* may have four or more cycles and even only three cycles in some instances.
- d. The *gats* set in other *tālas* mostly have only two lines.

SECTION II

4.6 COMPOSITIONS IN *SITĀR* AND *SAROD GHARANAS*

As earlier stated, until the past century various *sitār bāj* were played each in particular *layās* (tempo), were each property of particular *gharānās*. But since the past century the *sitār* and *sarod* performance, which had in most instances been limited to a single *bāj*, gradually increased to two, three or more styles among each *gharānās*. According to Hamilton (1994;75), such a major development could have taken place due to considerable cross *gharānā* learning. In result of which, a notable change was occurred in scrutinizing the *bājs* that lead the classification and definition of the term *bāj* into a new form. It is already noted in previous chapter, that the early meaning of the term '*bāj*' was related to the types of compositions belongs to particular traditions. The stroke patterns as well as the tempo of composition in which it was played were

measurements to recognize the type or *bāj*, thus it could be considered 'pattern' based classification. The modern meaning of *bāj* referred to a playing style recognizable through usage of peculiar performance techniques that classified into two types such as, a. *Tantrakāri*, b. *Gāyaki*, thus it could be considerable as 'ornamental' based classification.

The questions stands that what is meant to the 'pattern' based classification in present performance and what are the categories? What are the measurements of recognizing the classification? Present study finds following points on this issue.

We know that the range of *laya* has been widened and variations among patterns have been described since past century among all performing traditions of *sitār* and *sarod*. Since the period, the inventions among stroke patterns (skeletons of compositions) taken place and they are so variously created in different *tālas*, that it is too difficult to scrutinize them in relation with patterns. However, the tempo range (*laya*) of any composition either in might be composed in any *tāla*, still have possibilities to classify into few accepted categories. In result, the *laya* has become the act of measuring and classifying the types of compositions among the modern performance traditions. We can see that instead of older *bāj* classification, the compositions are classified into following categories since post Masidkhani and Rajakhani period.

- a. *Vilambit gat*: That includes Masidkhani and its modified varieties which are played in a slow tempo of below 100 bpm.
- b. *Drut gat*: That includes Rajakhani / Purab and their modified varieties which are played in a fast tempo of above 100 bpm.

Bandopadhyaya² describes that, the instrumental compositions may be primarily divided into three basic categories on the basis of its tempo, i.e. *vilambit*, *madhya* and *drut*. Of late we have opted two more subdivisions, one in Vilambit and one in Drut thus coming to five types of gross *laya* references, i.e.; *ati-vilambit*, *vilambit*, *madhya*, *drut*, and *ati-drut*. It is to be noted that the tempo range of *laya* classification in instrumental music apparently different that been used in vocal music.

Hamilton (1989;74) classifies the older and modern *bājs* under four categories and set them into four tempo ranges as following,

Table No. 4.1 *Bāj* and the *laya*

a. Adhunik <i>bāj</i> – Vilambit <i>laya</i>
b. Masidkhani <i>bāj</i>- Vilambit to <i>madhya</i> <i>laya</i>
c. Firozkhani <i>bāj</i>- <i>Madhya</i> to <i>drut</i> <i>laya</i>
d. Rajakhani <i>bāj</i>- <i>Drut</i> <i>laya</i>

However it is to be noted that there are several varieties of compositions existing among the performance of traditions. Classifying them into early noted *bāj* could be meant to *laya* of the style was played. Those compositions referred to as Masidkhani, still follow the nearest original format of older compositions. The *vilambit* *laya* that referred to Masidkhani of older times, is *madhya-vilambit* now days. The inventions varieties of compositions and modifications among the *gharānās*-the music laboratories, have been widened the tempo range of performance. The entire repertoire of instrumental compositions can be divided into following categories on the base of *laya*.

There are total six sub divisions of layas can be found in performance practice among *sitār* and *sarod* traditions.

<i>Vilambit laya</i>	{	<i>Ati-vilambit</i>	15-30 bpm.
		<i>Vilambit</i>	30-60 bpm.
		<i>Madhya-vilambit</i>	60-100 bpm.
<i>Drut laya</i>	{	<i>Madhya-drut</i>	100-200 bpm.
		<i>Drut</i>	200-300 bpm.
		<i>Ati-drut</i>	above 300 bpm.

The *vilambit laya* of vocal music which used to sing *bada-Khayāl* is equal to *ati-vilambit laya* of present day instrumental music. Thus the definitions of terms vary from olden times to modern and between instrumental music to vocal music. The over speed *ati-drut* is very rare as it never been used in vocal music. The comparative tempo range assigned in vocal and instrumental is shown in following table,

Table No.4.2 Comparision of vocal and instrumental tempo ranges

Laya	Vocal	Instrumental
<i>Ati-vilambit</i>	6-10 bpm	30-60 bpm
<i>Vilambit</i>	10-30 bpm	15-30 bpm
<i>Madhya-vilambit</i>	30-60 bpm	60-100 bpm
<i>Madhya</i>	60-100 bpm	60-100 bpm
<i>Madhya-drut</i>	100-150 bpm	100-200 bpm
<i>Drut</i>	150-250 bpm	200-300 bpm
<i>Ati drut</i>	Above 250 bpm	Above 300 bpm

Fig . 30 Improvisationsons in *rāga Puriya*

Fig . 31 Compositions in *rāga Puriya with ālāp*.

4.7 VILAMBIT COMPOSITIONS

The early type of *vilambit gats* were undoubtedly the Masidkhani *gats*. The tempo in which these *gats* were played was considered as *vilambit laya*. But later since the post Masidkhan period the *laya* called *vilambit* has been widened to more slower than to prior. In result the original Masidkhani *laya* now became known to as *madhya-vilambit*. It seems adopting more slower tempos into performance was inspired by vocal music, however, the tempo range is not that slow that used to sing slowest vocal genre-*bada khayāl*. The compositions are classified into following sub categories.

i. Madhya-vilambit: This category includes those compositions which follows the original tempo and the pattern of older Masidkhani *gats*. The term *madhya-vilambit* refers to a mid-slow tempo ranging between 60-100 bpm. The compositions set to this tempo range are rarely used in present day performance, even thou are played but not as mainstream of performance. We can find these types of compositions among the Maihar and Jaipur traditions.

ii. Vilambit: This refers to the normal slow tempo ranging between 30-60 bpm. The compositions set to this *laya* include a number of meends and variations in stroke patterns. This types of compositions are pre dominant at present day performance practice. The compositions called *vilambit gats* are largely performed among all existing instrumental *gharānās*.

iii. Ati-vilambit: The tempo range is set between 15-30 bpm to the *ati-vilambit* compositions. However it is not the range of *ati-vilambit laya* that referred in vocal music, which is almost half of the of instrumental one. The compositions set to this tempo range are very rarely found in performance practice. The best of this kind can be seen in Indore *gharānā*.

Astāyi.

Mānjā.

Antarā.

Abhog.

x

$Ni \quad Dha \quad Pa \quad MaMa \mid Re \quad GaGa \quad Ma \quad Dha \mid NiDD \quad PaMa$

$GaRe$

da da ra diri | da diri da ra | dadir dara

dara

Note: This is a simple *madhya-vilambit gat* which could be found in most of all *gharānās* with slight variations. The composition follows the original Masidkhani pattern. The second and rest lines may vary from *gharānā* to *gharānā*. Source; Smt. Sandhya Apte (PSI).

Composition No. 2 : Rāga Bihag, *Madhya-vilambit Teental*.

Astāyi.

12
 $SaNi$ | Sa $GaMa$ Pa Ni |
 diri | da diri da ra |

^x
^{DN} Sa Ni ^D Pa $PaPa$ | Ga $MaMa$ Pa Ma | Ga ⁰ MGa ^R Sa
 da da ra diri | da diri da ra | da da ra

Mānjā.

12
 $SaNi$ | Sa $GaMa$ Ga ^{SNRSN} Sa |
 diri | da diri da ra |

^x
^P Ni $PaPa$ Ni Sa | Ga $MaMa$ Pa Ma | Ga ⁰ MGa ^R Sa
 da diri da ra | da diri da ra | da da ra

Antarā.

12
 $PaPa$ | ^M Ga $MaMa$ Pa ^S Ni |
 diri | da diri da ra |

^x
^N Sa Sa Sa $NiSa$ | Pa $NiSa$ Ga Ma | Ga ⁰ MGa ^R Sa
 da da ra diri | da diri da ra | da da ra

Abhog.

12
 $GaMa$ | Ga $SaSa$ Ni ^{DN} Sa |
 diri | da diri da ra |

^x
 Ni Ni ^D Pa $PaPa$ | Ga $MaMa$ Pa Ma | Ga ⁰ MGa ^R Sa
 da da ra diri | da diri da ra | da da ra

Note: A well-known sitar *gat* in *rāga Bihāg*, is attributed to **Jaipur Gharānā**. It is also played in almost all *gharānās* with slightly difference and variously credited by performers.³ The similar *gat* also found in Indore *beenkār gharānā* also. Source; Smt. Sandhya Apte (PSI).

Composition No. 2 : Rāga Bhairavi, Madhya-vilambit Teental.

Astāyi. 12

$$\begin{array}{ccccccc} PaDha & | & Pa & MaPa & \underline{Ga} & Ma & | \\ Diri & | & da & diri & da & ra & | \end{array}$$

x

$$\begin{array}{ccccccccccc} Pa & Pa & Pa & \underline{Ga}\underline{Ga} & | & Sa & \underline{Ga}Ma & \underline{GMPD} & PaMa & | & \overset{0}{\underline{GR}}\underline{Ga} & \overset{RS}{Re} & Sa \\ da & da & ra & diri & | & da & diri & da & ra & | & da & da & ra \end{array}$$

Mānjā. 12

$$\begin{array}{ccccccc} \underline{Ga}\underline{Ga} & | & \underline{Re} & SaSa & \underline{Ni} & Sa & | \\ diri & | & da & diri & da & ra & | \end{array}$$

x

$$\begin{array}{ccccccccccc} \underline{Dha} & \underline{Ni}\underline{Ni} & \overset{SR}{Ga} & \underline{Ga} & | & Sa & \underline{Ga}Ma & \underline{GMPD} & PaMa & | & \overset{0}{\underline{GR}}\underline{Ga} & \overset{RS}{Re} & Sa \\ da & diri & da & ra & | & da & dir & da & ra & | & da & da & ra \end{array}$$

Antarā.

4

$$\begin{array}{ccccccccccc} PaPa & | & \overset{M}{Ga} & MaMa & \underline{Dha} & Ni & | & Sa & Sa & Sa & \underline{Ga}\underline{Ga} & | & \underline{Re} & SaSa & \underline{Ni} & Sa & | \\ diri & | & da & diri & da & ra & | & da & da & ra & diri & | & da & diri & da & ra & | \end{array}$$

x

$$\begin{array}{ccccccccccc} \underline{Dha} & \underline{Ni}\underline{Ni} & \underline{Dha} & Pa & | & Sa & \underline{Ga}Ma & \underline{GMPD} & PaMa & | & \overset{0}{\underline{GR}}\underline{Ga} & \overset{RS}{Re} & Sa \\ da & diri & da & ra & | & da & dir & da & ra & | & da & da & ra \end{array}$$

Note: This sitar *gat* is attributed to **ImdadKhani Gharānā**. The specialty of this composition is an unusual beginning of antarā from 4th *mātrā* and has no *abhog* separately. One modified variation of the similar *gat* was taught me by Ustad Hameed khan of Indore *beenkār gharānā* which was played in much slower *vilambit laya*. The above *gat* is obtained from Roy Sudeep (2004; 132).

Composition No. 4 : Rāga Patdeep, Vilambit Teental.

Astāyi. $\overset{12}{-P\overset{S}{N}i} \mid \overset{S}{D}ha \ PaPa \ --MP \ -\underline{G}M- \mid$
 -diri- | da diri -- dara -dara-

$\overset{x}{Pa} \ NiNi \ Sa \ \underline{G}PMP \mid \overset{M}{G}a \ Ma\underline{G}a \ \overset{R}{S}a \ \overset{S}{Re} (S) \mid \overset{0}{NiNi} \ -SDP \ MGMP$
 da diri da di-ri- | da diri da diri | diri -darada daradara

Mānjā. $\overset{12}{-P\overset{S}{N}i} \mid \overset{S}{D}ha \ PaPa \ --MP \ -\underline{G}M- \mid$
 -diri- | da diri -- dara -dara-

$\overset{x}{Pa} \ Pa \ Pa \ \underline{S}GMP \mid \overset{M}{G}a \ Ma\underline{G}a \ \overset{R}{S}a \ \overset{S}{Re} (S) \mid \overset{0}{Ni} \ -P\overset{S}{N}i \ DhaPa$
 da da ra di-ri- | da diri da diri | da -diri- dara

Antarā. $\overset{12}{MaPa} \mid \overset{M}{G}a \ MaMa \ Pa \ \overset{S}{Ni} \mid$
 diri | da diri da ra |

$\overset{x}{Sa} \ Sa \ Sa \ \underline{S}GMP \mid \overset{M}{G}a \ Ma\underline{G}a \ \overset{R}{S}a \ \overset{S}{Re} (S) \mid \overset{0}{Ni} \ -SDP \ MGMP$
 da da ra di-ri- | da diri da diri | da -darada daradara

Note: This sitar *gat* is attributed to **Vishnupur** *gharānā*. This was played by Pt. Gokul Nag of Vishnupur *gharānā* in 1975 recording⁴. Pt. Gokul Nag was authentic representative of Vishnupur *gharānā*. We can recognize difference in *bol* patterns as well as accents of *bols*. There is no *abhog* separately found. Similar to this composition are found in most of other *gharānās* mainly in Indore *gharānā*.

Composition No. 5 : Rāga Shyam Kalyan, Vilambit Teental.

Astāyi. $\begin{array}{c} ^{12} \\ -R^M Pa \mid ^P Ga \quad Ga(M) \quad Re \quad ^N Sa \mid \\ -diri- \mid \quad da \quad diri \quad da \quad ra \mid \end{array}$

$\begin{array}{c} \times \\ Re \quad Re \quad ^N Sa \quad ^{ND} Ni \mid ^D Pa \quad Ni Sa \quad RMPD \quad ^{PM} Pa \mid ^0 Ga(M) \quad Re \quad ^N Sa \\ da \quad da \quad ra \quad da \mid da \quad diri \quad da \quad ra \mid diri \quad da \quad ra \end{array}$

Mānjā. $\begin{array}{c} ^{12} \\ -R^M Pa \mid ^P Ga \quad Ga(M) \quad Re \quad ^N Sa \mid \\ -diri- \mid \quad da \quad diri \quad da \quad ra \mid \end{array}$

$\begin{array}{c} \times \\ Re \quad Re \quad ^N Sa \quad Ni(S) \mid Ni \quad ^{ND} Ni \quad ^D Pa \quad ^{NS} Re \mid ^0 ^N Sa \quad Sa \quad Sa \\ da \quad da \quad ra \quad diri \mid da \quad ra \quad da \quad ra \mid da \quad da \quad ra \end{array}$

Antarā. $\begin{array}{c} ^{12} \\ Ga(M) \mid Re \quad MaMa \quad Pa \quad ^S Ni \mid \\ diri \mid da \quad diri \quad da \quad ra \mid \end{array}$

$\begin{array}{c} \times \\ ^{PN} Sa \quad Sa \quad Sa \quad Ga(M) \mid Re \quad SaSa \quad ^{ND} Ni \quad ^D Pa \mid ^0 Ga(M) \quad Re \quad ^N Sa \\ da \quad da \quad ra \quad diri \mid da \quad diri \quad da \quad ra \mid diri \quad da \quad ra \end{array}$

Note: This sarod *gat* is attributed to **Gulam Ali Bangsha sarod gharānā**. This is a sarod *gat* performed by Pt. Radhika Mohan Maitra⁵. We can recognize difference in *bol* patterns as well as accents of *bols*. Antarā is reconstructed variously by performers. One similar composition is heard in performances of Ustad Amjad Ali Kahn of Bangsha *gharānā*. On the sarod, the *sut-meend* from *Re* to *Pa* and return to *Ga* that ends with a touch of *Ma* stops on *Re* is pleasingly played in the *mukhadā* of this composition. There is no *abhog* separately found.

Composition No. 6 : Rāga Pilu, Vilambit Teental.

Astāyi.
$$\begin{array}{c} 12 \\ RMPN \mid \overset{D}{Pa} \ (\underline{G})\underline{Ga} \ R\underline{GSR} \ -N-S \mid \\ \text{daradara} \mid \text{da} \quad \text{dara} \quad \text{daradara} \ -\text{da-ra} \mid \end{array}$$

$$\begin{array}{c} x \\ (\underline{G}) \underline{Ga} \underline{Ga}\underline{Ga} \ ^R NiSa \mid \ ^R Ga \ GaMa \ GaMa \ ^G ReMPDP \mid \ ^M \underline{Ga} \ ^{RS} Ni \ \underline{Ga} \ ^R Sa \\ \text{da} \ \text{da} \ \text{dara} \ \text{dara} \mid \text{da} \ \text{dara} \ \text{da} \quad \text{dara} \mid \text{da} \ \text{da} \ \text{ra} \end{array}$$

Mānjā.
$$\begin{array}{c} 12 \\ RMPN \mid \overset{D}{Pa} \ (\underline{G})\underline{Ga} \ R\underline{GSR} \ -N-S \mid \\ \text{aradara} \mid \text{da} \quad \text{dara} \quad \text{daradara} \ -\text{da-ra} \mid \end{array}$$

$$\begin{array}{c} x \\ \overset{D}{Ni} \ \underline{NiGa} \ \overset{R}{Ga} \ ^R NiSa \mid \ ^R Ga \ GaMa \ GaMa \ ^G ReMPDP \mid \ ^M \underline{Ga} \ ^{RS} Ni \underline{Ga} \ ^R Sa \\ \text{da} \ \text{dara} \quad \text{da} \ \text{dara} \mid \text{da} \ \text{dara} \ \text{da} \quad \text{dara} \mid \text{da} \ \text{da} \ \text{ra} \end{array}$$

Antarā.
$$\begin{array}{c} 12 \\ RMPN \mid \overset{D}{Pa} \ (\underline{G})\underline{Ga} \ R\underline{GSR} \ -N-S \mid \\ \text{daradara} \mid \text{da} \quad \text{dara} \quad \text{daradara} \ -\text{da-ra} \mid \end{array}$$

$$\begin{array}{c} x \\ \overset{N}{Ni} \ \overset{N}{Ni} \ \overset{N}{Sa} \ SaSa \mid \ Pa \ ^{NSR} Sa \ (\underline{N}) \ ^P Ma \ ^{NDSN} \underline{Dha} \ Pa \mid \ (\underline{G}) \ R\underline{GSR} \ \overset{S}{Ni} Sa \\ \text{da} \ \text{da} \ \text{ra} \ \text{dara} \mid \text{dara} \quad \text{da} \quad \text{dadiri} \quad \text{da} \mid \text{da} \ \text{daradara} \ \text{dara} \end{array}$$

Note: This *sitār gat* is attributed to Ustad Rehmat Khan of **Indore gharānā**. This is rare type sitar *gat* set in slower *vilambit teental*. The *boles* are organized differently in this *gat* and for the sake of playing the *gat* in very slower tempo the *boles* are syllable to as *dara dara* instead of *diri* of usual slow compositions. While in the *mukhadā* and the followed *astāyi* *boles* are very differently expanded to two three or even more syllables. Interestingly the followed lines have similar *mukhadās* but changes from sam. This may be relates to the early *todā* style. Whereas the octave jump with *sut* at the *antarā* resembles the *been* style. Performed and taught by Ustad Hameed Khan.⁶

Composition No.7 Rāga Desh, vilambit Teental.

Astāyi.

12

$^{RS}NiSa | ^{RG}Ma ^GReRe Ma-PaPa MaPPNiSa |$
 diri | da diri da-dara dadirdara |

x 0

$Ni Ni Sa ^S NiRe | ^S Re ^S \underline{NiNi} Dha^N Pa ^{MP} Dha | ^{MG} Ma ^{GR} Ga (S)$
 da da ra diri | da diri da ra | da da ra

12

Mānjā.

$Sa^N Re | ^S Re ^S \underline{NiNi} Dha Pa |$
 diri | da diri da ra |

x 0

$^{DP} Ma PaPa ^P Ni Sa | ^{SM} Re MaMa Pa ^{MP} Dha | ^{PM} Ma ^{GR} Ga (S)$
 da diri da ra | da diri da ra | da da ra

12

Antarā.

$PaDha | ^P Ma PaPa ^P Ni Ni |$
 diri | da diri da ra |

x 0

$^N Sa Sa Sa Sa^N Re | ^S Re ^S \underline{NiNi} Dha Pa | ^{DP} Dha ^P Ma Pa$
 da da ra diri | da diri da ra | da da ra

12

Abhog.

$NiSa | ^{RG} Ma MaMa ^{MG} Ma ^G Re |$
 diri | da diri da ra |

x 0

$^{GR} Ga ^{RS} Ni Sa Sa^N Re | ^S Re ^S \underline{NiNi} Dha^N Pa ^{MP} Dha | ^{PM} Ma ^{GR} Ga (S)$
 da da ra diri | da diri da ra | da da ra

Note: This *sitār gat* is attributed to **Maihar gharānā** and also played on sarod as well. It is obtained from Pt. Ravi Shankar's lessons (SSII)⁷. This *gat* is set in slower *vilambit teental*. The *bols* are organized differently in this *gat*. One similar *gat* is attributed to Jaipur *gharānā*.⁸ Interestingly it has four lines resembling the *abhog*.

4.8 VARIATIONS IN VILAMBIT COMPOSITIONS

Vilambit gats are major concern of performance. There have been no differences between sitar and sarod compositions found to be marked. But during the study of finding the traditional *vilambit* compositions of sitar and sarod, following marks points emerge from the study.

- a. There has been number of modifications made in stroke pattern but the impression of early of 5+3+5+3 divisions set to teental remains the same.
- b. Structure of Masidkhani style is quite prominent. There we find different *mukhdas* and the approaches towards the *sam*.
- c. With the basic *bol* pattern of Masidkhani we can find many *gats* as having different faces of the Masidkhani.
- d. The *laya* dimension has been widened to slower range. In result, the definition of *vilambit* has been changed to define slower tempo then earlier.
- e. Various aesthetical performance techniques included in modern performance.
- f. The early types of segments called *todas* now turn into the sequence of *astāyi-mānjā-antarā-abhog*.

Bandopadhyaya states⁹ that the *vilambit gat*-s used to be played in those times are near *madhya laya* of today. It is apparently the contribution of Ustad Allauddin Khan to give another *laya*-dimension to *vilambit gat*, namely *ati-vilambit gats*. Pt.Nikhil Banerjee (1931-1986) has many a time used to perform at a further slowed down tempo. His *Chandrakauns gat* (demo) may be a befitting example for *ati-vilambit* tempo. His performance of *rāga shudha basant* in a cassette recording is another example of *ati-vilambit gat*.

Similarly Khan (HKPI) attributes the creation of *ati-vilambit* compositions to Ustad Rehmat khan of Indore *gharānā*. The composition he attributes to Rehmat Khan is given in *pilu* which is very rarely used *rāga* for *vilambit*. It was known that in modern times Ustad Balekhan (1942-2007) of indore *gharānā* used to perform *ati-vilambit gat*.¹⁰ That can be said that the outline of today's performance was getting drawn before one generation. Accordingly the development is not possible done by any one *gharānā*, instead there is a notable contribution of all instrumental *gharānās*. The variations that find in stroke patterns of *vilambit* compositions are described in following,

4.9 DRUT COMPOSITIONS

A wide range of *drut gats* have been notified since the time of pre Rajakhan period. There are number of patterns have been established and performed throughout. Each *gharānā* have highly concerned with this category of compositions. To notify the particular *gharānā*, a *drut gat* is an idol object of consideration. As well there are compositions set to other faster *tāla* like *ektāl*, but *teentāl* is pre dominated in the *drut* section. There are three types of fast compositions of *sitār* and *sarod* music. The categories are derived from three levels of tempo of *tāla*.

- i. **Madhya-drut:** This category includes medium-fast tempo Firozkhani style *gats*. The speed of compositions set between 100-175 bpm. These type *gats* are popular among Gulam Ali *sarod gharānā*. The impacts of medium fast Firozkhani *gats* suitable for *sarod* are mostly found in this category.
- ii. **Drut:** This category includes fast *gats* of Purab and Rajakhani *bāj gats*. The speed of compositions set between 175-250 bpm. There are number of patterns among the *drut gats* can be seen in modern performance practice.
- iii. **Ati-Drut:** This category includes even faster *gats* inspired from taranas or percussion boles. The speed of compositions set above 250 bpm. These types of *gats* are mostly performed in Maihar and Imdadkhani *gharānās*.

The transcriptions of *drut gats* given in next pages are sequential to the *vilambit gats* cited in previous subtitle. In order to notifying traditional compositions in a particular *gharānā* of tempo variations can be notified consequently.

Composition No.1 Rāga Yaman, Drut Teentāl.

Astāyi

^x
Ga - Ga Re | Ga MM Pa Ma | Ga RR Ga Re | Sa Ni - Re |
da - da ra | da dir da ra | da dir da ra | da da - ra |

Mānjā

^x ⁰
Ga - Ga Re | Ni RR Ni Sa | Ni Dha NN SS | Ni N(P) -M PP |
da - da ra | da dir da ra | da ra dir dir | da rda .r dir |

^x ⁰
Ma -Dha -D Dha | Dha -Ni -N Ni | Ni -Re -R Re | Re -Ga -G Ga |
da .da .r da | da .da .r da | da .da .r da | da .da .r da |

^x ⁰
Ma ^ND - Pa | - Ma RR GG | Re RSa -Sa Ni | Ni DD Ni Re |
da da - da | - ra dir dir | da rda .r da | da dir da ra |

Antarā

^x ⁰
Ga - Ga Re | Ga MM Pa Ma | Dha NN SS NN | Re RNi -Ni Sa |
da - da ra | da dir da ra | da dir dir dir | da rda .r da |

Āmad

^x ⁰
Ga GRe -R NN | Re Sa Ni NDha | -DMM Dha Pa | MM Ga GRe -R |
da rda .r dir | da ra da rda | .r dir da ra | dir da rda .r |

Note: Above gat is a popular common type *drut* gat in *rāga* yaman. It is set to normal fast tempo which enables the learners to understand and perform the gat. It is possibly a Purab *bāj* gat. Source: Pt. Sudhir Phadke¹².(PSI)

Composition No.2 Rāga Bihāg, Drut Teentāl.

Astāyi

0 x
Sa MM Ga Pa | - Ni -D Ni | Sa - Pa Ma | Ga Re Sa Ni |
 da dir da ra | - da .r da | da - da ra | da ra da ra |

Mānjā

0 x
Sa MM Ga Pa | - Ni -D Ni | Sa - - Ni | - Sa Dha Ni |
 da dir da ra | - da .r da | da - - da | - rda da ra |

Sa RR NN SS | Ni NP a -M PP | - Ni Dha Sa | Ni Dha Pa Ma |
 da dir dir dir | da rda .r dir | - da ra da | da ra da ra |

Pa DD MM PP | Ma MG a -G Ma | GM PD ^DPa Ma | Ga RR Sa Ni |
 da dir dir dir | da rda .r da | da - da ra | da dir da ra |

Antarā

0 x
Sa - Ga Ma | Pa NN Sa Re | Ni Sa GG RR | Sa SNi -N Sa |
 da - da ra | da dir da ra | da ra dir dir | da rda .r da |

GG MM Pa PM a | -M Ga GRe -R | Sa SNi -N PP | Ma MG a -R Ga |
 dir dir da rda | .r da rda .r | da rda .r dir | da rda .r da |

GM PD ^DPa Ma | Ga RR Sa Ni |
 da - da ra | da dir da ra |

Note: Above gat is a popular type *sitār* gat in *rāga Bihāg* possibly has **Jaipur** origin. The variations of this gat are found among Jaipur, Indore and Imdadkhani *gharānās* and variously credited¹³. The above gat is performed by Imdad Khan in a 78p record around 1910. A variation of this gat also performed in Maihar *gharānā*.¹⁴ PRII

Composition No.3 Rāga Bhairavi, Drut Teentāl.

Astāyi

x

0

Pa - *Pa*, *Pa* | - *Pa*, *DD* *Ni* | *Dha* *Pa* - *Ma* | *Pa* *Ga* - *Ma* |
 da - rda da | - rda dir da | da ra - da | ra da - rda |

Mānjā

x

0

Pa - - *Ga* | *Re* *Ga* *Re* *Sa* | - *Re* *MM* *GG* | *Re* *Sa* - *Sa* |
 da - - da | ra da da ra | c da dir dir | da da - ra |

Antarā

x

0

Pa *MM* *Pa* *Ga* | - *Ma* *Dha* *Ni* | *Sa* *Re* *GG* *RR* | *Ni* *Ga* - *Re* |
 da dir da da | - ra da ra | da ra dir dir | da da - ra |

Āmad

x

0

Sa *SNi* - *N* *Dha* | *Pa* *Ma* *PP* *Dha* | *Ni* *Pa* *Dha* *Ma* | *Pa* *Ga* - *Ma* |
 da rda •r da | da ra dir da | da da ra da | ra da - ra |

Note: A rare type of early *sitār* gat performed by Ustad Inayet tkhan of **Imdadkhani gharānā** in *rāga Bhairavi* is transcribed above. This was performed in a 78p Columbia record made around 1925¹⁵. (PRII) This is typically known for Imdadkhani *gharānā* specialties such as strokes. The boles are differently organized then a normal Rajakhani and also it is played in a very fast tempo near to *ati-drut*. The gat starts from *sam* and has four lines including *āmad*. It is recognized as a pure Imdadkhani gat.

Composition No.4 Rāga Patdeep, Drut Teentāl.

Astāyi

x

0

Pa - Pa Ma | Pa SS NN SS | Dha Pa - Ma | Pa Ga - Ma |
da - da ra | da dir dir dir | da ra - da | ra da - ra |

Mānjā

x

0

Pa - - Ni | Dha Pa Ma Pa | Ga MM PP MM | Ga GRe -R Sa |
da - - da | ra da da ra | da dir dir dir | da rda .r da |

x

0

Ni SS RS Ni | - Pa Ma Pa | Ga MM PP NN | Sa SNi -N Sa |
da dir dir da | - ra da ra | da dir dir dir | da rda .r da |

x

0

Ma GG Ma Ga | - Ma Pa MM | Pa Ni - Sa | Ga Pa - Pa |
da dir da da | - ra da dir | da da - ra | da da - ra |

x

0

Ga - Re Sa | Ni Pa NN SS | Dha Pa - Ma | Pa Ga - Ma |
da - da ra | da ra dir dir | da ra - da | ra da - ra |

Note: A rare *sitār gat* performed by Pt. Gokul Nag of **Vishnupur gharānā**. It is in *rāga Patdeep* found in old cassette record performed in 1975¹⁶. The gat belongs to Purab *bāj*. As well it has a longer *mānjā* of four cycles of *teentāl* a separate anta has not set. Interestingly instead to focus the raga nature of *patadeep*, that is *uttarāṅg*, the gat elaborate the much part of manja in *mandra* octave. However the *mānjā* ends with the touch of *tāra saptak* that fulfils the raga nature. One another specialty of *mānjā* is it joins the *sam* of *astāyi* without touching to *Madhya Sa*.

Astāyi

Mānjā

x						
-	Ga	Ma	-	|	-	-
-	da	ra	-	|	-	-

$$\begin{array}{cccc|cccc|cc}
 & & & x & & & & & & & \\
 {}^M P_a & P_a & P_a & - & | & ND & PM & DP & MP & | & GM \ RS \\
 \text{da} & \text{da} & \text{da} & - & | & \text{dir} & \text{dir} & \text{dir} & \text{dir} & | & \text{dir} \ \text{dir}
 \end{array}$$

Note: A stylistic *sarod* gat performed by Ustad Amjad Ali Khan of **Gulam Ali Bangsha** *gharānā* in *rāga Shyam Kalyān* is a well known Bangsha traditional *madhy-drut* gat. This is idol for Firozkhani inspired *sarod* style that developed in Bangsha tradition. It has four segments *sthayi*, *mānjā*, *antarā* and *āmad* clearly. Strokes have been simplified in *astāyi* that brought a mellifluous beauty to this composition. The *meends* are set to use the complete resonance of instrument.

Composition No.6 Rāga Pilu, Drut Teentāl.

Astāyi a.

0 x
 Sa GG RR GG | Re ^{RS}Ni - ^NSa | Ga - - ^NDha | Pa (G) -(S) - |
 da dir dir dir | da da - rda | da - - da | - da .da - |

Astāyi b.

Pa ^NDha Pa (G) | - ^{RS}Ni - ^NSa | Ga - - Ga | Re Sa Ni Sa |
 da - - da | - da - .da | da - - da | da ra da ra |

Antarā

0 x
 Ma MM MM Pa | - Ni - ^NNi | Sa - - Sa | Ni Re Sa - |
 da dir dir da | - da - rda | da - - da | da ra da - |

Ga Re - Sa | Ni Dha - Pa | Pa Dha Pa Ma | Ga Re Sa - |
 da da - ra | da da - ra | da ra da ra | da ra da - |

Note: Above is a *sitār* gat in *rāga Pilu* attributed to Ustad Rehmat Khan of Indore *gharānā*. Interestingly it has also another variation in *astāyi* which is just like mirror of the former gat from *khāli*. The second variation of *astāyi* is attributed to Prof. Abdul Karim Khan of Indore *gharānā*. The *antarā* is that of commonly found in Indore style compositions. There is no *mānjā* separately found. The *bol* combinations of this composition has beautiful lilts and ornaments that is difficult to manage. The *komal Ga* used in this raga has very soft touch and said it is *utarā* (flattened) *gandhār*. The above gat is collected in face to face lesson with Ustad Hameed Khan of Indore *beenkār gharānā*. (PSI)

Composition No.7 Rāga Desh, Drut Teentāl.

Astāyi

0 x
 Re GG Sa Re | - Ma -M Pa | Ni -S -S RR | Re NN Dha Pa |
 da dir da ra | - da .r da | da .da .r dir | da dir da ra |

Mānjā

0 x
^PNi - - Dha | Pa Ga -R Ga | Ma PP DP DP | (M) MRe -Ga (S) |
 da - - ra | da da .r da | da dir dir dir | da rda .r da |

Antarā

0 x
 Ma -M Ga Ni | -N Sa Re MM | Pa Dha MG Re | - Re Ma Pa |
 da .r da da | .r da da dir | da ra da - | - da da ra |

Āmad

0 x
 Ni SSRe Ni | SS Re Re MM | PP DD MM PP | (M) MRe -Ga (S) |
 da dir da da | dir da da dir | dir dir dir dir | da rda .r da |

Note: Above is a *sitār gat* in *rāga Desh* is a popular type *drut gat* of **Maihar gharānā**, the variations of this *gat* are also found in Indore and Imdadkhani *gharānās* also. The *mānjā* and *antarā* lines changes in each *gharānās*. In Maihar *gharānā* it is set to a balanced tempo to perform the *krintan* and such other performance techniques. It is originally a Purab *bāj gat*. One of the features of this *gat* is could be notified in an interval of taking notes *GaMa* one-after, which if abandoned in *raga desh*. But when performer use the certain *krintan* and *zanzamā* between *GaMa* notes, the effect of unusual touch do not appers. Source: Pt. Sudhir Phadke¹⁷. (PRII)

4.10 VARIATIONS OF DRUT COMPOSITIONS

The compositions of *sarod* belong to two instrumental traditions viz. Gulam Ali *sarod gharānā* and Senia Maihar *gharānā*. Whereas compositions of Gulam Ali *gharānā* yet more reserved to perform on *sarod* instrument only but the compositions of Maihar *gharānā* performed on both *sitār* and *sarod* instruments equally. It was Baba Allauddin Khan, the founder of Maihar *gharānā*, have highly contributed to developing the equal sophistication and same music on both instruments. Pt. Taranath (RTPI) clarifies that this happened in result of adopting vocal music throughout teaching of Allauddin Khan. When the students attempt to adopt the music that was sung, the techniques and the sound effect varies in each instrument. This leads toward a peculiar style that suitable for the instrument.

Actually the performing style of a *gharānā* quickly appears in *drut* compositions. The *drut gats* of *sarod* are greater inspired by the techniques of Senias in Maihar *gharānā*. These are in many instances longer and covering two or even more cycles to complete *astāyi*. The compositions were set such logically that they also can be repeated in single cycles.

In course of present study, the attempts have been made to notify the compositions that played and modified specially for *sarod*. However in some instances they also performed on *sitār*. The attempt of transcribing larger number of compositions is not much suitable here. Thus attempts have been made to find out few common and uncommon but used patterns of creating compositions. It is to be noted that this excludes those Rajakhani and Purab compositions that normally starts from 7th or 9th *mātrā*.

Table No. 4.3 Variations of drut *sitār gat* patterns¹⁸

i. From sam	
^x	⁰
| da dir da da | - dir da ra | da dir dir dir | da rda •r da |	
| da dir dir da | rda •r da ra | da dir dir dir | da rda •r da |	
ii. From 3rd mātrā	
^x	⁰
| - - da •r | da ra da dir | dir da ra dir | dir da - ra |	
| da - da - | da ra da da | dir da ra dir | dir da - ra | da -	
iii. From 4th mātrā	
^x	⁰
| - - da | •r da dir dir | da rda •r da | dir da ra da |	
| da - - da | •r da da - | da da dir dir | da rda •r da |	
| da dir da	
iv. From 8th mātrā	
^x	⁰
| - - - | - - - da | - da ra da | ra da - ra |	
| da - da ra | da dir da	
v. From 10th mātrā	
⁰	^x
| - da •r da | da dir da ra | da - - da | •r da da ra |	
| da da •r dir | da ra da - | da •r da ra | - da •r da |	
| da ra - dir | da dir da ra | da - dir da | dir da ra da | da	
vi. From 16th mātrā	
^x	⁰
da | •r da da ra | dir dir da da | •r dir da ra | - da ra - |	
| da - ra da | ra da da - | dir dir da da | •r da da	

Table No.4.4 Variations of drut *sarod gat* patterns ¹⁹

i. From sam	
x	⁰
| da •r da da | •r da da •r | da da •r da | da dir da ra |	
| da - - da | •r da da ra | da dir dir dir | da rda •r da |	
ii. From 2nd mātrā	
x	⁰
| - da ra da | da - - da | ra da da - | - da ra da |	
| da - - da | da ra da - | - da ra da | da dir da ra |	
| da dir da da | •r da da ra | da dir dir dir | da rda •r da |	
iii. From 4th mātrā	
x	⁰
| - - - da | •r da dir dir | da rda •r da | dir da ra da |	
| da - - da | •r da da ra | da dir dir dir | da rda •r da |	
| da dir da ra | da dir da ra | da dir dir dir | da rda •r da |	
| da •r da	
iv. From 6th mātrā	
x	⁰
| - - - | - da dir da | dir da dir da | ra da - ra |	
| da - - da | •r da da ra | da dir dir dir | da rda •r da |	
| da - da ra | •r da da ra | da	
v. From 10th mātrā	
⁰	x
| - da •r da | da dir da ra | da - da ra | da dir da ra |	
| da dir dir dir | da rda •r da | da dir da ra | da ra da - |	
vi. From 14th mātrā	
x	⁰
| - da •r da | da - - - | - da •r da | da - - | - da •r da |	
| da - da ra | da dir da ra | da da •r da | da da •r da |	
| da da •r da | - dir dir dir | da rda •r da | - da •r da |	

4.11 ADDITIONAL SECTIONS IN SAROD COMPOSITIONS

During the course of present study an interesting subject was notified that in some compositions of *sarod* of Maihar *gharānā*, additional compositional sections were performed by maestros. These sections have pre-meditated structures of patterns. One additional section normally played is notified as a second *mānjā*. Pt. Rajeev Taranath demonstrated a gat in *rāga yaman* which has two *mānjās* and separate *antarā-abhog* lines. Within which, the first *mānjā* was played entirely in lower notes and the second elaborates the mid octave. The composition with two *mānjās* is as following,

Composition in *rāga Yaman*, *Drut Teentāl*.

Astāyi

^x
Ga - Ga Re | Ga MM Pa Dha | Pa MM GG RR | Ga G(N) -N Re |
da - da ra | da dir da ra | da dir dir dir | da rda .r da |

Mānjā 1

^x
Ni -N Ni Re | -R Re Ga Re | Ni DD NN SS | Ni N(P) -M PP |
da .r da da | .r da da ra | da dir dir dir | da rda .r dir |

Ma - Ma Dha | - Dha Ni - | Ni Re - Ga | Re Ni - Re |
da - ra da | - ra da - | ra da - da | ra da - ra |

Mānjā 2

^x
Ga MM Ga Pa | -P Pa Ma Pa | Ma NN DD NN | Ma MPa -M Pa |
da dir da da | .r da da ra | da dir dir dir | da rda .r da |

Sa -S Ni Pa | -P Ma Ga -G | Re Ni - Ga | Re Ni - Re |
da .r da da | .r da da .r | da da - da | ra da - ra |

4.12 COMPARING THE *SITĀR* AND *SAROD* COMPOSITIONS

The compositions written in the previous part of present section are only examples of the *sitār* and *sarod* music of each *gharānā*. However thou are not enough to clarify the whole style of each *gharānās*. To achieve the entire knowledge of performance of any *gharānā* one has to study the practical data of music. Through a deep study on the primary data that collected through traditional method of music learning, present researcher bifurcate the characteristics of *sitār* and *sarod* compositions in following chart. The results of repeated researches may vary. **Table No.4.5**

<i>Sitār</i>	<i>Sarod</i>
Single string oriented performance techniques are used in composing <i>sitār gats</i> .	Multy-string oriented performance techniques are used in composing <i>sarod gats</i> .
<i>Rāgas</i> having both <i>shudha</i> and <i>vikruta</i> <i>Re</i> and <i>Dha</i> are avoided in composing <i>gats</i> .	Such <i>rāgas</i> having both <i>shudha</i> and <i>vikruta</i> notes are also considered in composing <i>gats</i> .
<i>Ati vilambit gats</i> also rendered.	<i>Ati vilambit gats</i> also rendered.
Rajakhani type <i>gats</i> are popular.	Firozkhani and Purab compositions are popular.
Compositions are found both longer and shorter types.	Compositions normally longer.
Compositions have roots with early <i>sitār</i> and <i>surbahār</i> music.	Compositions have roots with early <i>rabāb</i>

4.13 CONCLUSION

Present chapter was devoted to the study of the theoretical aspects as well practical data of compositions which included transcriptions of compositions.

In the first section the discussion covered the theoretical aspects of compositions. An introduction to Indian compositional section with basic principles of gat and aesthetic value of instrumental compositions has been discussed. The section was devoted to the study of practical data of compositions within the repertoire of different traditions. In the course of finding true sound of compositions, study has made on the performed music of the early masters as well as newer one. The known classification of *laya* in Indian music has three categories; present chapter notifies the usage of total six sub categories divided in to two sorts of *laya* at modern performance. The practical study or this section has been made on a number of compositions different *gharānās* and for a brief presentation two compositions of each *gharānā* are transcribed in this section. The transcriptions along with brief descriptions of the transcribed compositions of all six instrumental traditions were duly presented.

The attempts have been made to notify characteristics of *sitār* and *sarod* compositions which would be helpful to understanding the performance style of instrumental *gharānās*.

- a. Discovered the basic principles, structure and aesthetic value of instrumental compositions possible adoption of literary content.
- b. Notified the categories of *laya* in instrumental and vocal music.
- c. Notified pattern variations of vilambit and drut gats.
- d. Transcribed the compositions of different instrumental *gharānās*.
- e. Comparatively discussed about *sitār* and *sarod* music.



Notes

1. Pt.Rajeev Taranath in interview with writer U.R Anatmurty. (Udayavani;1974)
2. Sanjay Bandopadhyay; UGC Refresher course article 24.11.2004
3. Dr. Anupam Mahajan (2008; 84-85) Transcribed a very similar compositions and attribute it to Jaipur *gharānā* and Roy (2004;137) attributes an almost same composition to Ustad Imdad Khan.
4. Source of this recording was obtained from www.bangla torrents.com and www.We Got Guru.Com web sites. Standard license of you tube.
5. Recording courtesy Pt.Rajeev Taranath
6. Private learning and interview section with Ustad Hameed Khan 3.10.2011
7. Source courtesy; Pt. Rajeev Taranath
8. Dr. Anupam Mahajan (2008;116-17)
9. Sanjay Bandopadhyaya; UGC refresher course article; 24.11.2004 One
10. composition in *rāga parameshwari* composed by Ustad Balekhan is in *Ati vilambit laya of teentāl*. Source courtesy ; Hafiz Bale Khan
11. Obtained from Sanjay Bandopadhaya; UGC refresher course article; 24.11.2004
12. Written and learnt in person from Pt. Sudhir Phadke early in 2004.
13. Roy in his book '*Jahān-e-sitār*' (2004;133) attributes this gat to Imdadkhani *gharānā*. Ustad Hameed khan also gives a similar composition attributed to Ustad Rehmat Khan of Indore *gharānā*. (HKPI)
14. Pt. Rajeev Taranath demonstrated a similar variation which starts from 6th *mātrā*.(PRI)
15. The cassette copy of old 78 rpm records of Inayet khan. Courtesy; Pt. Sanjay Deshpande.
16. *ibid*
17. Performed in a recording by Pt.Sudhir Phadke (Sony Corp. 2007; 88697071302)
18. These patterns are derived from teachings and performing of *sitār*ist Pt sudhir Phadke and Smt Sandhy Apte. These two exponents of Maihar *gharānā* performed and taught these patterns in *rāgas* like *khamāj*, *Malkauns*, *Hameer*, *Mārvā*, *Bhairavi* and *Nat Bhairav*.
19. These patterns are derived from teachings and performing of *sarod* maestro Pt.Rajeev Taranath, a *sarod* exponent of Maihar *gharānā* who performed and taught these patterns in *rāgas* like *Puria Kalyān*, *Khamaj*, *Kāfi*, *Bihāg*, *Mānj Khamāj* and *Bihāg*.

CHAPTER IV

COMPOSITIONS OF SITĀR AND SAROD TRADITIONS

SECTION I

4.1 INTRODUCTION TO INSTRUMENTAL COMPOSITIONS

It is said that, in Indian classical music performance, either it may be vocal or instrumental, the compositions has been considered as mainstream of performance and knowledge. We know that the composition section of *sitār* and *sarod* performance includes two aspects, a. Compositions and b. Improvisations. An attempt of characterization of these two aspects will be made in two chapters. Present chapter includes two sections and covers the area of compositions. In first section the discussion covers the general theoretical aspects of compositions and second part includes the examples of compositions of all instrumental *gharānās* for the knowledge of practical mode of particular *gharānās*.

Compositions of *sitār* and *sarod* are called as *gat*. In some instances musicians refer to them as *bandish* or *gat-bandish*. It seems the term is also incorporated in dance and drum instruments such as *pakhwāj* since long time. Miner states that, the term *gat* is derived from dance element '*gati*' which is described as 'walking manners on stage' in ancient text *Nāṭyashāstra* of Bharata. There might be a possible relation between *gat* and *gati*. The hint is that, the percussion and string instrumental part which was played during performing *gati* in dance, much later possibly referred to *gat* on string and percussion instruments in the meaning 'prefixed manners of sound movements'. But the latter said ancient meaning doesn't keep any relation with later meaning of instrumental '*gat*'.

The compositions of *sitār* and *sarod* are the disciplined mainstream of instrumental music and preserved through the unique Indian traditional *gharānā* system. The awareness of the traditional compositions in instrumental music is so strong that they are considered as the backbone of *sitār* and *sarod* music. In order to absorb the interpretation of the knowledge of *sitār* and *sarod* music, the study compositions of these instruments is essentially required. Therefore one does not need to explain the urgency of undertaking a study of compositions with special reference to particular *gharānās*.

Pt.Bimal Mukharjee (1993;12) states that, the compositions in both vocal and instrumental music clearly emerged during *vedic* period. Perhaps the *sāma shlokas* possibly the early composition types which were sung during *yajna* along with accompaniment of *veena*. But it is difficult to find any certain name or structure of instrumental compositions in *vedic* period. Mishraⁱ gives a detailed description on instrumental music from ancient to modern age, the extract is followed here; the structural description of *tritantri veenā* gleaned from Krishna-cult poets, *Ain-i-Akbari*, *Sangeet Pārijāt* and *Sangeet Sāra* establishes beyond the period. This instrument was initially used as accompaniment for singing. In the latter half of eighteenth century some of the direct descendents of Tansen, began to include new instruments in their repertoire of music education for general learners. This helped in establishing the *nibaddh tambura-sitār*-on one hand and *surbahār* on the other. The *ālāp* part of *veenā* was performed on *surbahār* and the vocal part was played on *sitār*. This was the

ⁱ L.M.Mishra; Bharatiya Sangeet Vadya

same period when *khayāl* was becoming a popular choice amongst vocalists and *tablā* was merrily gaining ground among percussion instruments. The material based on *veena* did not prove sufficient for the capability *sitār* possessed hence a new style-*gat* (movement)-began taking shape. Although the *bandish* (composition) of *gat* carried strong influence of vocal *bandishs*, but due to special use of *mizrāb*, the *gat* compositions differed from vocal ones. Ustads of Seni *gharānā* had gifted this style to the upcoming string instruments. They were responsible for liberating *sitār* from providing accompaniment to vocal renderings and gaining the independent status of a main instrument.

It is uncertain that how and when the term '*gat*' initially customized to define any predetermined melodic constructions of *sitār* and *sarod*. It is supposed to have established predated to Masidkhan. All musicologists agree that the earliest reference of a name '*gat*' to *sitār* compositions is marked by Nawab Ashfaq Ali in the preface of Urdu text *Nagmāt-ul-Hind*ⁱ. Arvind Parikh (1993;47) observes that Ashfaq Ali attributes the initial creation of *gats* to Nyamat Khan. As early said he was *dhrupadiyā beenkār* himself, after the success of his new *kheyāl* style, possibly took *sitār* and composed initial compositions or possibly replayed his *kheyāl bandishes* on *sitār*. However, M.S.Taralgatti (2003;174) observes there were no significant stroke patterns fixed in early *gats* of Adaranga. After his successive experiment of *khayāl* compositions, his inspired follower and brother in law Firoz Khan took idea of developing a new form of instrumental music and authentically created sequenced pattern of instrumental strokes in the name of *sitār gats*.

ⁱ Khan HA;2003, 169

Thus developing a new form of vocal and instrumental compositions is attributed to both figures.

The term also used in percussion music and dance till present day. But the difference is that, percussion *gats* are played repeatedly while string instrumental *gats* repeatedly played through out of presentation of a *rāga*. One another vision of origin of term '*gat*' links *gitika* (*Prakaran geeta*) and later *gita*, the ancient name of a song which referred as *tāla pradhana*.

Meaning of the term *bandish* is 'a prefixed song associated to predetermined melodic structure'. The term is generally incorporated with all vocal forms of north Indian classical and semi classical music like *dhrupad*, *khayāl*, *thumri*, *tappā*, etc. *Dhrupad* compositions-*prabhandhas* when played on been, generally known the term *bandish*. Similarly in some instances the musicians refer those *khayāl* inspired *sitār* and *sarod* compositions as *bandish* or *gat-bandish*. A Sanskrit term '*bandha*' means 'to tie or fix' seems closer to '*bandish*'. Musicologists says that the musical term '*bandish*' has Persian origin, however, there are impacts between Persian and Sanskrit languages each other.

In *karnatic* music the compositions played on plucked instruments such as *veenā* and *gottuvādyam*, follow the original sound movements of original song like any *kriti*, *kirtan*, *tillāna*, *pillāri geet* etc. The punch of plucking in *karnātic* compositions directly relate to the literary content of original song. According to noted violinist Dr.N.Rajam (NRPI), the *kritis* of *karnatic* music when played on instruments, has always been kept their original recognition and referred by their original name such as '*bhāvayāmi raghurām*' or '*vātāpi ganapaim*' etc.

Indifference, the *sitār* and *sarod* compositions either they might be inspired or copied from any vocal *bandish* but remain their own frame of stroke patterns and status of reorganization as a *sitār-gat* or *sarod-gat*. Because *sitār* and *sarod* compositions in most instances has pre-determined stroke patterns fixed in rhythmic cycle, which are like a skeleton. The figure of composition is the result of melodic overlay on this skeleton. The inspiration of melody has many roots such as *rāga chalan* or inspiration vocal *bandish* etc.

We know the introduction of Masidkhani, Firozkhani, Rajakhani *gats* by particular musicians in early centuries. But very few original *gats* of latter said composers are existed in today's performance. It is to be noted that most of *gats* referring these names only indicate the type of *bol* pattern that used in constructing and much of them are later added by various composers. However all later formations are definitely inspired from latter said early *gat* formats.

4.2 BASIC PRINCIPLES OF INSTRUMENTAL COMPOSITIONS

Gat is the melodic construction on the base of the formative structure of four stanzas or two major segments viz. *sthāyi* and *Antarā*. A complete *gat* which could be able to become fundamental vehicle of expression of *rāga* mood, to provide a musical satisfaction to performer, shall include below cited characteristics which are the basic principles of instrumental compositions.

- a. **Set up of tempo range:** Very basic principal of any *gat* is that, it must be set up in a particular tempo range. Construction methods of a *gat* start from fixing a certain range of tempo for performance. An ideal *gat* essentially should have scope of improvisation of tempo till a certain range. The performance impress the listener

when it increase the tempo step by step in result the improvisations outcomes more strengthen and colorfully blossomed. Tempo improvisation range is subjected to melodic elements and nature of stroke combinations used in particular composition. *tāla* selection is another consideration for speeding the tempo.

- b. Fixed stroke and melodic patterns:** A *gat* must have predetermined right hand stroke patterns and melodic embellishments set to a minute cycle. The stroke patterns produced in prefixed series accordingly to the *tāla* cycle and the predetermined melodic construction covers three octaves of notes within the duration of four *tāla* cycles. Number of *tāla* cycles may vary. Peculiar *rāga chalan*s gives the possibilities for creation of partially or entirely new stroke patterns and musical embellishments.
- c. Reflection of overall dimensions of *rāga*:** A *gat* gives clear picture of *rāga-swaroop* in which it is composed. Haldankar (2001:1,2) states that 'it is obvious that the first prerequisite of a composition is that it should reflect the totality of the *rāga* in which it is composed. This is not only means *rāga chalan* but also employment of certain sensitive notes peculiar to *rāga* character in meaningful way'. It is to be observed that in case of some rare *rāgas* musicians refer to the *bandish* for the knowledge of *rāga*.
- d. Intellectual melodic appeal:** A *gat* must have an intellectual and logical surprise appeal in inter phrase relationship between each stanza. A *gat* gives fulfillment if it has such expected and unexpected surprises or satisfactions within the frame of a *rāga* and *tāla*. This is possible when the ending and starting phrases of each stanza are logically designed.

- e. Ideal for the scope if improvisation:** A *gat* must be ideal for the scope of improvisation. A slandered *gat* gives large space for implanting the improvisations and suitable for aesthetic expression of *rāga* through improvisations.

4.3 AESTHETIC VALUE OF INSTRUMENTAL COMPOSITIONS

Consideration of aesthetic values of a composition in vocal music is subjected to two aspects.

- a. Literary values of *bandish* which assist the artist to express the emotions or feelings like devotional, love etc. According to Haldankar (2001;11) ' literary content of a (vocal) composition has an insignificant role, the content aligning with the mood of *rāga* does give an added value to the (vocal) *bandish*'.
- b. Melodic frame of *bandish* which would be conscious of the authentic status of *rāga*. More considerably in vocal *bandishes* expression of particular feelings of literary content were set to peculiar movements of notes which gives highly approach to expression of the feeling.

While the poetic value of a vocal *bandishs* keeps no relation with instrumental music; consideration of aesthetic values of a composition in instrumental music takes other connotations in this regard. An attempt of justifying aesthetic values of instrumental compositions is made through following discussions.

According to Pt. Rajeev Taranath (2010;332), 'the formal elements and system recurrence of a poem certainly effect on a listener, whereas in instrumental music there is no message to listener then what else,,, than combinations of musical notes or melodic phrases, but these combinations are not simply arbitrary. Instead there is an image of beauty flashing through the

combinations. The sophisticated and mature satisfaction in instrumental music is the result of dexterity in blending intermingled melodic frames.’ Arvind Parik (8.44) states that ‘while instrumentalists do not have the facility (of literature) the composer certainly uses to advantage, various accents, lilt and alterations of vocal frames’. When applied to a composition, above said treatments holds great aesthetic values.

Perhaps some instruments like *sārangi*, *dilruba* or *violin* could reproduce the original melodic frame of vocal *bandish* but plucking instruments like *sitār* and *sarod* sounds subjectively different effects than vocal *bandishes*. Because plucked instruments could not produce the lengthened sound like vocal or bowed instruments. Hence striking is essential to avoid the stopping of sound. Naturally strokes have to combine with melodic frames to produce admirable sound effects. The ideal methods of combining various aesthetic elements like *meend*, *kana*, *krintan*, *sut*, *zamzamā*, *katkā*, *murki* etc with the bunch of strokes combinations at suitable phases accordingly to *rāga* and *tāla*, is the higher attribute of aesthetic value of instrumental compositions.

Aesthetic value of instrumental composition can be justified by following aspects,

- a. Intellectual appeal of aesthetic elements and *rāga bhāva*.
- b. Balance between inter phrase melodic sequences.
- c. Dexterity in blending intermingled melodic frames.
- d. Accents, lilt and alterations of vocal frames.
- e. Ideal usage of *tāla* and Interesting approach of *sam*.
- f. The ideal combinations of melodic elements with the bunch of stroke combinations.

4.4 LITERARY CONTENT IN INSTRUMENTAL COMPOSITIONS

Although lyrical poetry is not music, it is representational of music in its sound pattern, basing its meter and rhythm on the regular and linier of the song; or more remotely, it employs cadence and consonance to approximate the tonal varieties of a chant or intonation. Thus the lyric retains structural or substantive evidence of its melodic origins, and it is this factor which serves as the categorical principle of poetic lyricism. (Perera 1994.)

Music in its purest form consists of tone and time. In vocal music however there is one more content-words, which form an integral part of music. Vocalists have used words to their advantage-

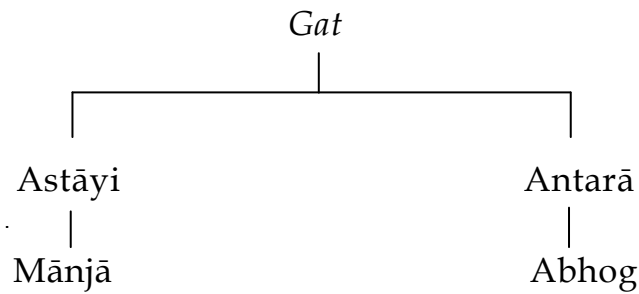
- i. Merely as carries of notes
- ii. To create verity in articulation and intonation
- iii. To obtain rhythmic patterns through word structure
- iv. To lend emotional color

In vocal music words have played an important role in bringing variety in the texture of music material. But instrumental music has suffered in the variety of musical material and the number of forms because of absence of words. To fulfill this absence, we can see the attempts of applying vocal bandishes on instruments by musicians. The *gayaki ang* of Ustad Vilayat Khan is very much known for the representation of vocal music in sitār. The bandish '*āaj more ghara āayena mitawa*' performed on sitār by Pt. Nikhil Bannerjee is one of the best examples to employing the vocal music in instrumental version. According to Dr. Prabha Atre (1993;98), in all music, with the words the musical structure is independent musically and that is why vocal forms can also be played on instruments.

4.5 STRUCTURE OF INSTRUMENTAL COMPOSITIONS

Compositions of *sitār* and *sarod* are the melodic constructions created on the foundation of constructive format which is skeleton and esthetic sense of *rāga* which is musical integrity. The skeleton of compositions has a sequenced design of four segments. Complete structure of *gat* or so called instrumental composition is a result of melodic bounding through these segments.

In olden days all genres of vocal and instrumental were influenced and dominated by dhrupad music. Similarly the instrumental compositions influenced by structure of been *bandish*, we know that been *bandish*-s normally found in four sections called tuks viz. *sthāyi*, *antarā*, *Sanchāri*, *Abhog*. It seems the contemporary *sitār* compositions may be followed the same. Sharmistha Senⁱ states that ‘being a strict follower of dhrupad tradition, Masid Khan composed his *gats* in the four principal movements of dhrupad’. The structure of *sitār* & *sarod* compositions normally categorized in to major two sections viz. a. *astāyi*, b. *antarā*. Each may have one more lines attached to them. These are known as *mānjā* and *abhog* or *āmad*. Usually compositions include two, three or four stanzas. The structure of any traditional *gat* usually follows as,



ⁱ Khan HA 2003;168

a. Sthāyi or Astāyi: The first segment *sthāyi* is also known as *astāyi* which includes a *mukhadā*, means ‘the face’ of composition. The *mukhadā* holds predominant place as a returning entry section during the performance. Dipali Nag finds the possible connection of *Astāyi* to the *dhruva*, an initial sub division of *salaga suda prabhandha*. We know the meaning of *dhruva* that is ‘immutable’, *sthāyi* means ‘something established’. Ruckert (1998;285) observes that, the important feature of the *rāga* in its own home register must appear in the *astāyi*. For this reason the *astāyi* is of paramount importance in detailing the features of particular rag. The *astāyi* is also considered as a mark of *graha*, *amsha*, and *nyāsa* etc. Normally *astāyi* is attached with a second line however it is not found in all compositions.

b. Mānjā: The second line of *sthāyi*, *mānjā* stands like a blossomed reflection of *astāyi* and normally placed in low and medium octaves. It is a misnomer of when and where established in second place. Nag (1993;5) also finds the roots of this stanza into a *dhatu* appears in *Sangeet Ratnākara*. The appearance of *mānjā* in any composition is like an extension of *rāga* register in lower pitch range.

c. Antarā: The second segment *antarā* is an exhibition of higher octave of *rāga*. The first line of *antarā* normally placed *sam* or the force toward higher octave *Sa*. The term means ‘interior’ or ‘between’ and it was a middle section of a song like *dhruvad prabhandha*. Later it was applied to the second part of a composition which has in many instances another line attached. Ruckert (1998;286) opinions’ that because of its limits in pitch range to the highest reaches of the voice or instrument, and the lesser function in delineating the melodic features of rag, the *antarā* is sometimes given less attention. This is may be a reason that many instrumental compositions found without *antarā* or found in a single line.

d. Abhog or āmad: The last line called *abhog* or *āmad*ⁱ. It is the molding phrase which logically links to first line and it is played more skillfully to create musical surprise of joining *mukhadā*. The term *abhog* represents the direct touch of dhrupad. Miner observes that (1993;185) a *gat* played by Iliyas khan was clearly has stanza called *abhog*. Aravind Parikhⁱⁱ claims it as *āmad* by stating that ‘2nd line of *antarā* or the concluding line is called as ‘*āmad*’ which brings us back to the *mukhadā* of *gat*’.

In present day performance practice, *āmad* holds one more meaning ‘the way of approach towards *mukhadā/sum*’. Musicologist Haldankar stats that (2001;1.7), ‘a *bandish* that does not sound the approach of the sum or *mukhadā* of the *bandish* while at finish hardly arouses interest in the listener. The interest is awakened only when such an approach to sum is sounded in the last phrase of *bandish*. This sounding the approach is called ‘*āmad*’ in musical term’. However this opinion more suitable to *khayāl* singing but considering instrumental *gat* structure, the entire fourth or last line is called as *āmad*.

Apart from this frame of four stanzas, one can find several *gats* in different models. We know that many *gats* of early purab *bāj* generally not have an *antarā* or there is absence of *mānjā*. In many *gats* we can see shortened *āmad* or more lengthened *mānjā*. The distinct impression of dhrupad is to recall here. Mukharjee (1993;16) referring to some dhrupads created by Tansen and others, says that ‘the general belief that a dhrupad always has four parts is not correct. There are many dhrupads having only *astāyi* and *antarā*’. Pt. Taranath (RTPI) states that, ‘in many instances *antarā* was not taught

i Mukherjee; 1993;12

ii Parikh 1993; 8;45

to students and left to their creation'. It is possible that for many reasons several *gats* found incompletely composed. This includes a number of popular and remarkable compositions.

- a. Masid khani *gats* may have three line viz. *sthāyi*, *mānjā* and *antarā* or includes one more line called *abhog* or *āmad*
- b. Fhirozkhani *gats* were not has a separate *antarā* and the initial two stanzas were so long that they would cover the entire octaves of instrument.
- c. Rajakhani *gats* may have four or more cycles and even only three cycles in some instances.
- d. The *gats* set in other *tālas* mostly have only two lines.

SECTION II

4.6 COMPOSITIONS IN *SITĀR* AND *SAROD GHARANAS*

As earlier stated, until the past century various *sitār bāj* were played each in particular *layās* (tempo), were each property of particular *gharānās*. But since the past century the *sitār* and *sarod* performance, which had in most instances been limited to a single *bāj*, gradually increased to two, three or more styles among each *gharānās*. According to Hamilton (1994;75), such a major development could have taken place due to considerable cross *gharānā* learning. In result of which, a notable change was occurred in scrutinizing the *bājs* that lead the classification and definition of the term *bāj* into a new form. It is already noted in previous chapter, that the early meaning of the term '*bāj*' was related to the types of compositions belongs to particular traditions. The stroke patterns as well as the tempo of composition in which it was played were

measurements to recognize the type or *bāj*, thus it could be considered 'pattern' based classification. The modern meaning of *bāj* referred to a playing style recognizable through usage of peculiar performance techniques that classified into two types such as, a. *Tantrakāri*, b. *Gāyaki*, thus it could be considerable as 'ornamental' based classification.

The questions stands that what is meant to the 'pattern' based classification in present performance and what are the categories? What are the measurements of recognizing the classification? Present study finds following points on this issue.

We know that the range of *laya* has been widened and variations among patterns have been described since past century among all performing traditions of *sitār* and *sarod*. Since the period, the inventions among stroke patterns (skeletons of compositions) taken place and they are so variously created in different *tālas*, that it is too difficult to scrutinize them in relation with patterns. However, the tempo range (*laya*) of any composition either in might be composed in any *tāla*, still have possibilities to classify into few accepted categories. In result, the *laya* has become the act of measuring and classifying the types of compositions among the modern performance traditions. We can see that instead of older *bāj* classification, the compositions are classified into following categories since post Masidkhani and Rajakhani period.

- a. *Vilambit gat*: That includes Masidkhani and its modified varieties which are played in a slow tempo of below 100 bpm.
- b. *Drut gat*: That includes Rajakhani / Purab and their modified varieties which are played in a fast tempo of above 100 bpm.

Bandopadhyaya² describes that, the instrumental compositions may be primarily divided into three basic categories on the basis of its tempo, i.e. *vilambit*, *madhya* and *drut*. Of late we have opted two more subdivisions, one in Vilambit and one in Drut thus coming to five types of gross *laya* references, i.e.; *ati-vilambit*, *vilambit*, *madhya*, *drut*, and *ati-drut*. It is to be noted that the tempo range of *laya* classification in instrumental music apparently different that been used in vocal music.

Hamilton (1989;74) classifies the older and modern *bājs* under four categories and set them into four tempo ranges as following,

Table No. 4.1 *Bāj* and the *laya*

a. Adhunik <i>bāj</i> – Vilambit <i>laya</i>
b. Masidkhani <i>bāj</i>- Vilambit to <i>madhya</i> <i>laya</i>
c. Firozkhani <i>bāj</i>- <i>Madhya</i> to <i>drut</i> <i>laya</i>
d. Rajakhani <i>bāj</i>- <i>Drut</i> <i>laya</i>

However it is to be noted that there are several varieties of compositions existing among the performance of traditions. Classifying them into early noted *bāj* could be meant to *laya* of the style was played. Those compositions referred to as Masidkhani, still follow the nearest original format of older compositions. The *vilambit laya* that referred to Masidkhani of older times, is *madhya-vilambit* now days. The inventions varieties of compositions and modifications among the *gharānās*-the music laboratories, have been widened the tempo range of performance. The entire repertoire of instrumental compositions can be divided into following categories on the base of *laya*.

There are total six sub divisions of layas can be found in performance practice among *sitār* and *sarod* traditions.

<i>Vilambit laya</i>	{	<i>Ati-vilambit</i>	15-30 bpm.
		<i>Vilambit</i>	30-60 bpm.
		<i>Madhya-vilambit</i>	60-100 bpm.
<i>Drut laya</i>	{	<i>Madhya-drut</i>	100-200 bpm.
		<i>Drut</i>	200-300 bpm.
		<i>Ati-drut</i>	above 300 bpm.

The *vilambit laya* of vocal music which used to sing *bada-Khayāl* is equal to *ati-vilambit laya* of present day instrumental music. Thus the definitions of terms vary from olden times to modern and between instrumental music to vocal music. The over speed *ati-drut* is very rare as it never been used in vocal music. The comparative tempo range assigned in vocal and instrumental is shown in following table,

Table No.4.2 Comparision of vocal and instrumental tempo ranges

Laya	Vocal	Instrumental
<i>Ati-vilambit</i>	6-10 bpm	30-60 bpm
<i>Vilambit</i>	10-30 bpm	15-30 bpm
<i>Madhya-vilambit</i>	30-60 bpm	60-100 bpm
<i>Madhya</i>	60-100 bpm	60-100 bpm
<i>Madhya-drut</i>	100-150 bpm	100-200 bpm
<i>Drut</i>	150-250 bpm	200-300 bpm
<i>Ati drut</i>	Above 250 bpm	Above 300 bpm

Fig . 30 Improvisationsons in *rāga Puriya*

Fig . 31 Compositions in *rāga Puriya with ālāp*.

4.7 VILAMBIT COMPOSITIONS

The early type of *vilambit gats* were undoubtedly the Masidkhani *gats*. The tempo in which these *gats* were played was considered as *vilambit laya*. But later since the post Masidkhan period the *laya* called *vilambit* has been widened to more slower than to prior. In result the original Masidkhani *laya* now became known to as *madhya-vilambit*. It seems adopting more slower tempos into performance was inspired by vocal music, however, the tempo range is not that slow that used to sing slowest vocal genre-*bada khayāl*. The compositions are classified into following sub categories.

i. Madhya-vilambit: This category includes those compositions which follows the original tempo and the pattern of older Masidkhani *gats*. The term *madhya-vilambit* refers to a mid-slow tempo ranging between 60-100 bpm. The compositions set to this tempo range are rarely used in present day performance, even thou are played but not as mainstream of performance. We can find these types of compositions among the Maihar and Jaipur traditions.

ii. Vilambit: This refers to the normal slow tempo ranging between 30-60 bpm. The compositions set to this *laya* include a number of meends and variations in stroke patterns. This types of compositions are pre dominant at present day performance practice. The compositions called *vilambit gats* are largely performed among all existing instrumental *gharānās*.

iii. Ati-vilambit: The tempo range is set between 15-30 bpm to the *ati-vilambit* compositions. However it is not the range of *ati-vilambit laya* that referred in vocal music, which is almost half of the of instrumental one. The compositions set to this tempo range are very rarely found in performance practice. The best of this kind can be seen in Indore *gharānā*.

Composition No. 1 : Rāga Yaman, *Madhya-vilambit Teentāl*.

Astāyi.

12
GaGa | Re SaSa Ni Re |
diri | da diri da ra |

x 0
Ga Ga Ga ReRe | Ga MaMa ^MPa Ma | Ga Re Sa
da da ra diri | da diri da ra | da da ra

Mānjā.

12
GaGa | Re SaSa Ni Dha |
diri | da diri da ra |

x 0
Pa DhaDha Ni Re | Ga MaMa ^MPa Ma | Ga Re Sa
da diri da ra | da diri da ra | da da ra

Antarā.

12
GaGa | Re GaGa Ma Dha |
diri | da diri da ra |

x 0
Ni Sa Sa NiNi | Dha NiNi Re Ga | Re Re Sa
da da ra diri | da diri da ra | da da ra

Abhog.

12
GaGa | Re SaSa Ni Dha |
diri | da diri da ra |

x 0
Ni Dha Pa MaMa | Re GaGa Ma Dha | NiDD PaMa
GaRe
da da ra diri | da diri da ra | dadir dara
dara

Note: This is a simple *madhya-vilambit gat* which could be found in most of all *gharānās* with slight variations. The composition follows the original Masidkhani pattern. The second and rest lines may vary from *gharānā* to *gharānā*. Source; Smt. Sandhya Apte (PSI).

Composition No. 2 : Rāga Bihag, *Madhya-vilambit Teental*.

Astāyi.

12
 $SaNi$ | Sa $GaMa$ Pa Ni |
 diri | da diri da ra |

^x
^{DN} Sa Ni ^D Pa $PaPa$ | Ga $MaMa$ Pa Ma | Ga ⁰ MGa ^R Sa
 da da ra diri | da diri da ra | da da ra

Mānjā.

12
 $SaNi$ | Sa $GaMa$ Ga ^{SNRSN} Sa |
 diri | da diri da ra |

^x
^P Ni $PaPa$ Ni Sa | Ga $MaMa$ Pa Ma | Ga ⁰ MGa ^R Sa
 da diri da ra | da diri da ra | da da ra

Antarā.

12
 $PaPa$ | ^M Ga $MaMa$ Pa ^S Ni |
 diri | da diri da ra |

^x
^N Sa Sa Sa $NiSa$ | Pa $NiSa$ Ga Ma | Ga ⁰ MGa ^R Sa
 da da ra diri | da diri da ra | da da ra

Abhog.

12
 $GaMa$ | Ga $SaSa$ Ni ^{DN} Sa |
 diri | da diri da ra |

^x
 Ni Ni ^D Pa $PaPa$ | Ga $MaMa$ Pa Ma | Ga ⁰ MGa ^R Sa
 da da ra diri | da diri da ra | da da ra

Note: A well-known sitar *gat* in *rāga Bihāg*, is attributed to **Jaipur Gharānā**. It is also played in almost all *gharānās* with slightly difference and variously credited by performers.³ The similar *gat* also found in Indore *beenkār gharānā* also. Source; Smt. Sandhya Apte (PSI).

Composition No. 2 : Rāga Bhairavi, Madhya-vilambit Teental.

Astāyi. 12

$$\begin{array}{ccccccc} PaDha & | & Pa & MaPa & \underline{Ga} & Ma & | \\ Diri & | & da & diri & da & ra & | \end{array}$$

x

$$\begin{array}{ccccccccccc} Pa & Pa & Pa & \underline{Ga}\underline{Ga} & | & Sa & \underline{Ga}Ma & \underline{GMPD} & PaMa & | & \overset{0}{\underline{GR}}\underline{Ga} & \overset{RS}{Re} & Sa \\ da & da & ra & diri & | & da & diri & da & ra & | & da & da & ra \end{array}$$

Mānjā. 12

$$\begin{array}{ccccccc} \underline{Ga}\underline{Ga} & | & \underline{Re} & SaSa & \underline{Ni} & Sa & | \\ diri & | & da & diri & da & ra & | \end{array}$$

x

$$\begin{array}{ccccccccccc} \underline{Dha} & \underline{Ni}\underline{Ni} & \overset{SR}{Ga} & \underline{Ga} & | & Sa & \underline{Ga}Ma & \underline{GMPD} & PaMa & | & \overset{0}{\underline{GR}}\underline{Ga} & \overset{RS}{Re} & Sa \\ da & diri & da & ra & | & da & dir & da & ra & | & da & da & ra \end{array}$$

Antarā.

4

$$\begin{array}{ccccccccccc} PaPa & | & \overset{M}{Ga} & MaMa & \underline{Dha} & Ni & | & Sa & Sa & Sa & \underline{Ga}\underline{Ga} & | & \underline{Re} & SaSa & \underline{Ni} & Sa & | \\ diri & | & da & diri & da & ra & | & da & da & ra & diri & | & da & diri & da & ra & | \end{array}$$

x

$$\begin{array}{ccccccccccc} \underline{Dha} & \underline{Ni}\underline{Ni} & \underline{Dha} & Pa & | & Sa & \underline{Ga}Ma & \underline{GMPD} & PaMa & | & \overset{0}{\underline{GR}}\underline{Ga} & \overset{RS}{Re} & Sa \\ da & diri & da & ra & | & da & dir & da & ra & | & da & da & ra \end{array}$$

Note: This sitar *gat* is attributed to **ImdadKhani Gharānā**. The specialty of this composition is an unusual beginning of antarā from 4th *mātrā* and has no *abhog* separately. One modified variation of the similar *gat* was taught me by Ustad Hameed khan of Indore *beenkār gharānā* which was played in much slower *vilambit laya*. The above *gat* is obtained from Roy Sudeep (2004; 132).

Composition No. 4 : Rāga Patdeep, Vilambit Teental.

Astāyi. $\overset{12}{-P\overset{S}{Ni}} \mid \overset{S}{Dha} \ PaPa \ --MP \ -\underline{GM}- \mid$
 -diri- | da diri -- dara -dara-l

$\overset{x}{Pa} \ NiNi \ Sa \ \underline{GPMP} \mid \overset{M}{Ga} \ Ma\underline{Ga} \ \overset{R}{Sa} \ \overset{S}{Re} (S) \mid \overset{0}{NiNi} \ -SDP \ MGMP$
 da diri da di-ri- | da diri da diri | diri -darada daradara

Mānjā. $\overset{12}{-P\overset{S}{Ni}} \mid \overset{S}{Dha} \ PaPa \ --MP \ -\underline{GM}- \mid$
 -diri- | da diri -- dara -dara-l

$\overset{x}{Pa} \ Pa \ Pa \ \underline{SGMP} \mid \overset{M}{Ga} \ Ma\underline{Ga} \ \overset{R}{Sa} \ \overset{S}{Re} (S) \mid \overset{0}{Ni} \ -P\overset{S}{Ni} \ DhaPa$
 da da ra di-ri- | da diri da diri | da -diri- dara

Antarā. $\overset{12}{MaPa} \mid \overset{M}{Ga} \ MaMa \ Pa \ \overset{S}{Ni} \mid$
 diri | da diri da ra |

$\overset{x}{Sa} \ Sa \ Sa \ \underline{SGMP} \mid \overset{M}{Ga} \ Ma\underline{Ga} \ \overset{R}{Sa} \ \overset{S}{Re} (S) \mid \overset{0}{Ni} \ -SDP \ MGMP$
 da da ra di-ri- | da diri da diri | da -darada daradara

Note: This sitar *gat* is attributed to **Vishnupur** *gharānā*. This was played by Pt. Gokul Nag of Vishnupur *gharānā* in 1975 recording⁴. Pt. Gokul Nag was authentic representative of Vishnupur *gharānā*. We can recognize difference in *bol* patterns as well as accents of *bols*. There is no *abhog* separately found. Similar to this composition are found in most of other *gharānās* mainly in Indore *gharānā*.

Astāyi.

$-R^M Pa$	$|$	$^{12}P Ga$	$Ga(M)$	Re	$^N Sa$	$|$
-diri-	$|$	da	diri	da	ra	$|$

$$\begin{array}{cccccccccccc} x & & & & & & & & & & & 0 \\ Re & Re & {}^N Sa & {}^{ND} Ni & | & {}^D Pa & Ni Sa & RMPD & {}^{PM} Pa & | & Ga(M) & Re & {}^N Sa \\ da & da & ra & da & | & da & diri & da & ra & | & diri & da & ra \end{array}$$

Mānjā.

$$\begin{array}{ccccc} -R^M Pa & | & {}^p Ga & Ga(M) & Re^N Sa & | \\ \text{-diri-} & | & \text{da} & \text{diri} & \text{da} & \text{ra} & | \end{array}$$

$$\begin{array}{cccccccccccc} x & & & & & & & & & & & 0 \\ Re & Re & {}^N Sa & Ni(S) & | & Ni & {}^{ND} Ni & {}^D Pa & {}^{NS} Re & | & {}^N Sa & Sa & Sa \\ da & da & ra & diri & | & da & ra & da & ra & | & da & da & ra \end{array}$$

Antarā.

$$\begin{array}{ccccc} & 12 & & & \\ Ga(M) & | & Re & MaMa & Pa & {}^5Ni & | \\ \text{diri} & | & da & \text{diri} & da & ra & | \end{array}$$
$$\begin{array}{cccccccccccc}
{}^x & & & & & & & & & & & 0 \\
{}^{PN}Sa & Sa & Sa & Ga(M) & | & Re & SaSa & {}^{ND}Ni & {}^DPa & | & Ga(M) & Re & {}^NSa \\
da & da & ra & diri & | & da & diri & da & ra & | & diri & da & ra
\end{array}$$

Note: This sarod *gat* is attributed to **Gulam Ali Bangsha sarod gharānā**. This is a sarod *gat* performed by Pt. Radhika Mohan Maitra⁵. We can recognize difference in *bol* patterns as well as accents of *bols*. Antarā is reconstructed variously by performers. One similar composition is heard in performances of Ustad Amjad Ali Khan of Bangsha *gharānā*. On the sarod, the *sut-meend* from *Re* to *Pa* and return to *Ga* that ends with a touch of *Ma* stops on *Re* is pleasingly played in the *mukhadā* of this composition. There is no *abhog* separately found.

Composition No. 6 : Rāga Pilu, Vilambit Teental.

Astāyi.
$$\begin{array}{c} 12 \\ RMPN \mid \overset{D}{Pa} \ (\underline{G})\underline{Ga} \ R\underline{GSR} \ -N-S \mid \\ \text{daradara} \mid \text{da} \quad \text{dara} \quad \text{daradara} \ -\text{da-ra} \mid \end{array}$$

$$\begin{array}{c} x \\ (\underline{G}) \underline{Ga} \underline{GaGa} \ ^R NiSa \mid \ ^R Ga \ GaMa \ GaMa \ ^G ReMPDP \mid \ ^M \underline{Ga} \ ^{RS} Ni \ \underline{Ga}^R Sa \\ \text{da} \ \text{da} \ \text{dara} \ \text{dara} \mid \text{da} \ \text{dara} \ \text{da} \quad \text{dara} \mid \text{da} \ \text{da} \ \text{ra} \end{array}$$

Mānjā.
$$\begin{array}{c} 12 \\ RMPN \mid \overset{D}{Pa} \ (\underline{G})\underline{Ga} \ R\underline{GSR} \ -N-S \mid \\ \text{aradara} \mid \text{da} \quad \text{dara} \quad \text{daradara} \ -\text{da-ra} \mid \end{array}$$

$$\begin{array}{c} x \\ \overset{D}{Ni} \ \underline{NiGa} \ \overset{R}{Ga} \ ^R NiSa \mid \ ^R Ga \ GaMa \ GaMa \ ^G ReMPDP \mid \ ^M \underline{Ga} \ ^{RS} Ni \ \underline{Ga}^R Sa \\ \text{da} \ \text{dara} \quad \text{da} \ \text{dara} \mid \text{da} \ \text{dara} \ \text{da} \quad \text{dara} \mid \text{da} \ \text{da} \ \text{ra} \end{array}$$

Antarā.
$$\begin{array}{c} 12 \\ RMPN \mid \overset{D}{Pa} \ (\underline{G})\underline{Ga} \ R\underline{GSR} \ -N-S \mid \\ \text{daradara} \mid \text{da} \quad \text{dara} \quad \text{daradara} \ -\text{da-ra} \mid \end{array}$$

$$\begin{array}{c} x \\ \overset{N}{Ni} \ Ni \ ^N Sa \ SaSa \mid Pa \ ^{NSR} Sa \ (\underline{N}) \ ^P Ma \ ^{NDSN} \underline{Dha} \ Pa \mid (\underline{G}) \ R\underline{GSR} \ ^S NiSa \\ \text{da} \ \text{da} \ \text{ra} \ \text{dara} \mid \text{dara} \quad \text{da} \quad \text{dadiri} \quad \text{da} \mid \text{da} \ \text{daradara} \ \text{dara} \end{array}$$

Note: This *sitār gat* is attributed to Ustad Rehmat Khan of **Indore gharānā**. This is rare type sitar *gat* set in slower *vilambit teental*. The *boles* are organized differently in this *gat* and for the sake of playing the *gat* in very slower tempo the *boles* are syllable to as *dara dara* instead of *diri* of usual slow compositions. While in the *mukhadā* and the followed *astāyi* *boles* are very differently expanded to two three or even more syllables. Interestingly the followed lines have similar *mukhadās* but changes from sam. This may be relates to the early *todā* style. Whereas the octave jump with *sut* at the *antarā* resembles the *been* style. Performed and taught by Ustad Hameed Khan.⁶

Composition No.7 Rāga Desh, vilambit Teental.

Astāyi.

12

$^{RS}NiSa | ^{RG}Ma ^GReRe Ma-PaPa MaPPNiSa |$
 diri | da diri da-dara dadirdara |

x 0

$Ni Ni Sa ^S NiRe | ^S Re ^S \underline{NiNi} Dha^N Pa ^{MP} Dha | ^{MG} Ma ^{GR} Ga (S)$
 da da ra diri | da diri da ra | da da ra

12

Mānjā.

$Sa^N Re | ^S Re ^S \underline{NiNi} Dha Pa |$
 diri | da diri da ra |

x 0

$^{DP} Ma PaPa ^P Ni Sa | ^{SM} Re MaMa Pa ^{MP} Dha | ^{PM} Ma ^{GR} Ga (S)$
 da diri da ra | da diri da ra | da da ra

12

Antarā.

$PaDha | ^P Ma PaPa ^P Ni Ni |$
 diri | da diri da ra |

x 0

$^N Sa Sa Sa Sa^N Re | ^S Re ^S \underline{NiNi} Dha Pa | ^{DP} Dha ^P Ma Pa$
 da da ra diri | da diri da ra | da da ra

12

Abhog.

$NiSa | ^{RG} Ma MaMa ^{MG} Ma ^G Re |$
 diri | da diri da ra |

x 0

$^{GR} Ga ^{RS} Ni Sa Sa^N Re | ^S Re ^S \underline{NiNi} Dha^N Pa ^{MP} Dha | ^{PM} Ma ^{GR} Ga (S)$
 da da ra diri | da diri da ra | da da ra

Note: This *sitār gat* is attributed to **Maihar gharānā** and also played on sarod as well. It is obtained from Pt. Ravi Shankar's lessons (SSII)⁷. This *gat* is set in slower *vilambit teental*. The *bols* are organized differently in this *gat*. One similar *gat* is attributed to Jaipur *gharānā*.⁸ Interestingly it has four lines resembling the *abhog*.

4.8 VARIATIONS IN VILAMBIT COMPOSITIONS

Vilambit gats are major concern of performance. There have been no differences between sitar and sarod compositions found to be marked. But during the study of finding the traditional *vilambit* compositions of sitar and sarod, following marks points emerge from the study.

- a. There has been number of modifications made in stroke pattern but the impression of early of 5+3+5+3 divisions set to teental remains the same.
- b. Structure of Masidkhani style is quite prominent. There we find different *mukhdas* and the approaches towards the *sam*.
- c. With the basic *bol* pattern of Masidkhani we can find many *gats* as having different faces of the Masidkhani.
- d. The *laya* dimension has been widened to slower range. In result, the definition of *vilambit* has been changed to define slower tempo then earlier.
- e. Various aesthetical performance techniques included in modern performance.
- f. The early types of segments called *todas* now turn into the sequence of *astāyi-mānjā-antarā-abhog*.

Bandopadhyaya states⁹ that the *vilambit gat*-s used to be played in those times are near *madhya laya* of today. It is apparently the contribution of Ustad Allauddin Khan to give another *laya*-dimension to *vilambit gat*, namely *ati-vilambit gats*. Pt.Nikhil Banerjee (1931-1986) has many a time used to perform at a further slowed down tempo. His *Chandrakauns gat* (demo) may be a befitting example for *ati-vilambit* tempo. His performance of *rāga shudha basant* in a cassette recording is another example of *ati-vilambit gat*.

Similarly Khan (HKPI) attributes the creation of *ati-vilambit* compositions to Ustad Rehmat Khan of Indore *gharānā*. The composition he attributes to Rehmat Khan is given in *pilu* which is very rarely used *rāga* for *vilambit*. It was known that in modern times Ustad Balekhan (1942-2007) of indore *gharānā* used to perform *ati-vilambit gat*.¹⁰ That can be said that the outline of today's performance was getting drawn before one generation. Accordingly the development is not possible done by any one *gharānā*, instead there is a notable contribution of all instrumental *gharānās*. The variations that find in stroke patterns of *vilambit* compositions are described in following,

4.9 DRUT COMPOSITIONS

A wide range of *drut gats* have been notified since the time of pre Rajakhan period. There are number of patterns have been established and performed throughout. Each *gharānā* have highly concerned with this category of compositions. To notify the particular *gharānā*, a *drut gat* is an idol object of consideration. As well there are compositions set to other faster *tāla* like *ektāl*, but *teentāl* is pre dominated in the *drut* section. There are three types of fast compositions of *sitār* and *sarod* music. The categories are derived from three levels of tempo of *tāla*.

- i. **Madhya-drut:** This category includes medium-fast tempo Firozkhani style *gats*. The speed of compositions set between 100-175 bpm. These type *gats* are popular among Gulam Ali *sarod gharānā*. The impacts of medium fast Firozkhani *gats* suitable for *sarod* are mostly found in this category.
- ii. **Drut:** This category includes fast *gats* of Purab and Rajakhani *bāj gats*. The speed of compositions set between 175-250 bpm. There are number of patterns among the *drut gats* can be seen in modern performance practice.
- iii. **Ati-Drut:** This category includes even faster *gats* inspired from taranas or percussion boles. The speed of compositions set above 250 bpm. These types of *gats* are mostly performed in Maihar and Imdadkhani *gharānās*.

The transcriptions of *drut gats* given in next pages are sequential to the *vilambit gats* cited in previous subtitle. In order to notifying traditional compositions in a particular *gharānā* of tempo variations can be notified consequently.

Composition No.1 Rāga Yaman, Drut Teentāl.

Astāyi

^x
Ga - Ga Re | Ga MM Pa Ma | ⁰Ga RR Ga Re | Sa Ni - Re |
da - da ra | da dir da ra | da dir da ra | da da - ra |

Mānjā

^x
Ga - Ga Re | Ni RR Ni Sa | ⁰Ni Dha NN SS | Ni N(P) -M PP |
da - da ra | da dir da ra | da ra dir dir | da rda .r dir |

^x
Ma -Dha -D Dha | ⁰Dha -Ni -N Ni | Ni -Re -R Re | Re -Ga -G Ga |
da .da .r da | da .da .r da | da .da .r da | da .da .r da |

^x
Ma ^ND - Pa | - Ma RR GG | ⁰Re RSa -Sa Ni | Ni DD Ni Re |
da da - da | - ra dir dir | da rda .r da | da dir da ra |

Antarā

^x
Ga - Ga Re | Ga MM Pa Ma | ⁰Dha NN SS NN | Re RNi -Ni Sa |
da - da ra | da dir da ra | da dir dir dir | da rda .r da |

Āmad

^x
Ga GRe -R NN | ⁰Re Sa Ni NDha | -DMM Dha Pa | MM Ga GRe -R |
da rda .r dir | da ra da rda | .r dir da ra | dir da rda .r |

Note: Above gat is a popular common type *drut* gat in *rāga* yaman. It is set to normal fast tempo which enables the learners to understand and perform the gat. It is possibly a Purab *bāj* gat. Source: Pt. Sudhir Phadke¹².(PSI)

Composition No.2 Rāga Bihāg, Drut Teentāl.

Astāyi

0 x
Sa MM Ga Pa | - Ni -D Ni | Sa - Pa Ma | Ga Re Sa Ni |
 da dir da ra | - da .r da | da - da ra | da ra da ra |

Mānjā

0 x
Sa MM Ga Pa | - Ni -D Ni | Sa - - Ni | - Sa Dha Ni |
 da dir da ra | - da .r da | da - - da | - rda da ra |

Sa RR NN SS | Ni NPa -M PP | - Ni Dha Sa | Ni Dha Pa Ma |
 da dir dir dir | da rda .r dir | - da ra da | da ra da ra |

Pa DD MM PP | Ma MGa -G Ma | GM PD ^DPa Ma | Ga RR Sa Ni |
 da dir dir dir | da rda .r da | da - da ra | da dir da ra |

Antarā

0 x
Sa - Ga Ma | Pa NN Sa Re | Ni Sa GG RR | Sa SNi -N Sa |
 da - da ra | da dir da ra | da ra dir dir | da rda .r da |

GG MM Pa PMa | -M Ga GRe -R | Sa SNi -N PP | Ma MGa -R Ga |
 dir dir da rda | .r da rda .r | da rda .r dir | da rda .r da |

GM PD ^DPa Ma | Ga RR Sa Ni |
 da - da ra | da dir da ra |

Note: Above gat is a popular type *sitār* gat in *rāga Bihāg* possibly has **Jaipur** origin. The variations of this gat are found among Jaipur, Indore and Imdadkhani *gharānās* and variously credited¹³. The above gat is performed by Imdad Khan in a 78p record around 1910. A variation of this gat also performed in Maihar *gharānā*.¹⁴ PRII

Composition No.3 Rāga Bhairavi, Drut Teentāl.

Astāyi

x

0

Pa - *Pa*, *Pa* | - *Pa*, *DD* *Ni* | *Dha* *Pa* - *Ma* | *Pa* *Ga* - *Ma* |
 da - rda da | - rda dir da | da ra - da | ra da - rda |

Mānjā

x

0

Pa - - *Ga* | *Re* *Ga* *Re* *Sa* | - *Re* *MM* *GG* | *Re* *Sa* - *Sa* |
 da - - da | ra da da ra | c da dir dir | da da - ra |

Antarā

x

0

Pa *MM* *Pa* *Ga* | - *Ma* *Dha* *Ni* | *Sa* *Re* *GG* *RR* | *Ni* *Ga* - *Re* |
 da dir da da | - ra da ra | da ra dir dir | da da - ra |

Āmad

x

0

Sa *SNi* - *N* *Dha* | *Pa* *Ma* *PP* *Dha* | *Ni* *Pa* *Dha* *Ma* | *Pa* *Ga* - *Ma* |
 da rda •r da | da ra dir da | da da ra da | ra da - ra |

Note: A rare type of early *sitār* gat performed by Ustad Inayet tkhan of **Imdadkhani gharānā** in *rāga Bhairavi* is transcribed above. This was performed in a 78p Columbia record made around 1925¹⁵. (PRII) This is typically known for Imdadkhani *gharānā* specialties such as strokes. The boles are differently organized then a normal Rajakhani and also it is played in a very fast tempo near to *ati-drut*. The gat starts from *sam* and has four lines including *āmad*. It is recognized as a pure Imdadkhani gat.

Composition No.4 Rāga Patdeep, Drut Teentāl.

Astāyi

x 0
Pa - Pa Ma | Pa SS NN SS | Dha Pa - Ma | Pa Ga - Ma |
da - da ra | da dir dir dir | da ra - da | ra da - ra |

Mānjā

x 0
Pa - - Ni | Dha Pa Ma Pa | Ga MM PP MM | Ga GRe -R Sa |
da - - da | ra da da ra | da dir dir dir | da rda .r da |

x 0
Ni SS RS Ni | - Pa Ma Pa | Ga MM PP NN | Sa SNi -N Sa |
da dir dir da | - ra da ra | da dir dir dir | da rda .r da |

x 0
Ma GG Ma Ga | - Ma Pa MM | Pa Ni - Sa | Ga Pa - Pa |
da dir da da | - ra da dir | da da - ra | da da - ra |

x 0
Ga - Re Sa | Ni Pa NN SS | Dha Pa - Ma | Pa Ga - Ma |
da - da ra | da ra dir dir | da ra - da | ra da - ra |

Note: A rare *sitār gat* performed by Pt. Gokul Nag of **Vishnupur gharānā**. It is in *rāga Patdeep* found in old cassette record performed in 1975¹⁶. The gat belongs to Purab *bāj*. As well it has a longer *mānjā* of four cycles of *teentāl* a separate anta has not set. Interestingly instead to focus the raga nature of *patadeep*, that is *uttarāṅg*, the gat elaborate the much part of manja in *mandra* octave. However the *mānjā* ends with the touch of *tāra saptak* that fulfils the raga nature. One another specialty of *mānjā* is it joins the *sam* of *astāyi* without touching to *Madhya Sa*.

Composition No.6 Rāga Pilu, Drut Teentāl.

Astāyi a.

0 x
 Sa GG RR GG | Re ^{RS}Ni - ^NSa | Ga - - ^NDha | Pa (G) -(S) - |
 da dir dir dir | da da - rda | da - - da | - da .da - |

Astāyi b.

Pa ^NDha Pa (G) | - ^{RS}Ni - ^NSa | Ga - - Ga | Re Sa Ni Sa |
 da - - da | - da - .da | da - - da | da ra da ra |

Antarā

0 x
 Ma MM MM Pa | - Ni - ^NNi | Sa - - Sa | Ni Re Sa - |
 da dir dir da | - da - rda | da - - da | da ra da - |

Ga Re - Sa | Ni Dha - Pa | Pa Dha Pa Ma | Ga Re Sa - |
 da da - ra | da da - ra | da ra da ra | da ra da - |

Note: Above is a *sitār* gat in *rāga Pilu* attributed to Ustad Rehmat Khan of Indore *gharānā*. Interestingly it has also another variation in *astāyi* which is just like mirror of the former gat from *khāli*. The second variation of *astāyi* is attributed to Prof. Abdul Karim Khan of Indore *gharānā*. The *antarā* is that of commonly found in Indore style compositions. There is no *mānjā* separately found. The *bol* combinations of this composition has beautiful lilts and ornaments that is difficult to manage. The *komal Ga* used in this raga has very soft touch and said it is *utarā* (flattened) *gandhār*. The above gat is collected in face to face lesson with Ustad Hameed Khan of Indore *beenkār gharānā*. (PSI)

Composition No.7 Rāga Desh, Drut Teentāl.

Astāyi

0 x
 Re GG Sa Re | - Ma -M Pa | Ni -S -S RR | Re NN Dha Pa |
 da dir da ra | - da .r da | da .da .r dir | da dir da ra |

Mānjā

0 x
^PNi - - Dha | Pa Ga -R Ga | Ma PP DP DP | (M) MRe -Ga (S) |
 da - - ra | da da .r da | da dir dir dir | da rda .r da |

Antarā

0 x
 Ma -M Ga Ni | -N Sa Re MM | Pa Dha MG Re | - Re Ma Pa |
 da .r da da | .r da da dir | da ra da - | - da da ra |

Āmad

0 x
 Ni SSRe Ni | SS Re Re MM | PP DD MM PP | (M) MRe -Ga (S) |
 da dir da da | dir da da dir | dir dir dir dir | da rda .r da |

Note: Above is a *sitār gat* in *rāga Desh* is a popular type *drut gat* of **Maihar gharānā**, the variations of this *gat* are also found in Indore and Imdadkhani *gharānās* also. The *mānjā* and *antarā* lines changes in each *gharānās*. In Maihar *gharānā* it is set to a balanced tempo to perform the *krintan* and such other performance techniques. It is originally a Purab *bāj gat*. One of the features of this *gat* is could be notified in an interval of taking notes *GaMa* one-after, which if abandoned in *raga desh*. But when performer use the certain *krintan* and *zanzamā* between *GaMa* notes, the effect of unusual touch do not appers. Source: Pt. Sudhir Phadke¹⁷. (PRII)

4.10 VARIATIONS OF DRUT COMPOSITIONS

The compositions of *sarod* belong to two instrumental traditions viz. Gulam Ali *sarod gharānā* and Senia Maihar *gharānā*. Whereas compositions of Gulam Ali *gharānā* yet more reserved to perform on *sarod* instrument only but the compositions of Maihar *gharānā* performed on both *sitār* and *sarod* instruments equally. It was Baba Allauddin Khan, the founder of Maihar *gharānā*, have highly contributed to developing the equal sophistication and same music on both instruments. Pt. Taranath (RTPI) clarifies that this happened in result of adopting vocal music throughout teaching of Allauddin Khan. When the students attempt to adopt the music that was sung, the techniques and the sound effect varies in each instrument. This leads toward a peculiar style that suitable for the instrument.

Actually the performing style of a *gharānā* quickly appears in *drut* compositions. The *drut gats* of *sarod* are greater inspired by the techniques of Senias in Maihar *gharānā*. These are in many instances longer and covering two or even more cycles to complete *astāyi*. The compositions were set such logically that they also can be repeated in single cycles.

In course of present study, the attempts have been made to notify the compositions that played and modified specially for *sarod*. However in some instances they also performed on *sitār*. The attempt of transcribing larger number of compositions is not much suitable here. Thus attempts have been made to find out few common and uncommon but used patterns of creating compositions. It is to be noted that this excludes those Rajakhani and Purab compositions that normally starts from 7th or 9th *mātrā*.

Table No. 4.3 Variations of drut *sitār gat* patterns¹⁸

i. From sam	
^x	⁰
| da dir da da | - dir da ra | da dir dir dir | da rda •r da |	
| da dir dir da | rda •r da ra | da dir dir dir | da rda •r da |	
ii. From 3rd mātrā	
^x	⁰
| - - da •r | da ra da dir | dir da ra dir | dir da - ra |	
| da - da - | da ra da da | dir da ra dir | dir da - ra | da -	
iii. From 4th mātrā	
^x	⁰
| - - da | •r da dir dir | da rda •r da | dir da ra da |	
| da - - da | •r da da - | da da dir dir | da rda •r da |	
| da dir da	
iv. From 8th mātrā	
^x	⁰
| - - - | - - - da | - da ra da | ra da - ra |	
| da - da ra | da dir da	
v. From 10th mātrā	
⁰	^x
| - da •r da | da dir da ra | da - - da | •r da da ra |	
| da da •r dir | da ra da - | da •r da ra | - da •r da |	
| da ra - dir | da dir da ra | da - dir da | dir da ra da | da	
vi. From 16th mātrā	
^x	⁰
da | •r da da ra | dir dir da da | •r dir da ra | - da ra - |	
| da - ra da | ra da da - | dir dir da da | •r da da	

Table No.4.4 Variations of drut *sarod gat* patterns ¹⁹

i. From sam	
x	⁰
| da •r da da | •r da da •r | da da •r da | da dir da ra |	
| da - - da | •r da da ra | da dir dir dir | da rda •r da |	
ii. From 2nd mātrā	
x	⁰
| - da ra da | da - - da | ra da da - | - da ra da |	
| da - - da | da ra da - | - da ra da | da dir da ra |	
| da dir da da | •r da da ra | da dir dir dir | da rda •r da |	
iii. From 4th mātrā	
x	⁰
| - - - da | •r da dir dir | da rda •r da | dir da ra da |	
| da - - da | •r da da ra | da dir dir dir | da rda •r da |	
| da dir da ra | da dir da ra | da dir dir dir | da rda •r da |	
| da •r da	
iv. From 6th mātrā	
x	⁰
| - - - | - da dir da | dir da dir da | ra da - ra |	
| da - - da | •r da da ra | da dir dir dir | da rda •r da |	
| da - da ra | •r da da ra | da	
v. From 10th mātrā	
⁰	x
| - da •r da | da dir da ra | da - da ra | da dir da ra |	
| da dir dir dir | da rda •r da | da dir da ra | da ra da - |	
vi. From 14th mātrā	
x	⁰
| - da •r da | da - - - | - da •r da | da - - | - da •r da |	
| da - da ra | da dir da ra | da da •r da | da da •r da |	
| da da •r da | - dir dir dir | da rda •r da | - da •r da |	

4.11 ADDITIONAL SECTIONS IN SAROD COMPOSITIONS

During the course of present study an interesting subject was notified that in some compositions of *sarod* of Maihar *gharānā*, additional compositional sections were performed by maestros. These sections have pre-meditated structures of patterns. One additional section normally played is notified as a second *mānjā*. Pt. Rajeev Taranath demonstrated a gat in *rāga yaman* which has two *mānjās* and separate *antarā-abhog* lines. Within which, the first *mānjā* was played entirely in lower notes and the second elaborates the mid octave. The composition with two *mānjās* is as following,

Composition in *rāga Yaman*, *Drut Teentāl*.

Astāyi

^x
Ga - Ga Re | Ga MM Pa Dha | Pa MM GG RR | Ga G(N) -N Re |
da - da ra | da dir da ra | da dir dir dir | da rda .r da |

Mānjā 1

^x
Ni -N Ni Re | -R Re Ga Re | Ni DD NN SS | Ni N(P) -M PP |
da .r da da | .r da da ra | da dir dir dir | da rda .r dir |

Ma - Ma Dha | - Dha Ni - | Ni Re - Ga | Re Ni - Re |
da - ra da | - ra da - | ra da - da | ra da - ra |

Mānjā 2

^x
Ga MM Ga Pa | -P Pa Ma Pa | Ma NN DD NN | Ma MPa -M Pa |
da dir da da | .r da da ra | da dir dir dir | da rda .r da |

Sa -S Ni Pa | -P Ma Ga -G | Re Ni - Ga | Re Ni - Re |
da .r da da | .r da da .r | da da - da | ra da - ra |

4.12 COMPARING THE *SITĀR* AND *SAROD* COMPOSITIONS

The compositions written in the previous part of present section are only examples of the *sitār* and *sarod* music of each *gharānā*. However thou are not enough to clarify the whole style of each *gharānās*. To achieve the entire knowledge of performance of any *gharānā* one has to study the practical data of music. Through a deep study on the primary data that collected through traditional method of music learning, present researcher bifurcate the characteristics of *sitār* and *sarod* compositions in following chart. The results of repeated researches may vary. **Table No.4.5**

<i>Sitār</i>	<i>Sarod</i>
Single string oriented performance techniques are used in composing <i>sitār gats</i> .	Multy-string oriented performance techniques are used in composing <i>sarod gats</i> .
<i>Rāgas</i> having both <i>shudha</i> and <i>vikruta</i> <i>Re</i> and <i>Dha</i> are avoided in composing <i>gats</i> .	Such <i>rāgas</i> having both <i>shudha</i> and <i>vikruta</i> notes are also considered in composing <i>gats</i> .
<i>Ati vilambit gats</i> also rendered.	<i>Ati vilambit gats</i> also rendered.
Rajakhani type <i>gats</i> are popular.	Firozkhani and Purab compositions are popular.
Compositions are found both longer and shorter types.	Compositions normally longer.
Compositions have roots with early <i>sitār</i> and <i>surbahār</i> music.	Compositions have roots with early <i>rabāb</i>

4.13 CONCLUSION

Present chapter was devoted to the study of the theoretical aspects as well practical data of compositions which included transcriptions of compositions.

In the first section the discussion covered the theoretical aspects of compositions. An introduction to Indian compositional section with basic principles of gat and aesthetic value of instrumental compositions has been discussed. The section was devoted to the study of practical data of compositions within the repertoire of different traditions. In the course of finding true sound of compositions, study has made on the performed music of the early masters as well as newer one. The known classification of *laya* in Indian music has three categories; present chapter notifies the usage of total six sub categories divided in to two sorts of *laya* at modern performance. The practical study or this section has been made on a number of compositions different *gharānās* and for a brief presentation two compositions of each *gharānā* are transcribed in this section. The transcriptions along with brief descriptions of the transcribed compositions of all six instrumental traditions were duly presented.

The attempts have been made to notify characteristics of *sitār* and *sarod* compositions which would be helpful to understanding the performance style of instrumental *gharānās*.

- a. Discovered the basic principles, structure and aesthetic value of instrumental compositions possible adoption of literary content.
- b. Notified the categories of *laya* in instrumental and vocal music.
- c. Notified pattern variations of vilambit and drut gats.
- d. Transcribed the compositions of different instrumental *gharānās*.
- e. Comparatively discussed about *sitār* and *sarod* music.



Notes

1. Pt.Rajeev Taranath in interview with writer U.R Anatmurty. (Udayavani;1974)
2. Sanjay Bandopadhyay; UGC Refresher course article 24.11.2004
3. Dr. Anupam Mahajan (2008; 84-85) Transcribed a very similar compositions and attribute it to Jaipur *gharānā* and Roy (2004;137) attributes an almost same composition to Ustad Imdad Khan.
4. Source of this recording was obtained from www.bangla.torrents.com and [www.We Got Guru.Com](http://www.WeGotGuru.Com) web sites. Standard license of you tube.
5. Recording courtesy Pt.Rajeev Taranath
6. Private learning and interview section with Ustad Hameed Khan 3.10.2011
7. Source courtesy; Pt. Rajeev Taranath
8. Dr. Anupam Mahajan (2008;116-17)
9. Sanjay Bandopadhyaya; UGC refresher course article; 24.11.2004 One
10. composition in *rāga parameshwari* composed by Ustad Balekhan is in *Ati vilambit laya of teentāl*. Source courtesy ; Hafiz Bale Khan
11. Obtained from Sanjay Bandopadhaya; UGC refresher course article; 24.11.2004
12. Written and learnt in person from Pt. Sudhir Phadke early in 2004.
13. Roy in his book '*Jahān-e-sitār*' (2004;133) attributes this gat to Imdadkhani *gharānā*. Ustad Hameed khan also gives a similar composition attributed to Ustad Rehmat Khan of Indore *gharānā*. (HKPI)
14. Pt. Rajeev Taranath demonstrated a similar variation which starts from 6th *mātrā*.(PRI)
15. The cassette copy of old 78 rpm records of Inayet khan. Courtesy; Pt. Sanjay Deshpande.
16. *ibid*
17. Performed in a recording by Pt.Sudhir Phadke (Sony Corp. 2007; 88697071302)
18. These patterns are derived from teachings and performing of *sitār*ist Pt sudhir Phadke and Smt Sandhy Apte. These two exponents of Maihar *gharānā* performed and taught these patterns in *rāgas* like *khamāj*, *Malkauns*, *Hameer*, *Mārvā*, *Bhairavi* and *Nat Bhairav*.
19. These patterns are derived from teachings and performing of *sarod* maestro Pt.Rajeev Taranath, a *sarod* exponent of Maihar *gharānā* who performed and taught these patterns in *rāgas* like *Puria Kalyān*, *Khamaj*, *Kāfi*, *Bihāg*, *Mānj Khamāj* and *Bihāg*.

CHAPTER V

TREATMENTS OF COMPOSITIONS IN SITĀR AND SAROD TRADITIONS

SECTION I

5.1 INTRODUCTION

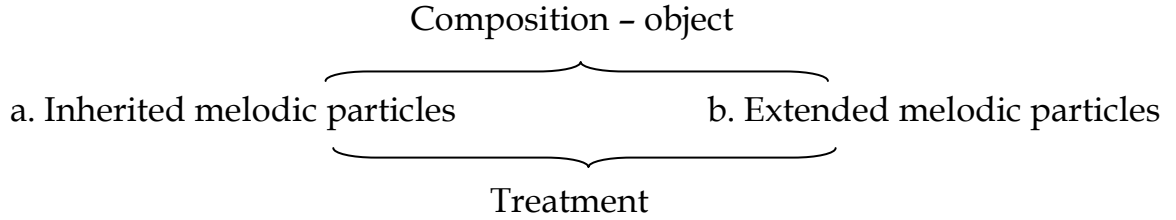
After a sequential study of *sitār* and *sarod* instrumental repertoire in detail, the research it is aimed to focus on the treatment of compositions in present chapter.

In the context of music, the term ‘Treatment’ could be heard at higher level personal teachings. In a strict musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. In a wider vision, the term ‘treatment’ could be applied to an extensive range of meanings such as,

- a. Implanting the techniques of strokes (=treatment of *bol*).
- b. Harmonizing the aesthetical beauty of literary content of vocal music with melodic beauty (=treatment of *bandish*).
- c. Exploring the gamut of *rāga* (=treatment of *rāga*).
- d. Extending a note by various accents (=treatment of a *swara*).
- e. Elaboration of rhythmic variations (=treatment of *laya*).

In relation of composition, the term treatment connote to the qualitative elaboration of the internal and external ornamentations; to expand the melody into wider range of tonal space and rhythm. The ‘qualitative’ means implantation of performance techniques with an ear expected effect of perfection in sound production. Actually the qualitative

elaboration of improvisation depends on the capacity and expertise of individual artist and subject to change occasionally. However, the fundamental models of the development of compositions assigned by particular *gharānās*, has notable role to provide such possibilities of ‘treatment’. The treatments of composition can be sorted in two types,



It is to be noted that a *gat* is not simply a composition of notes, instead, it carries several established principles regarding *rāga*, *tāla* and *laya* etc. It also has employed several melodic particles, intervals over through. As early said, in musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. When applied to compositions the term is connotative of two aspects such as,

- a. **Internal treatments through delicate melodic particles;** these are the inherited ingredient melodic particles that assigned to a composition. A *gat* when performed or taught a disciple, these delectated ornamentations were carefully transferred.
- b. **External treatments through extended fragments;** these are attached to a *gat*. These attachments of compositions when taught to and performed may vary occasionally between *gharānās* and also artists.

5.2 INTERNAL TREATMENTS OF COMPOSITIONS

The compositions are the proceeding result of combination of melody (*rāga*) and structural format (fixed design of striking patterns) in a rhythm cycle (*tāla*). Upon the combining of melody and rhythm, an infinite number of variations can be formulated accordingly to the rules and nature of different *rāgas* (melodic generative scales). During the process of performing compositions, the qualitative elaboration of the performance techniques is essential to achieve the musical satisfaction of the artist as well as the listener. This qualitative elaboration is premeditated. **Internal ingredient melodic particles that built in the compositions** are the remarks of different traditions.

The internal treatment includes the employment of performance techniques such as *kan*, *krintan*, *murki*, *sut*, *chut*, *ghasīt*, *meend*, *chapkā* etc, into composition. A *gat* when performed or taught a disciple, these delectated ornamentations were carefully transferred. In written mode, it is highly difficult to achieve the result which appears through music making. Even though, present study is an attempt to notify the employment of above said melodic particles in sitār and sarod compositions. In example, three sets of compositions containing each one from *vilambit* and *drut laya* have been chosen and transcribed in the present section. The internal treatments are notified as following,

- ^K Indicates to a group of *krintan*, *kan*, *khatkā*;
- ^M Indicates to *meend* where the notes are produced by pulling string.
- ^(S) *Murki/chapkā* of *ReSaNiSa* notes, it maybe with *krintan* ^K or *meend* ^M.
- ^Z Indicates to *zamzamā*
- ^G Indicates employing *gamak*; It also refer to *ghasit* occasionally.
- ^{S P} Indicates *sut* and *patak* respectively.

Composition No. 1a. Rāga Brindāvani Sārang, Vilambit Teentāl.

Astāyi.

$$\begin{array}{c} \text{12 M} \qquad \qquad \qquad \text{K} \\ \text{}^P \underline{\text{Ni}} \underline{\text{Ni}} / \text{}^P \text{Pa} \text{}^M \text{MaMa} \text{}^K \text{Re} (\text{}^K \text{Sa}) / \\ \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \end{array}$$

$\text{}^x \text{}^M \text{}^K \text{}^G \text{}^M \text{}^0 \text{}^M$

$$\begin{array}{c} \text{}^x \text{}^M \text{}^K \text{}^G \text{}^M \text{}^0 \text{}^M \\ \text{}^P \text{Re} \text{}^M \text{Re} \text{}^K \text{Sa} \text{}^{RS} \text{NiSa} / \text{}^{SM} \text{Re} \text{}^M \text{MaMa} \text{}^P \text{}^M \text{Ni} / \text{}^N \text{Pa} \text{}^M \text{Ma} \text{}^K \text{ReSa} \\ \text{da} \text{ da} \text{ ra} \quad \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \text{da} \text{ da} \text{ dara} \end{array}$$

Mānjā.

$$\begin{array}{c} \text{12 M} \text{}^K \qquad \qquad \qquad \text{K} \\ \text{}^{S\dot{N}} \text{Sa} (\text{}^N \text{S}) / \underline{\text{Ni}} \text{}^M \text{PaPa} \text{}^K \text{}^P \text{Ma} \text{}^K \text{Pa} / \\ \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \end{array}$$

$\text{}^x \text{}^M \text{}^K \text{}^G \text{}^M \text{}^0 \text{}^M$

$$\begin{array}{c} \text{}^x \text{}^M \text{}^K \text{}^G \text{}^M \text{}^0 \text{}^M \\ \text{}^P \text{Ni} \text{}^M \text{Ni} \text{}^K \text{Sa} \text{}^{RS} \text{NiSa} / \text{}^{SM} \text{Re} \text{}^M \text{MaMa} \text{}^P \text{}^M \text{Ni} / \text{}^N \text{Pa} \text{}^M \text{Ma} \text{}^K \text{ReSa} \\ \text{da} \text{ da} \text{ ra} \quad \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \text{da} \text{ da} \text{ dara} \end{array}$$

Antarā.

$$\begin{array}{c} \text{12 K} \text{}^K \qquad \qquad \qquad \text{M} \\ \text{}^P \text{}^M \text{Pa} (\text{}^M \text{P}) / \text{}^M \text{Re} \text{}^M \text{MaMa} \text{}^P \text{}^M \text{Ni} / \\ \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \end{array}$$

$\text{}^x \text{}^M \text{}^M \text{}^0 \text{}^M$

$$\begin{array}{c} \text{}^x \text{}^M \text{}^M \text{}^0 \text{}^M \\ \text{}^N \text{Sa} \text{}^M \text{Sa} \text{}^M \text{Sa} \text{}^M \text{Sa} (\text{}^N \text{S}) / \underline{\text{Ni}} \text{}^M \text{PaPa} \text{}^P \text{}^M \text{Ni} \text{}^M \text{Sa} / \text{}^{MR} \text{Ma} \text{}^M \text{Re} \text{}^M \text{Sa} \\ \text{da} \text{ da} \text{ ra} \quad \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \text{da} \text{ da} \text{ ra} \end{array}$$

Abhog.

$$\begin{array}{c} \text{12 M} \text{}^K \qquad \qquad \qquad \text{M} \\ \text{}^{S\dot{N}} \text{Sa} (\text{}^N \text{S}) / \underline{\text{Ni}} \text{}^M \text{PaPa} \text{}^P \text{}^M \text{Ni} \text{}^M \text{Sa} / \\ \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \end{array}$$

$\text{}^x \text{}^M \text{}^M \text{}^0 \text{}^M$

$$\begin{array}{c} \text{}^x \text{}^M \text{}^M \text{}^0 \text{}^M \\ \text{}^P \text{}^M \text{Ni} \text{}^M \text{Pa} \text{}^M \text{Pa} \text{}^M \text{PaMa} / \text{}^M \text{Re} \text{}^M \text{MaMa} \text{}^P \text{}^M \text{Ni} \text{}^M \text{Pa} / \text{}^{MR} \text{Ma} \text{}^M \text{Re} \text{}^M \text{Sa} \\ \text{da} \text{ da} \text{ ra} \quad \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \text{da} \text{ da} \text{ ra} \end{array}$$

Note: This *sitār gat* is obtained from the lessons of Pt. Sudhir Phadke (PSI). This composition mostly follows masidkhani strokes. But it is played in a slow tempo than the original masidkhani *laya*. The distinguished techniques of Maihar *gharānā* appears in various *meends*, *kan* and *krintans* in this composition. It has four lines clearly. The *boles* in all four lines followed the same as first line.

Composition No. 1b. Rāga Brindāvani Sārang, Drut Teentāl.

Astāyi

⁰ *Re* *MM PP MM* / *Re* ^Z *RSa* - *N Sa* / ^x *PN Sa* - ^M *Ni* ^P *Ni* / - *Pa -M R Sa* /
da dir dir dir | da rda .r da | da - ra da | .da .r da ra |

Mānjā

^{0 M} *Pa* *PP PP* ^{NS} *Re* / - (*S*) - *S* ^P *Re* ^K / *Re* ^G *MM PP PN* / ^x ^P *Pa* *MRe -R SS* /
da dir dir da | .da .r da - | da dir dir dir | da rda .r dir |

⁰ *Re* *MM PP*, ^M *Ni* / - *M PP*, *Ni* ^{K x} *S* / *Re*, *Ni* - *N S* / *Re*, ^K *Ni* - *N SS* /
da dir dir, da | .r dir, da ra | da, da .r da | da, da .r dir |

Antarā

⁰ *Ma* *PP PN*, ^M *Pa* / *MRe -R Ma* *Pa* / ^x ^M *Ni* *Pa NN Ni* / *Sa Ni Sa* - /
da dir dir, da | rda .r da ra | da ra dra ra | da ra da - |

Abhog

^{0 P} *Re* - *R Re*, ^M *Ma* / - *R Re*, *Ni Sa* / ^x *RR NN SS*, *RR* / *NN SS*, ^K ^M *Ni* *Pa* /
da .r da, da | .r da, da ra, | dir dir dir, dir | dir dir, da ra |

⁰ *Re* *MM PP*, *Ni* / - *S -N Sa*, ^{NS} *Re* / - *S -S*, ^P ^x *Ni* - *P* / - *M*, ^M *Re* - *S -S* /
da dir da, da | .da .r da, da | .da .r, da .da | .r, da .da .r |

Note: Above is a *sitār gat* performed by Pt.Sudhir Phadke (PRI). The distinguished techniques of **Maihar gharānā** are elaborated in this *gat*. The *mānjā* has attractive jumping intonations of the octaves (*chut*). It has a beautiful *Antarā* and a long *abhog* of two cycles, which expand the *rāga* and bring it to a beautiful ending again with *chut*.

Composition No. 2a. Rāga Puriya Kalyan, Madhya-Vilambit Teentāl.

Astāyi. $\overset{12\ M\ K}{^M Pa(P)} / \overset{M}{Ma} \overset{K}{GaGa} \overset{M}{Ma-DhaDha} \overset{M}{NiRe} /$
 diri | da diri da-dir dara |

$\overset{x}{Ni} \overset{K}{^D Pa} \overset{K}{Pa} \overset{K}{(P)Pa} / \overset{K}{Ma} \overset{K}{^G ReRe} \overset{K}{Ga} \overset{K\ 0\ M}{(P)Pa} / \overset{M}{^M Ga} \overset{M}{Re} \overset{M}{^N Sa}$
 da da ra diri | da diri da diri | da da ra

Mānjā. $\overset{12\ M}{^D NiRe} / \overset{M}{Ni} \overset{M}{PaPa} \overset{M\ G}{^P Ma} \overset{M}{^M Dha} /$
 diri | da diri da ra |

$\overset{x\ M}{^D Ni} \overset{K}{Ni} \overset{K}{(P)} \overset{K}{PaPa} / \overset{K}{Ma} \overset{K}{^G ReRe} \overset{K}{Ga} \overset{K\ 0\ G}{(P)Ma} / \overset{M}{^M Ga} \overset{M}{Re} \overset{M}{^N Sa}$
 da da ra diri | da diri da diri | da da ra

Antarā. $\overset{12\ M\ K}{Pa^M(P)} / \overset{M}{^M Ga} \overset{K}{GaGa} \overset{M}{Ma} \overset{M}{^N Dha} /$
 diri | da diri da ra |

$\overset{x\ M}{^N Sa} \overset{K}{Sa} \overset{K}{Sa} \overset{K}{NiNi} / \overset{M}{Dha} \overset{M}{NiNi} \overset{M}{Re} \overset{M\ 0\ M}{^R Ga} / \overset{M}{^G Re} \overset{M}{Re} \overset{M}{Sa}$
 da da ra diri | da diri da ra | da da ra

Abhog. $\overset{12\ M}{^D NiRe} / \overset{K}{Ni} \overset{M}{(P)Pa} \overset{M}{^P Ma} \overset{M}{Dha} /$
 diri | da diri da ra |

$\overset{x}{Ni} \overset{K}{^D Pa} \overset{K}{Pa} \overset{K}{(P)Pa} / \overset{M}{Ma} \overset{M}{^G ReRe} \overset{K}{Ga} \overset{K\ 0\ M}{(P)Pa} / \overset{M}{^M Ga} \overset{M}{Re} \overset{M}{^N Sa}$
 da da ra diri | da diri da diri | da da ra

Note: This *sitār gat* is obtained from Pt. Rajeev Taranath of **Maihar** *gharānā* (PSI). Various *meends*, *kan* and *krintans* employed in this composition. This gat is equally played on *sitār* also. The *boles* in all four lines followed same as the first line.

Composition No. 2b. Rāga Puriya Kalyan, Drut Teentāl.

Astāyi

^x ^z ^z ⁰ ^M
Pa - Pa, Ma / - Ga, Pa - / Pa, Ma - Ga, / Ma DD Ni Re /
 da - rda da | - rda da - | rda da - rda | da dir da ra |

^z ^z
Ni - - Pa / -M Dha Pa - / -MM PP MM / Ga GRe -R Sa/
 da - - da | .r da da - | - dir dir dir | da rda .r da |

Mānjā on sitār

^x ⁰ ^z
Ni GG Re Ma / Ga PP Ma Dha / Ma DD NN RR / Ni NPa -M Pa/
 da dir da ra | da dir da ra | da dir dir dir | da rda .r da |

Ma DD Ni Re / Ga - - Ni / - Ga - Ni / - Re Ga Ma /
 da dir da ra | da - - da | - da - da | - ra da ra |

Mānjā on sarod

^x ⁰
Ni - Pa, Dha / - Pa, Ni - / Pa, Dha - Pa, / Ma DD Ni Re / da
 - rda da | - rda da - | rda da - rda | da dir da ra |

^x ^K
Ga - - (P) / -M Dha Pa Ma / - MM PP MM / Ga GRe -R Sa/
 da - - da | .r da da ra | - dir dir dir | da rda .r da |

Antarā

^x ^K ^K ⁰ ^K ^K ^G
- NN DD NN / Ma M(P) -P NN / DD NN Ma M(P) / -P Ma MDha-D/
 - dir dir dir | da rda .r dir | dir dir da rda | .r da rda .r |

Sa - - Ni / -N Re Ni Dha / Pa Ma GG MM / Ga GRe -R Sa /
 da - - da | .r da da ra | da ra dir dir | da rda .r da |

Note: Above *drut gat* belongs to **Maihar gharānā**. It is performed on both *sitār* and *sarod* instruments. We can find two separate *mānjās* assigned to *sitār* and *sarod* separately. The *antarā* joins the *mānjā* line again. Pt. Rajeev Taranath attributes the creation of this *gat* pattern to Ustad Ali Akbar Khan during 1950s. Pt. Nikhil Bannerjee also performed same *gat* in a cassette recording (PRII).

Composition No. 3a. Rāga Lalit, Vilambit Teentāl.

Astāyi. $\overset{12}{NiRRGaMa} / \overset{M}{Ga} \overset{M}{MaGa} \overset{M}{Re-SaRe} \overset{M}{NiRRGa-} /$
dadirdara | da dara da-dara dadirda- |

$\overset{x}{Ma} \overset{M}{Ma} \overset{M}{Ma} \overset{M}{GaGa} / \overset{M}{Ma} \overset{G}{DhaDha} \overset{M}{Sa} \overset{M}{Dha} /$
da da ra diri | da diri da ra |

$\overset{0}{MaDha} \overset{K}{(M)Ma} \overset{M}{GaMMGaRe}$
da dara dadirdara

Antarā. $\overset{12}{Ga(M)} / \overset{K}{Ma} \overset{M}{MaMa} \overset{M}{Dha-MaDha} \overset{M}{-Ma-Dha} /$
diri | da diri da-dara -da-ra |

$\overset{x}{Sa} \overset{M}{NiRe} \overset{M}{Sa} \overset{M}{ReGaMaMa} / \overset{M}{Re} \overset{M}{SaSa} \overset{M}{Ni} \overset{M}{DhaMa} /$
da diri ra daradara | da diri da ra |

$\overset{0}{GaGMGM\overline{DN}} \overset{M}{SaSN\overline{DMGM}} \overset{M}{GaGMGR\overline{Sa}}$
da-daradaradara da-daradaradara da-daradarada-

This is a popular *gat* often performed and taught in **Indore gharānā**. A very similar *gat* with slightly variations was found in a hand book copy of teachings belongs to Ustad Karim Khan¹ of Indore *gharānā* dated back to 1944 (SSI). This is a *vilambit* type composition that required long sustain of sound in *meend*. The composition dose not approach the *mānjā*, instead, directly it enters into a long *ālāp* line after the *antarā*. The *Antarā* includes the *āmad* to *mukhadā* with *athgun ekharā tāns*. This is an ideal *gat* style that normally seen in Indore *gharānā*. *Dara dara boles* are peculiarly used instead of common *dirida* pattern.

Composition No. 3b. Rāga Lalit, Drut Teentāl.

Astāyi

⁰
Ga MM GG RR / Ni -^x_R -^M_G Ga / Ma - - Ma / - Dha Ma Ma /
 da dir dir dir | da •da •r da | da - - da | - da da ra |

Mānjā

⁰
Ma DD ^MMM Dha / -^x Ni Sa - / Ni RR Ni Dha / Ma DD Ma Ma /
 da dir dir da | - ra da - | da dir da ra | da dir da ra |

Antarā

⁰
Ga GG GG Ma / - ^x_{Dha} Ma Dha / Sa - - Sa / Ni Re Sa - /
 da dir dir da | - ra da ra | da - - ra | da ra da - |

Āmad

⁰
Ni Dha - Ma / ^KDha (^xM) - Ma / Ga MM GG RR / Ni Re Sa - /
 da da - ra | da da - ra | da dir dir dir | da ra da - |

Note: This *sitār gat* is attributed to Ustad Rehmat Khan of **Indore** *beenkār gharānā*. This is likely a melody of purab *sitār bāj*. It has composed in four lines which relate each other in a logical melodic appeal of *rāga*. The improvisations largely take place in this composition and the *boles* of composition provide large scope for *laya* increase. The *āmad* that found in this *gat* is a common type abhog normally seen in Purab *ang* compositions. Performed and taught by Ustad Hameed Khan².(PSI)

Composition No. 4a. Rāga *Mālkauns*, *Vilambit Teentāl*.

Astāyi. $\overset{12}{S} \overset{M}{Sa} / \overset{M}{\underline{Ni}} \overset{M}{\underline{DhaDha}} \text{Ma-Ma} \overset{M}{\underline{Dha}} \overset{M}{\underline{GaMMDhaNi}} /$
 dara | da dara da-dara dadirdara |

$\overset{x}{\underline{Sa}} \overset{M}{\underline{Ga}} \text{Sa} \overset{M}{\underline{NiNi}} / \overset{M}{\underline{Dha}} \text{MaMa} \overset{0}{\underline{Ga}} \overset{M}{\underline{Sa}} / \overset{M}{\underline{Ma}} \overset{M}{\underline{Ga}} \text{Sa}$
 da da ra diri | da diri da ra | da da ra

Antarā. $\overset{12}{G} \overset{P}{\underline{SaMa}} / \overset{M}{\underline{Ga}} \overset{M}{\underline{Ma^cMa}} \overset{M}{\underline{Dha}} \text{Ni} /$
 dara | da dara da ra |

$\overset{x}{\underline{Sa}} \overset{M}{\underline{Ga}} \text{Sa} \overset{M}{\underline{SaMa}} / \overset{M}{\underline{Ga}} \overset{K}{\underline{SaSa}} (\underline{N}) \overset{M}{\underline{Dha}} \overset{M}{\underline{MaGa}} /$
 da da ra dara | da dara dara |

$\overset{0}{\underline{GaGMGMN}} \text{Sa} \overset{M}{\underline{SNDMGM}} \overset{M}{\underline{GaGMGSNS}}$
 da-daradaradara da-daradaradara da-daradaradara

Note: This is attributed to Ustad Rehmat Khan of **Indore** *gharānā*. This *gat* is obtained from the teachings of Ustad Abdul Karim Khan (SSI). The *gat* is an *ati vilambit* type composition. The composition dose not approaches the *mānjā*. Peculiarly using of *daradara bols* instead of *diri da*, indicates to usage of very slow tempo. The *gat* begins with *sut-meend*, the abrupt interval of an octave long jumping, an important feature derived from *been ang*. The *Antarā* includes the *āmad* of athgun ekhara tans. According to Ustad Hameed khan, ‘this *gat* is inspired by of *dhrupad bandishes*. Unlikely the modern practice, where this *rāga* is merely elaborated in *mandra* and *madhya* octaves, *sam* is placed on higher *Sa* in old instrumental compositions as well *dhrupads*’ (HKPI). Present composition belongs to the same.

Composition No. 4b. Rāga Mālkauns, Drut Teentāl.

Astāyi

⁰
Sa MM Ga Ma / - Dha - Ni / ^xSa - ^KNi Dha / Ma Ga Sa Ni /
 da dir da ra | - da - ra | da - da ra | da ra da ra |

Mānjā

⁰
Sa MM Ga Ma / - Dha - Ni / ^xSa - - Sa / Ni Sa Dha Ni /
 da dir da ra | - da - ra | da - - da | ra da da ra |

⁰ ^M
Sa ⁶Ma - Ga / - Sa Ni Sa / ^x ^MDha - - Ni / Dha Ma Ga Ma /
 da ra - da | - ra da ra | da - - da | ra da da ra |

⁰ ^M
^MGa - - Ma / Ga Sa Ni Sa / ^xDha NN Sa Ga / Ma - Ni SS /
 da - - da | da ra da ra | da dir da ra | da - da dir |

⁰
Ga Ma Dha - / Ga MM Dha Ni / ^xSa - - Dha / - Ni Sa - /
 da ra da - | da dir da ra | da - - da | - ra da - |

⁰
Dha - Ni Sa / - Dha - Ni / ^xSa - ^KNi Dha / Ma Ga Sa Ni /
 da - ra da | - da - ra | da - da ra | da ra da ra |

Antarā

⁰
Ga GG GG Ma / - Dha - Ni / ^xSa - - Sa / Ni Ga Sa - /
 da dir dir ra | - da - ra | da - - da | da da ra - |

Āmad

⁰ ^M
Ni Sa Ga Ma / Ga Sa Ni Sa / ^x ^MDha - Dha Ni / Dha Ma Ga Sa /
 da ra da ra | da ra da ra | da - da ra | da ra da ra |

Note: This *sitār* traditional *gat* performed in **Indore** *beenkār gharānā*³. Similar to this *gat* are found among all instrumental traditions. It has longer manjha of three cycle's tht ends on *sam* with a *tihāyi*. It has a second *Āmad* which join the *mānjā* after first line of *antarā*. (Source;PSI)

5.3 INGREDIENT PARTICLES OF INTERNAL TREATMENTS

As early said, internal treatments of compositions incorporate the employment of delicated melodic ingreadients. Following melodic particles have been notified in the ingreadient treatments of compositions in *sitār* and sarod *gharānās*.

1. *Bharāv*

General meaning of *bharāv* is ‘to fill the melodic embellishments in singing or playing’. It is defined in two ways. In vocal music it relates to embedding complex melodic intervals including the lyrics of *bandish*, in instrumental music, Sharma defines the term in another meaning. According to Sharma (1983;49), during the performance of *ālāp*, *Jod*, *gat* or *vistār* etc (excluding *Jhala* types), performer certainly touches the *chikāri* (high pitched drone) strings to keep the continuity of sound which is called *bharāv*. This we can also call as *chikāri-bharāv*. This type of *bharāv* is very important aspect of maintaining the rhythm of composition in performing. Through learning one can notice that, in *ati vilambit gats* has more numbers of *chikāri* strokes between *mātrās* than the *madhya-vilambit* compositions. The style and manner of the *chikāri-bharāv* varies from one artist to another. Thus it is usually not indicated in transcripts. In Maihar *gharānā* we can see that, instead of touching *chikāri*, *taraf* strings were touched occasionally. The *Jod kā tār* also used as a part of this *bharāv*. Second meaning of *bharāv* is *gat-bharāv*, this mostly relates to another meaning of *gatkari*, where the performer brings the complexity in the ornamentation within the limit of the *chal* of a *gat*. Broadly, this may also sense to the term treatment of composition. The *gat-bharānā* in instrumental music shows the mastery of artist of the traditional material.

2. *Chut*

It is defined as ‘the melodic embellishment which involves intonations of a note, in successive of octaves without touching the intervening notes or omitted intervening notes’ is called *choot*. i.e mid *sa* immediately followed by high *sa*. In *sitār* and *sarod* compositions it usually includes a *ghasīt* or a *sut*.

3. *Ghasīt* and *sut*

On *sitār*, when a note played by rubbing the string on fingerboard the action is called *Ghasīt*. Usually it has the intonation of one note to one octave. Ranade (2006;206) observes that a similar name *Khasit* described in *Sangeet Ratnakara* which consists the meaning of a vibrating sound production in *avroha* ending movement of notes. This is much used in *Maihar sitār* compositions.

Sut is type of *ghasīt* but the difference is, the interval notes between *lāg* (starting note) and *dānt* (ending note) are in *meend* effect instead that in *ghasīt* has a rubbing sound of all between notes. *Sut* is generally applicable for *sarod* and other fretless instruments. The technique of bringing the same effect of fretless sliding was first employed on *been*. The difference between *ghasit* and *sut* is; *ghasit* has only one side movement (i.e from mid *Pa* to high *Pa*) but *sut* has both up-downware (i.e from mid *Pa* to lower *Pa* and again to mid *Pa*) rubbing movements. It is said that (HKPI) the technique on *sitār* is peculiar aspect of Indore *beenkār gharānā*. The composition in *rāga mālkauns* includes the *sut* at the beginning of 12th beat of *teentāl*, that really give effect of a *dhrupad* or *been* composition.

4. *Krintan*

Playing more than straight notes in a single striking is called *Krintan*. This includes varieties like *kan*, *khatakā*, *zamzamā*, *murki*, *Patak* and *gitakari* etc in which, forefinger of the left hand touches the fret lightly while middle finger stretches the string out. The varieties of *krintans* that are marked with ‘K’ symbol in early transcribed compositions are described below,

- a. ***Kana and Sparsha***: This is a very important connective note between notes or phrases. We can find out number of *kana swaras* employed through *meend*, *patak*, *sparsha* or *krintan* among early transcribed compositions of all *gharānās*. The Sanskrit term *kana* means very small particle and feather touch. While playing a melodic embellishment which involves intonation of a note, the slight and short touch of intonated note within fraction of time is called *kana* or *Sparsha*. This function involves both in *meend* and straight actions. Vidushi Smt. Sandhya Apte (SAPI) describes *sparsha* as ascending and *kana* as *avroha* ending ordered function.
- b. ***Khatkā***: This term has different meanings in different performance traditions. One meaning of this is ‘to play two *avroha* ending notes in a single striking’ i.e. *ReSa*, in which *Re* should be plucked and *Sa* follow immediately sounds through the finger lifting action. Sometimes it also refers to a type of quick *meend* that create a sharp clashing sound.
- c. ***Patak***: This is revised action of *khatkā* which sounds ascending order of two notes like *SaRe*. It is to be played in a single strike

and the second note sounds through hitting the second finger to next ascending note. This term is only seen used in Maihar *gharānā*. *Patak* is marked with 'P'.

- d. **Murki:** According to Sharma (1983;43), playing three ascending notes in a single striking is called *Murki*. However, it is generally used to refer different playing or singing techniques consisting four or more notes. Usually the *gitakari* when performend with *meend*, it is known to as *murki*.
- e. **Gitakari or chapkā:** Sharma (1983;43) defines the melodic embellishment of four notes viz. *ReSaNiSa* or *PaMaGaMa* into this category. Hameed Khan (HKPI) describes the same as *chapkā*. However, both terms seen not widely used in modern performance practice and the technique is generally referred to *Murki*. In some instances musicians refer *chapkā* or *Gitari* when played cutting the string and *murki* when played in *meend*. Nevertheless, consisting only a single stroke is the basic requirement.
- f. **Zamzamā:** *Zamzamā* is one of the important features that seen in Maihar *gharānā*. Playing a bunch of notes in perceptibly fast tempo, repeatedly and successively i.e *ReSaReSa* or *GaReGaRe*. is called *zamzamā*. Like all other varieties of *krintan*, it is also played with a single stroke which produces a minimum of four notes repeatedly. According to Ustad Hameed Khan (2003;161) *zamzamā* is sometimes suggested that this technique is related to *dilrubā* or *khemancha*. Much similar technique to *zamzamā* is often heard in violin performance of western music.

5. *Meend*

While creating melodic ornaments on *sitār*, the technique of pulling string is used to create a melodious and continues sound effect which is called *meend*. In all genres of Hindustani music this term is used in the meaning of ‘stretching sound from one to another note’. Smt.Sandhya Apte (SAPI) describes two types of meends, **i. *Anuloma*** **ii. *Viloma***, which are the type of ascending pulling of string and relaxing the pulled string. Ranade observes four types of *meend* which are known as *karshankriya*.

- a. *Anāghāt*: terminates before the desired note is reached.
- b. *Atikrant*: terminates after the desired note is reached.
- c. *Vicchinna*: breaks in between of two notes.
- d. *Vishamahata*: displays up evenness of strokes.

5.4 DATA ANALYSIS OF INTERNAL TREATMENTS

As well the ingredient melodic ornamentation of a composition, in a strict traditional manner, carefully transferred to student and strictly followed throughout generations. In respect of these melodic ornamentation and related performance techniques that employed, any traditional composition keeps its own recognition and status. An attempt of notifieng the ingredient melodic particles in *sitār* and *sarod* compositions have been made through a number of compositions. Few among them are transcribed in early conext. Statistics of ingredient melodic treatments employed in early transcribed *vilambit* and *drut* compositions are marked in following tables,

Table No. 5.1 Ingredient treatments of *vilambit* compositions

Ornamentation	Gat 1a	Gat 2a	Gat 3a	Gat 4a
<i>Meend</i>	17	8	15	8
<i>Krintan/kana</i>	7	8	2	-
<i>Murki/chapkā</i>	5	9	2	1
<i>Ghasīt/ sut</i>	3	2	1	1
Other	-	-	-	P1

Table No. 5.2 Ingredient treatments of *drut* compositions

Ornamentation	Gat 1b	Gat 2b	Gat 3b	Gat 4b
<i>Meend</i>	10	1	3	3
<i>Krintan/kana</i>	7	6	1	1
<i>Murki/ chapkā</i>	1	3	1	
<i>Ghasīt / sut</i>	1	1	-	
Other	Z 1, P5	Z5		

The results of data analysis shows varying features used in treating the compositions. The following points are the major concern of employing the peculiar performance techniques,

a. *Rāga bhava*; performance techniques are directly related with *rāga bhava*. i.e *zamzamā* technique must be abandonad in such serious ragas like *mālkouns*, *darbāri* etc, instead the compositions in these ragas employs morte meend and *gamak*.

b. *Tāla* and *laya*; these are another important aspects to be consider in employing performance techniques. i.e. *meends* are much suitable in slow *layas*, thus, the slower compositions majorly employ meends.

SECTION II

5.5 IMPROVISATIONAL TREATMENTS

It is said that *gat* is an idol character in which all over aspects of performance to be concluded. One major characteristics of *gat* is the inheritance of ideal scope for improvisations. The section of improvisations in performance includes series of segments assigned to the composition which has interdependent connections in characters. The entire process is connotative to the improvisational treatment.

Treating compositions through improvisations is widely experimented throughout the history of instrumental music. Actually improvisations are the result of attempting the treatment of a composition into wider range of melody. This signifies to the employment of various improvisations into compositions of by different *gharānās*. In the course of the study, the attempts have been made to notify the series of improvisations that are foundation to a performance style of *gharānā*/individual. There has been number of number permutations in formats of improvisational treatments are found among different *gharānās*. The endeavor is made to a careful scrutiny of them. In that course, the discussions are aimed to briefly notify the early type improvisations and then turn into the modern type improvisational treatments and their employments into compositions. Present section is aimed to examine the **employment of external melodic frames that used to expand the gamut of the compositions**. These frames are generally known as *gat-vistār*. Employment of the same is referred to as improvisational treatments.

5.6 NOTIFYING EARLY TYPES OF IMPROVISATIONAL TREATMENTS

Treatment of compositions through improvisational additions is widely experimented throughout the history of instrumental music. Actually improvisations are the result of attempting the expanding of a composition into wider range of melody.

a. *Gat-todā bāj*: We know that initial performance style of *sitār* was limited to play a number of *gats* which normally included three or four *todās* that played immediately after first line-*gat*. At that time the treatment of any composition was limited to very few characteristics. Later the attempts of expanding the melody into wider range of tonal space and rhythm, new extensions attached to the original composition were built up. These attachments are also called as *todās* in medieval period. By the time the early three or four lines became connotative to represent the ordered lines of *dhrupad* compositions. We can notify the changing meaning of the term *todā*. In modern practice it has an entire different meaning. The term *todā* refers 'to break'. Ustad Hameed Khan (HKPI) states that there is another term '*Paltā*' attached to *todā* which represents to return to the sam or *mukhadā*. That is *todā*;- break the composition and return to the same.

Miner (1997;4.93) observes that one another meaning of *todā* is a chain type ornament worn an ankle, and this may be the sense in which it was borrowed from dance terminology. In early days the *todās* were played as extension of *gat* or expanding melody into wider range of tonal space and rhythm. Masidkhan and his son Bahadur Khan are credited to the employing early *gat-todā bāj*. It is possible that

Masidkhan employed early *todās*. At by the time of Masid Khan, *gat* was referred to the first line and followed three or four lines after first line-*gat* were called as *todās*. His son Bahadur khan brought a systematic development in *sitār* performance and elaborated many segments by inspiration of *dhrupad* under the term *todā*. By this time, the initial three or four lines are referred to as *astāyi*, *mānjā*, *Antarā* and *abhog* and the term *todā* become into use in the sense of melodic explore of different areas of the gamut of *rāga* and sophisticated rhythmic variations in followed extensions of *gat*. A summary on early types of *todās* discovered by Miner (1994;187-89) from *Qānun-i-sitār* of Khan MSH (1873), is presented below.

- i. *Todā-thā*; which is in single stroke per beat measure.
- ii. *Todā-duni*; doubled speed of original *laya*.
- iii. *Todā-ād*; rhythmic divisions of placing a rhythm of three over two *mātrās* or something that is unusual *laya*.
- iv. *Todā-mizrāb*; that includes variations of striking patterns.
- v. *Todā-tan*; that include one stroke one note presentation.
- vi. *Todā-gamak*; using the *gamak* or *premento*.
- vii. *Todā-gamak*; using the technique *gamak*.
- viii. *Todā-jhālā*; that includes *jhālā*.

b. *Todā-fikra bāj*: The above series is very close to the sequence performed on *been*. In late Bahadur Sen period the *khayāl* inspired techniques are taken place on *sitār* and the new born *sarod*. *Seni* musicians of Jaipur *Senia gharānā* are highly attributed to adopt the *khayāl* based techniques. *Fikra* is one of these inventions in the *sitār*

music. Originally *fikra* is a term from *khayāl* music, refers to short and quick series of note permutations which is mainly used in *tappā* singing. However the *fikras* that referred in *sitār* music are different than that of vocal. Even the meaning changes within instrumental *gharānās*. Some *gharānās* refer *fikra* as permutations of rapid notes within the melody of *mukhadā* or *gat*. Others refer them to shorter and longer sections attached to *gat* that having faster *bol* movements. The second one is similar to a type of early *todās*. However the term *fikra* was engaged until the beginning of last century. The earliest recording of masidkhani style *sitār* made in 1904 by Barkatulla Khan a disciple of Amrit sen, seems to contain the early *todā-fikra* style of performance¹. This shows the changing performance style of Masidkhani development. Following improvisations types used to the treatment of compositions at a medieval period of *sitār* development.

- i. *Gatkāri*; that includes *gat ki sidhi ādi* etc variations using the melody of composition.
- ii. *Fikra*; that includes shortel and longer but faster movements of *dirdir* etc *boles*.
- iii. *Todā*; usually included *todā-tan* and *todā-gamak* types.
- iv. *Laykāri*; using different rhythmic permutations within the boundary of composition frame.

The term *fikra* almost out of usage in modern performance but the term *todā* still remains in some traditional teachings in a different meaning. Ustad Hameed khan (HKPI) gives the meaning of 'to break the *gat* with rapid combinations of notes in a rhythmic sequence to give

¹ Roy (2004;116-17) notated this recording and transcribed the *fikras*.

the effect of *āmad* in slow tempo'. The *todās* he gave for example are seems like replacements of *sthāyi* tans of half to one cycle of *drut gat*. Instead, the term *todā* was early referred to as expanded parts of *gat*. Improvisational treatments of present day are described in next subtitle.

5.7 NOTIFYING MODERN IMPROVISATIONAL TREATMENTS

As early described, in older days, as major part of performance, greater number of *gats* along with few developments like *todās* and *fikras*, were performed. In result, instrumental performance was very *gat* based and called as *gat bāj*, i.e. Masidkhani *gat bāj*. But in modern days, instead of compositions, large numbers of improvisations are performed. The number of compositions in a performance has been limited to two, three or four compositions.

The modern style of establishing improvisations of compositions has been set up in 20th century and generally known as *gat-vistār* system. The series of improvisations called as *badhat* or *vistār*. Actually *badhat* or *vistār* particularly refers to *ālāp- Jod* oriented improvisations but in general meaning the term '*gat vistār*' used to refer the entire stock of improvisations.

In modern performance of *gat-vistār*, each or a group of improvisations became independent segments attachable to a *gat*. These modern improvisations are not prefixed with any *gat* instead they are composed during the teaching or permanence. The selection of improvisations to perform or teaching is to be derived in an intellectual manner set with traditional values and expertise of the artist. The

modern practice of performing/teaching the series of *gat-vistār* includes verity of formations by each *gharānā* and artist. The entire pack of improvising a *gat* is generally called as *gat-vistār* includes four segments.

- a. *Badhat* or *vistār*; *ālāp* based developments.
- b. *Laykāri*; rhythm based combinations.
- c. *Tān*; masterly elaborated quick movements.
- d. *Jhālā*; ornamental striking patterns.

Each section contains two types of ingredient elements viz, **a.** aesthetic oriented elements like *kan*, *krintan*, *meend*, *zamzamā*, *gamak*, *murki*, *khatkā* etc, **b.** rhythmic oriented elements *anāghat*, *atit*, *ādi*, *viādi*, *kuādi*, *thonk* and *thāp* etc.

The admirable changes are occurred in modern *gat vistār* system during 20th century. Two major types' viz. *gāyaki ang* and *tantrakāri ang* were occurred with dominance. As well the characteristics of *gat* also change in both styles; each style has variations in usage of latter said elements and the sequence of improvisations. Even at more specific level an artist could produce a peculiar formation of improvisations on the base of his expertise and background knowledge in that regard but still he follows the early traditional formations of *gat vistār* either partially. Actually in each particular *gharānā* there are few prefixed formations of improvisations, used to teach. However, the internal combinations within each segment of improvisation are subjected to change according to interest or decision of performer or teacher during performance or teaching.

The improvisational series are described as *shrinkhalā* by slawek⁴. Different models of *shrinkhalā* are the one of the bases of *bāj* or performance style. The methods and series of composition oriented improvisations entirely or partially vary from one to another composition, one to another tradition and one to another artist. Whereas the higher level improvisation method is the result of skillful implements of musical ideology that employed by an artist, and it is unbounded to a frame of written discussions certainly. The improvisation models described by modern indo western musicologists Slawek and Rukhert are taking into account through following tables. Each represents the *sitār* and *sarod* music separatly.

Table No.5.3 *Shrinkhalā* series of gat improvisations of slawek.

Melodic improvisations	<i>Sthāyi</i> <i>Mānjā</i> <i>Antarā</i> <i>Badhat</i> <i>Vilambit tan</i>
Rhythmic improvisations	<i>Dugun</i> <i>Tigun</i> <i>Chaugun</i> <i>Panchgun</i> <i>Chehgun</i> <i>Sāthgun</i> <i>Athgun</i>

Table No. 5.4 Improvisational treatments of vilambit and drut compositions described by Ruckhert (1998;314).

Slow <i>gat-vistār</i>	<ul style="list-style-type: none"> ▶ <i>Mukhadā</i> (<i>gat</i> followed). ▶ <i>Ālāp</i> oriented <i>vistārs</i>. ▶ Introducing rhythmic variations. ▶ Usually in <i>astāyi-antarā</i> style ending <i>vistār</i>. ▶ Some times <i>sanchari abhog</i> added.
Rythmic tans	<ul style="list-style-type: none"> ▶ <i>Krintan</i>, <i>zamzamā</i>, <i>gamak bols</i> etc. ▶ <i>Laykāri ded</i>, <i>tigun</i>, <i>chougun</i> etc. ▶ <i>Peshkār</i>-Short rhythmic and melodic theme. ▶ <i>Tihāyis-chkkardārs</i>. ▶ <i>Ladis</i> with <i>tihāyi</i> and <i>tan</i> interspersed.
Fast <i>gat</i>	<ul style="list-style-type: none"> ▶ Fast tans. ▶ <i>Todas</i>. ▶ Shorter <i>ālāps</i>. ▶ <i>laykāri tāns</i>. ▶ <i>Ladi tāns</i>.
Very fast <i>gat</i>	<ul style="list-style-type: none"> ▶ <i>Jhālās</i>. ▶ <i>Sawāl-jawāb</i>. ▶ Closing section <i>chakkardār</i>.

An overview on performance of all instrumental *gharānas* helps to finding common types of improvisational treatments. Following improvisational treatments has been notified among the modern practice of instrumental traditions. They are described in brief length in following contexts. However, employment of these segments is subject to change between artists, traditions and occasions.

Table No. 5.5 common improvisational fragments of compositions.

Ornaments	Description
<i>Vistār</i>	Expanding the gamut of <i>rāga</i> through composition.
<i>Bolkāri</i>	The segments which has importance of strokes and <i>krintans</i> .
<i>Laykāri</i>	Implementation of various rhythmic designs.
<i>Peshkāri</i>	Elaborating rhythmic variations between relating melodic intonations.
<i>Tān</i>	Master elaborations of faster notes movements.
<i>Todā-Paltā:</i>	Patterns of breaking the composition and returning back.
<i>Gamak:</i>	Constructions of premento etc.
<i>Ladi, Lad-lapet, Lad-guthāv</i>	Varieties of chain type melodic ornaments.
<i>Jhālā:</i>	Creating melody and rhythmic speed patterns.
<i>Tihāyi</i> etc	Mathematical patterns.
<i>Sawāl-jawāb:</i>	Other type melodic experiments in treatments of compositions.

1. *Vistār*

Treatments of Compositions take initiation through the elaborations of the segments called *vistār*. The meaning of the form is to expand. It could be taken in the meaning of expanding the gamut of *rāga* and compositions. This is also known as *badhat* which means to improvise. *Badhat* is generally taken in the sense of bringing complexity or gradual development of techniques, melody, tempo etc. *badhat* stands for entire development of various aspects' in music performance.

The word *vistār* means expansion or enlargement and refers to the first part of elaboration of the expanding the gamut area of melody-*rāga*, which is played immediately after the *gat*, the *vistār* will use the structure of *gat*. *vistārs* will be composed on the spot, on the models given by the guru, Normally the *mukhadā* of the composition will be used as a the return point in the presentation of the *vistārs*. Many *vistārs* will have no definable meter, but will rather follow the logic and sense of the moment in coordinating with the theka of tala. According to Ruchert (1989;300), 'the *vistārs* will be composed with a careful ear toward presenting the *rāga* in the correct manner'.

The term *vistār* connoted to equal tempo or slower improvisations. i.e; one stroke for one *mātrā* or lesser. The *vistārs* usually starts from 5th *mātrā* of *Teentāl*. Beginning *vistārs* are almost off tempo, which is alike the implantation of non-rhythmic *ālāp* section in to a rhythmic cycle of tala. *Vistārs* generally take place from 5th *mātrā* but also they could begin from sam or khali or any one of sixteen *mātrās* of

teentāl. *Vistārs* usually ends at the beginning of *mukhadā* of *gat* or return to sam with simple *tihāyi*. we can see interesting endings for *vistārs* which include rhythmic creations.

The employment of *gat vistār* is almost following the same way in most of instrumental *gharānās*. Usually *vistārs* take place according to the mood and atmosphere of performance. We can find variations in employing *vistārs*.

i. If the artist elaborates a deep and detailed *ālāp-jod* before beginning the *gat*, then *vistārs* are deducted in *gat* performance.

ii. If the *ālāp-jod* section was absent or played briefly, than composition *vistārs* may take more longer approach in performance.

The *vistār* section is a non-premeditated part of expanding the gamut of melody-*rāga*. We can find number of variations in *gat-vistārs*. According to the skills of individual artists a number of permutations in *vistārs* could be find in *sitār* and *sarod* gnaranas. The *vistārs* in *rāga* hameer taught by Pt. Sudhir Phadke usually takes from first beat of tala ends at the beginning of *mukhadā*. The last on of this section shorts from first *mātrā* and ends with a *tihay'* to join at sam of tala these are more modern type and has interesting rhythmic combinations after 9th *mātrā*. (See *vistārs* in *rāga* hameer)

Gat vistārs taught by Pt. Ravi Shankar, closely resemble to the early toda types. These mostly follows the stroke combinations of early todas *da dir da ra, da dir da ra, da da ra*, the last *vistār* usually ends with a *tihāyi*,

Ex.1 *Todā-vistār* in *Rāga Madhuvanti*

x 0

Ni NiNi Ni NiSa /^NDha^NDhaDha^{DP}Ma Pa /^PNi Ni^NSa..

Mukhadā

In *Sarod*, the *vistār* section follows the early toda type combinations of strokes. *Vistārs* taught by Pt. Rajeev *Tarānāth*, usually starts from first beat and ends at *mukhadā*. A *tihāyi* appears in last toda of series.

Ex.2 *Vistār* in *Rāga Yaman*

x 0

Ga^cReRe^cMa Pa /^{DP}Ma^NDhaDha Ni Re / Ga^cRe Sa.. Mukhadā

Improvisational *vistārs* in Indore *gharānā* differs from the resembling early todas. Usually *vistārs* in Indore *gharānā* starts in a series of 9th, 5th and 1st *mātrās* in *Teentāl* and ends at the 11th *mātrā*, from the next, *mukhadā* takes on that ends at *sam*.

Ex.3 *Ālāp-vistār* in Indore *gharānā*, *Rāga Bhupālī Vilambit Teentāl*

x 0

Ga^cRe Sa^sDhaDha /^PSa^sSaSa SaSa^sDhaDha / Pa Ga^cReRe Ga /

x

^cPa^PGa ReRe Sa /^DSa Sa Sa^sDhaDha / Pa Ga Re Sa /

0

PDSR GRSD Sa.. Mukhadā

In all *ghararas vistārs* closely resemble the *ālāp-Jod* section within the boundaries of tala. The *vistārs* that played in *antarā* section acts like the joints between melodic and rhythmic collaborations. The *antarā vistārs* usually in the form of jod.

2. *Gatkāri and Mukhadā bharanā*

Gatkari means to bring melodic and rhythmic variations within the borders of a composition. *Mukhadā* is the face of *astāyi*. *Mukhadā* is set to five concluding *mātrās* of *Teentāl* that lead to sam. *Mukhadās* are often treated variously depending on the occasion. This treatment could take place at any time of performing i.e in the beginning of *gat*, or at the time of accompanist playing solo. A treatment of *mukhadā* demonstrated by ustad Hameed Khan of Indore *gharānā* in *rāga Bhupālī* has interesting rhythmic variations.

Ex.4 *Mukhadā bharanā* in Indore *gharānā*; *Rāga Bhupālī*, *Vilambit Teentāl*

Type 1. Original. $\overset{12}{DhaSaReGa} / Re \quad SaSa \quad \overset{x}{Dha-PaDha -SaRe-} / Ga$

Type2.variatuion. $DhaSaReGa / Re-G \quad Re-SaRe \quad Sa--Re \quad Dha-SaRe / ^p Ga$

3. *Mohrā*

Mohrā is a resemble of *mukhadā* of five *mātrās* in doubled speed that played in two and half *Mātrās*. The *mohrā* is usually known as the ending part of *ālāp*. In the practice of Indore *gharānā*, it is customized to mean a phrase leading to sam instead of *mukhadā* of *gat*. The *mohra* is often used treatment to get the sam after *vistārs* in Indore *gharānā*. A *mohra* type played in *rāga Bhupālī* is presented below.

Ex.5 *Mohrā* in Indore *Gharānā*

Type 1. $\overset{13}{/ ----} \quad \overset{14}{--GaGa} \quad \overset{15}{Re-SaSa} \quad \overset{16}{Dha-SaRe} / \overset{x}{Ga}$

Type 1. $/ ---- \quad ---- \quad ---GG \quad ReSSDhaSRe / Ga$

Ex.9 *Peshkār* in Indore *gharānā*

5

-GaReGa -PaGaPa -DhaPaDha PaGGReSa /

0

-GaReGa -PaGaPa -DhaPaDha PaGGReSa /... ends with tihāyi

13

*-DhaSaRe Ga--Dha SaReGa- -DhaSaRe /^xGa***6. Laykāri**

In Indian Music the rhythm or *laya* is considered of as father of music. The shloka '*shrutirmātā laya pitā*' is enough evidence to importance of *laya*. A performer always decides the tempo of his performance and then enters in to the performance. During the performance artist employs number of rhythmic variations within the standard *laya* of performance. This treatment is called *laykāri*. It can be stated that 'adding rhythmic intonations within the border of a pre-determined tempo' is known as *laykari*. The original tempo speed is called as *mula-laya* and those treatments employed within the border of *mula-laya*, are known as *laykāri*. Various types of *laykāris* have been employed performing as *gat* some of varieties that found in the performance of Maihar and Indore *beenkār gharānās* which are marked as following.

- i. **Ekgun;** It is also known as *borabar ka laya* in which the *vistārs* employs one note-one *mātrā* relation. These types of improvisations also known as *barābar kā-vistār/tān*. The plucking is maintained in an equal or low ratio of *mula laya*.

- ii. *Dugun*; This is the double of the original where *Jod* based *vistār* or *antarā vistārs* take place in improvisations of *Dugun*, A peculiar phrase known as '*mohrā*' appears in Indore *gharānā*.
- iii. *Tigun*; this includes three notes in one *mātrā*. this is performed among almost all *gharānās* of *sitār* and *sarod* and generally known as *tisra jāti laykāri*.
- iv. *Chougun*; Where there are four notes in one *mātrā*. It is a general known as *chatusra laykāri*.
- v. *Panchgun*; This is also called *Jhaptal ang*. it is found in the performance of Pt Ravshankar and teachings of indore *gharānā*
- vi. *Chehgun*; Employing six notes in a beat.
- vii. *Satgun*; Employing seven notes in one *mātrā*.
- viii. *Athgun*; employing eight notes in one *mātrā*.

All above *laykāris* are found in both Maihar and Indore *gharānās*. The dimensions of *laya* in today's performance have been greater widened than those earlier times, in result, we can find a great and delicate *layakāri* patterns performed among all instrumental *gharānās*.

Ex.10 *Chehgun laykāri* in Maihar *gharānā*, *Rāga Khamāj*.

⁵

SaNiReSaNiSa MaGaPaMaGaMa SaNiReSaNiDha PaMaGaReSa-/

⁰

NiSaGaMaPaMa GaMaPaDhaNiSa NiDhaPaMaGaRe ..Mukhadā

Ex.11 *Sātgun laykāri* in Indore *gharānā*, *Rāga Bhupālī*

⁵
GRSGRSD DSRDSRG SRGSRGP RGPRGPD /

⁰
GPDGPDS PDSPDSR DSRDSRG RSDPGRS /... ends with tihāyi

¹³
RSDPDSR Ga--RSD PDSRGa-- RSDPDSR /Ga^x

7. Tān

Tāns are masterly elaborated musical ornamentation. *Tāns* are quick movement of notes may be shorter or longer. The performance of tans needs a lot of practice, talent and stamina to render or play the tans. Although *vilambit* improvisations include number of *tān* types but generally *tāns* take important place in improvisations of *drut* compositions. Several varieties of *tāns* are used among instrumental *gharānās*.

- i. *Sapāt-tān*; Straight away going and returning of *rāga* scale.
- ii. *Vakra-tān*; With crooked movements.
- iii. *Gamak-tān*; That employs gamak.
- iv. *Alankār-tān*; That uses repeated melodic ornamentations.
- v. *Chut-tān*; With jumping intervals between octaves or phrases.
- vi. *Phirat-tān*; With patterns repeating.

In modern practice, the term *tān* represents number of improvements excluding few laykari. Generally the term associated with all segments like *ladi tān*, *barābar kā tān* etc.

Ex 12. Types of *sthāyi tāns*; *Rāga Yaman*, *Drut Teentāl*.

^x
Ga - Ga Re / Ga MM Pa Ma / Ga RR Ga Re / Sa Ni - Re /

- Tāns from Khali*
- i. *Phirat / GR GR GM PM / GR GR SN -R/*
 - ii. *Vakra / GR GM PD ND / PM GR SN -R/*
 - iii. *Chut / GR SG RS ND / PM GR SN -R/*
 - iv. *Sapāt / NR GM DN SN / DP MG RS NR/*

8. *Todā-Paltā*

The term *todā* is widely discussed in previous sections. One another type *todā-Paltā* that employed in Indore *gharānā* has different characteristics then earlier discussed *todās*. According to Ustad Hameed Khan the term *todā* refers to breaking the compositions which essentially should have a returning that is *paltā* where as today the term *paltā* is use to cannot different pattern. The *todās* employed in Indore *beenkār gharānā* are shorter in length usually starts form the 9th *mātrā* of *Teentāl* and returns (*Paltāna*) with *mukhadā* of *gat* or with a *mohra* of two and half *mātrās*.

Ex 13. *Todā-paltā* in Indore *gharānā*; *Rāga Bhupālī*, *Vilambit Teentāl*.

From 9th *mātrā*.

- i. ⁰
DhaSSReGa ReSSDhaPa GaReSa-... Mukhadā
- ii. *SaDDPaSa DDPaSaDha PaGaReSa... Mukhadā*
- iii. *PaDDSaRe GaRRSaDha PaGaReSa... Mukhadā*

9. Gamak

Gamak is a very commonly known as shaking the melodic overlap between two notes quickly. In early days the term *gamak* refers to a wide variety of tonal employments in sangeet ratnakar. It is described that '*swarsya kampo gamak:*' (Shrivastava 2004:11.108) according to Shrivastava there were 15 types of gamakas appears in Sanskrit texts. The old types of gamakas notified are 1. *Kampita*, 2. *Andolita*, 3. *Ahat*, 4. *Plavita* 5. *Ullasita*, 6. *Sphurita*, 7. *Tribhinna*, 8. *Bali*, 9. *Haiphita*, 10. *Leena*, 11. *Tiripa*, 12. *Mudrita*, 13. *Kurula*, 14. *Namita*, 15. *Mishrita*.

In present day's instrumental music, above said all ornamentations may be find in practice but they are not known by above said names. In modern traditions, the meaning of *gamak* is 'a quicker moment between two notes repeatedly'. This employe in all type of improvisations but those *tān* movements that use *gamak* as main feature, are called *gamak tāns*.

Ex 14. Types of *gamak tān* in Maihar *gharānā*; *Rāga Yaman*, *Drut Teentāl*.

^x
GGR GGR GR GGRS NRS- / NND NND NN SNDP MGRS/
⁰ ¹³ ^x
NND GGR NND GGR SNDP/GMDN SNDP MGRG RSNR/Ga

Ex 15. Types of *gamak tān* in Maihar *gharānā*; *Rāga Bhupali* *Drut Teentāl*.

^x ⁰
GR GG RS RG /PG PP GR GP /DP DD PG PD /SS DP GR SR/Ga

10. Ladi

Miner (1997;166) observes that *ladi* means a chain type ornament. One meaning in *kannada* languages is the tug use to tie the skirt. Musical ladi refers to services of stroke combinations that form running, linked patterns According to Ruckert (1998;310) '*ladi* is the Tesuque of playing rapid tremolo shocks of the right hand to prolong anote'. The ladies merely developed in *rabāb* and *sarod* instruments which are inspired on *sitār* music also. Few variations are found in ladi section of instrumental music.

- i. *Ladi-jhālā*; That is interpolating *chikāri* strokes in a ladi.
- ii. *Lad-guthāv*; Hindi term ghytna menst to knot. It is also called as ladguthi. refers to internal changes of stroke in a ladi,
- iii. *Lad-lapet*; That is bringing melodic variations though *meend* etc in a ladi. Hindi term lapetna refers 'to wrap'.

Ex 16. Types of athgun ladi tan and lad-guthav in Maihar *gharānā*; *Rāga* Yaman, Vilambit *Teentāl*. the stroke used are *diridiri diridiri* and *diridira-r diridira-r* are main features of this ladi.

^x
NNNN GGGG RRRR SSSS NNNN GGGG RRRR SSSS /

⁵
NNDN-N NNNN-N NNDD N---PPPP PPPP PPPP /

⁰
Ga-MMMM DDDDNDD Ni-Sa- Mukhadā

11. *Jhālā*

Jhālā makes up the climax of both *ālāp-Jod* and fast *gat* sections. miner observes that (1997:167) *Jhālā* is sometimes refer to as Jara the which in Hindi means to a Stream of wader or water fall, (*Jarā-Jari*), To which the sound of the instrumental technique is couponed . Jhala is characterized by rapid strokes of the high drone strings and main strong, can also be developed though interpolating left hand techniques Few variations could be found in *jhālā* that performs in different *gharānās*.

- i. *Thonk jhālā*; That mainly employs the strokes on first string where the *chikāri* strings hold the minor role.
- ii. *Sidhā Jhālā*; that employs straight divication of 4+4 beats.
- iii. *Kut-Jhālā*; Mix of even and old rhythmic divisions.
- iv. *Ulta-jhālā*; That employs mixed strokes on *chikāri* strings.

Ex 17. *Jhālā* types

- i. *Da - - - Da - - - / Da - - - Da - - - /* 4+4 +4+4
- ii. *Da - - Da - - Da - / Da - - Da - - Da - /* 3+3+2x2
- iii. *Da - - Da - - Da - - Da - - Da - - - /* 3+3+3+3+4
- iv. *Da - Da - Da - - - / Da - Da - Da - - - /* 2+4+2+4
- v. *RaDa - - RaDa - - / RaDa - - RaDa - - /* Thonk
- vi. *-DaRaDa -DaRaDa / -DaRaDa -DaRaDa /* Thonk
- vii. *-DiRDiRDiRDa-DiRDiRDiRDa / -DiRDiRDiRDa- / -DiRDiRDiRDa /*

12. *Sawāl-jawāb*

Sawāl-jawāb is the future merely found in maihar *gharānā*. The experiment of *sawāl-jawāb* in *sitār* music is credited to Pt. Ravi Shankar. The inspiration of this section is derived from the *karnātic* technique *tani avartanam*. According to veena player Vidwan Dwarkish, *tani-āvartanain* means repetition of melody of percussion. Ruckert defines this as (1998;315) an antiphonal section in which rhythms and figures are stated by the instrumentalist and replayed by percussionist on drums. The *sawāl-jawāb* usually takes place at the higher speed of *jhālā*.

Ex 18. *Sawāl-jawāb* pattern in Maihar *gharānā*; *Rāga Yaman*, *Drut Teentāl*. Percussion boles are indicated by underline and the teental cycle is indicated by single bar. *Boles* are equal to beat.

^x
GaMMDhaNi SaNNDhaPa MaGGRaSa NiReSa- /
^x
DhāTiRaKiTaTaKa TāTiRaKiTaTaKa DhāTiRaKiTaTaKaDhāTiDhā- |
^x
NiReGaRe GaMaPa- DhāTiRaKiTaTaKa DhāTiDhā- /
^x
GaMaDhaNi SaNiSa- DhāTiRaKiTaTaKa DhaTiDhā- /
^x
NiReGa- DhāTiDhā- ReGaMa- DhāTiDhā- MaDhaNi- DhāTiDhā-
^x
DhaNiSa- DhāTiDhā- / NiRe-TaDhā-GaMa-TaDhā-MaDha-Ta /
^x
Dhā- NiSa- TaDhā- NiRe-TaDhā-GaMa / -TaDhā- MaDha-TaDhā-
^x
NiSa-TaDhā / NiReTaDhā GaMaTaDhā MaDhaTaDhā NiSaTaDhā /
^x
NiReTaDhā GaMaTaDhā MaDhaTaDhā NiSaTaDhā /
^x
NiDhā ReDhā GaDhā MaDhā DhaDhā NiDhā ReDhā SaDhā /
^x
Sa--Ni DhaNiSa- NiDhaNiSa -NiDhaNi / Sa

13. *Tihāyi*

Tihāyi means a composition of three identical manipulations towards sam or dramatically take to the beginning of *mukhadā*. Short *tihāyi* are regular feature of instrumental music today within the pattern of three identical sections there are verities could be found in performance.

- i. *Sādā tihāyi*; This usually has one round or half round of a tala cycle in direct *laya*
- ii. *Lambā tihāyi*; That are longer than one cycle of tala.
- iii. *Chakkardār*; Each section of three identical sections of a *tihāyi* again dividend in to three sub sections, each have a phrase and a *tihāyi* attached to the phrase.
- iv. *Bedam* and *damdār tihāyi*; These types are defined by the pause that used between there identified sections all above types of *tihāyis* could found in all instrumental *gharānās*.

Ex 19. *Sādā tihāyi* pattern in dugun; *Rāga Bhupāli*, *Drut Teentāl*.

^x
GaRe SaDha PaDha SaRe / Ga - GaRe SaDha /
PaDha SaRe Ga - / GaRe SaDha PaDha SaRe / Ga

Ex 20. *Chakkardār tihāyi* pattern in dugun; *Rāga Yaman*, *Drut Teentāl*.

^x
SaNi DhaPa MaGa ReSa, / NiRe Ga- -Ni ReGa / -- NiRe Ga^{x3}

The above phrase consist 11 *mātrās* and the whole phrase is to be played 3 times.(11x3=33). 33rd is 1st *mātrā* or sam of 3rd cycle.

5.8 MODEL OF VILAMBIT COMPOSITION AND IMPROVISATIONS

Composition No.5a. Rāga Hameer, Vilambit Teentāl

Astāyi: $\overset{12}{Ga} \overset{M}{Ma} \overset{M}{Dha} \overset{N}{Sa} - / \overset{N}{Dha} \overset{D}{Ni} \overset{K}{(P)} Pa \overset{K}{^{DP}Ma} - (P) Pa \overset{M}{^P Ga} Ma /$
 dirida- | diri dara da-diri dara |

$\overset{x}{Dha} \overset{G}{^D Ni} \overset{M}{(P)} \overset{K}{^M Pa} Pa / \overset{P}{(P)} \overset{K}{^R Pa} Pa \overset{M}{(^P) Ga} Ga / \overset{0}{Ga} \overset{M}{(M)} Re \overset{M}{^{SNRSN} Sa}$
 da da ra diri | da diri da ra | diri da ra

Mānjā: $\overset{12}{^D Ni} \overset{M}{Dha} / \overset{M}{^D Ni} \overset{K}{(P)} Pa \overset{G}{^P Ga} \overset{P}{^G Ma} /$
 diri | da diri da ra |

$\overset{x}{^{MN} Dha} \overset{M}{^D Ni} \overset{M}{^{DN} Dha} \overset{M}{^N Sa} \overset{K}{^{RS} Ni} Sa / \overset{0}{^S Ga} \overset{G}{(M)^G Ma} \overset{K P}{^{MN} Dha} \overset{G}{^D Ni} \overset{M}{^S Re} /$
 da diri da diri | da diri da ra |

$\overset{0}{^{DS} Ni} (S) \overset{M}{^N Dha} \overset{M}{^D Ni} \overset{K}{(P)}$
 diri da ra

Antarā: $\overset{12}{(P)} Pa / \overset{K}{(^P) Ga} \overset{M}{(M)^G Ma} \overset{K P}{^{MN} Dha} \overset{G}{^D Ni} \overset{M}{^{SN} Dha} /$
 diri | da diri da diri |

$\overset{x}{^N Sa} \overset{M}{Sa} \overset{M}{Sa} \overset{M}{^N Dha} \overset{M}{^{NS} Ga} / \overset{M}{Ga} \overset{M}{Ga} \overset{M}{^{MGPMG} Ma} Re \overset{M}{^N Sa} /$
 da da ra diri | da diri da ra |

$\overset{0}{Ni} \overset{M}{Dha} \overset{M}{^{DN} Sa} - \overset{M}{Ni} \overset{K}{Dha} \overset{D}{Ni} - (P)$
 dirida- dirida- ra

Note; Above *gat* in *rāga* Hameer is obtained from the lessons of Pt. Sudhir Phadke(PSI). This *rāga* is *vakra* and rare heard in instruemtal performance.

1. Vistār From 5th Mātrā

^SGa Ga^{GMGPMG}M Re^NSa/ ^{RS}Ni-N Sa,Ga MaDa-^NSa NDNi(P).. **M**

2. Vistār From 5th Mātrā

^NSa ^{NRN}Sa ^NDha^DNi (P) / GaMaDhaha- ^{-D}Ni- ^NSa- .. **M**

3. Vistār From 5th Mātrā

^DNi^{DN}Dha ^NSa- ^NDha^{NS}Re- ^RSa-/ ^NDha^{NS}Ga Ga^{GMGPMG}M Re^NSa- ..**M**

4. Vistār From 5th Mātrā

^SGa^{GMGPMG}M Re^NSa ^{SP}Ga^{GMGPMG}M Re^NSa/ ^{SN}Dha^DNi Pa^{GMGPMG}M Re^NSa ..**M**

5. Vistār From 5th Mātrā

^{SN}Dha^DNi (P)-PaPa^MPa-PaPa PaPaPaPa/ ^{GN}Dha^DNi (P)Pa(M) Re .. **M**

6. Vistār From 1st Mātrā

GaMaDhaNi^NDha^NSa-SaSa(P)ReSa-SaSaSaSa/ ^NDha^DNi-^PMaDhaPa-
^PGa^{GMGPMG}M Re^NSa / DhaNiSaRe GaMaDhaNi^{DN}SaNDNi(P)Ga-Ma-
Dha-,DhaNi (P) Ga-Ma- Dha-,DhaNi (P) Ga-Ma- / **Dha...G**

All Vistār-s to be played with only 'da' Strokes up to Khālī, The arch below indicates to one mātrā. **G** indicates to Gat after sam, **M** indicates Mukhada.

7. Bol ang From 1st Mātrā

$\underbrace{NiRRSa,^N Sa}_{\text{ }} \underbrace{-^N SaNiSa}_{\text{ }} \underbrace{NiSSGGMM}_{\text{ }} \underbrace{Re-R^{RSRS-}NiSa}_{\text{ }} \underbrace{/DhaNiDha^N Sa}_{\text{ }}$
 $\underbrace{-^N Re,NiSa}_{\text{ }} \underbrace{GaMMNDDD}_{\text{ }} \underbrace{^D Ni^{DPDP-}MaPP}_{\text{ }} \underbrace{/MaPP^{DN}Sa-}_{\text{ }} \underbrace{^{ND}Ni-(P)-P}_{\text{ }}$
 $\underbrace{MaPPDha,Ma}_{\text{ }} \underbrace{PaGa-G}_{\text{ }} \underbrace{Ma-M}_{\text{ }} \underbrace{/Dha-(P),Ma}_{\text{ }} \underbrace{PaGa-G}_{\text{ }} \underbrace{Ma-M}_{\text{ }}$
 $\underbrace{Dha-(P),Ma}_{\text{ }} \underbrace{PaGa-G}_{\text{ }} \underbrace{Ma-M}_{\text{ }} \underbrace{/Dha..G}_{\text{ }}$

8. Krintan ang From 1st Mātrā

$\underbrace{^{RS}NiRRSa^{RSRS-}NiSaGa-}_{\text{ }} \underbrace{GaGGMG(M)M}_{\text{ }} \underbrace{Re-R^{RSRS-}NiSa}_{\text{ }} \underbrace{/}_{\text{ }}$
 $\underbrace{^{RS}NiRRSa^{RSRS-}NiSaGa-}_{\text{ }} \underbrace{-GGMMNDD}_{\text{ }} \underbrace{^D Ni^{DPDP-}MaPP}_{\text{ }} \underbrace{/}_{\text{ }}$
 $\underbrace{MaPP^{DNS}Re-}_{\text{ }} \underbrace{GGGMa-MRe}_{\text{ }} \underbrace{NNNRe-RSa}_{\text{ }} \underbrace{NDDNi-N^pPa}_{\text{ }} \underbrace{/}_{\text{ }}$
 $\underbrace{MaPP^{DN}Sa-}_{\text{ }} \underbrace{NDDNi-NPa}_{\text{ }} \underbrace{GGGMa-MRe}_{\text{ }} \underbrace{NNNRe-RSa}_{\text{ }} \underbrace{/}_{\text{ }}$
 $\underbrace{DhaNNSaRe}_{\text{ }} \underbrace{GaMMDhaNi}_{\text{ }} \underbrace{(Ni-D,Ni-N,^pPa-}_{\text{ }} \underbrace{M,(P)-P,Ga-G,(M)}/}_{\text{ }}$
 $\underbrace{-M,Re-R,^{RSRS-}S,Ni-N,Sa-S,Ga-}_{\text{ }} \underbrace{/G,Ma-M,Dha)}_{\text{ }} X 3 \text{ Times Bedam}$

Krintan ang employs *zamazamā* and acts like continued part of *bol ang*.

9. Athgun tār From 9th Mātrā

NNDNSRNS GMP,GMRNS GMDNS-DN S-DNSa- /^NDha^DNi-M

10. Athgun tār From 5th Mātrā

DNSR GMRS NSGM Dha- NNDN SNDP MPGM RS,NS/

GMDhaNiSa -NSGMDha NiSa-NS GMDhaNiSa /^NDha^DNi-M

11. Athgun lambi tār From 5th Mātrā

NND,NND,NN DNSR SNDP MPDN Sa- SSSS SSSS/

SNDP MPDN SNDP MPDN Sa- SSSS SSSS SSSS /

NNDN SRSN DPMP DNSR GMDN SNDP MP,GM RSNR/

S- NR Sa - GM RSNRS- NRSa - GM RSNRS- GM/ Dha. G

12. Chehgun laykāri from 5th Mātrā

GMRSNR S-cSSS NNDNSR GMRSNR /

S-S-NR S-S-NR S-S-GM D--NS-/ ^NDha^DNi- .. M

After the elaboration of *ālāp* based *vistārs* performance enter into rhythmic elaborations such as *athgun* and other *laykāris*.

13. *Chehgun laykāri* from 1st *Mātrā*

GMRSNR SNDPMP DNS,SSS SSS,SSS/ NDNSR- SNDPMP
DNS,SSS SSS,SSS/ DNSRGM RSNSGM D-DNSN DPMPGM /
D-DNSN DPMPGM D-DNSN DPMPGM/ Dha.. G

14. *Bārāhgun laykāri* from 5th *Mātrā*

NSRSNS NSRSNS GMRSNR Sa-- NSRSNS GaGaGa
GMRSNS NSRSNS/ GaGaGa GMRSNS NSRSNS GaGaGa
GMRSNS Sa - .. M

15. *Bārāhgun laykāri* from 1ST *Mātrā*

NSRSNS NNDPMP MPDPMP DNSa-NSRSNS GMRSNS
NSRSNS GMDha-DNSN RSNS GMRS NSRSNS NNDPMP
(MPDNSa- SNDPMP GMRSNS Ni-N,Sa /-S,Ga-G,Ma-M, Dha) X3

Chegun laykāri includes the *bol* pattern *darada darada* through out. *Bārāh gun* is the doubled speed of the former *laykāri*. As a complex rhythmic emphasis, the ending *bārāhgun kā tān* (ex.15) employs the mix of *athgun* in the *tihāyi*.

16. *Bol tān Lamb-ched* from 1ST *Mātrā*

NNNN DPMP DNSR Ga - GGGM RSNS GMDN Sa - /

NNNN DPMP GGGM RSNS NNNN DPMP GMRS^N Sa - /

NSGM (DDDD, NNN,SSSS,R RR,GGGG,MMM,DDDD,NNN,/

SRGM RSNS DDD,N NN,PP P,DDD,MMM,P PP,GGG,MMM,/Dha)

X3 times bracketed *tihayi* to *sam*.

The bracketed cluster of *tihāyi* is to be played three times to get *sam* on which, *vilambit* improvisations end without repeating the *gat*. Labched tans usually employ chakkardar *tihāyis* and one or two lamched tans were usually performed. The ending of *gat* may sometimes fix on the last note of the *chakkardār*.

5.9 MODEL OF DRUT COMPOSITION AND IMPROVISATIONS

Composition No. 5b. Rāga Hameer, Drut Teentāl.

Astāyi

$\overset{M}{DSNS} / \overset{0}{Ni} - \overset{M}{Pa} - \overset{Z}{Ma} PP / \overset{K}{Ma} \overset{D}{PP} \overset{x}{Ga} \overset{G}{Ma} / \overset{MN}{Dha} - \overset{D}{Dha}, \overset{Ni}{Ni} / - \overset{D}{Dha} \overset{Ni}{Ni}$
 dirdir | da .da .r dir | da diri da ra | da .r da, da | .r da,

Mānjā

$\overset{K}{(P)} - / \overset{0}{Re} \overset{G}{Pa} \overset{Z}{GGMM} / \overset{Z}{Re} \overset{x}{RSa} - \overset{N}{Sa} / \overset{G}{Ga} - \overset{R}{Ga}, \overset{Ma}{Ma} / - \overset{G}{Ma}, \overset{MN}{Dha} - /$
 da - | da ra dir dir | da rda .r da | da .r da, da | .r da, da - |

$\overset{0}{Dha} \overset{NN}{NN} \overset{RR}{RR} \overset{SS}{SS} / \overset{Ni}{Ni} \overset{NDha}{NDha} - \overset{D}{Pa} / \overset{Ma}{Ma} \overset{PP}{PP} \overset{Ma}{Ma} \overset{Pa}{Pa} / \overset{Ma}{Ma} \overset{Pa}{Pa} \overset{DSNR}{DSNR} \overset{Sa}{Sa} - /$
 da dir dir dir | da rda .r da | da diri da ra | da ra da - |

$\overset{0}{DSNS} / \overset{M}{Ni} - \overset{Z}{Pa} - \overset{M}{Ma} PP / \overset{K}{Ma} \overset{D}{PP} \overset{x}{Ga} \overset{G}{Ma} / \overset{MN}{Dha} - \overset{D}{Dha}, \overset{Ni}{Ni} / - \overset{D}{Dha} \overset{Ni}{Ni}$
 da .da .r dir | da diri da ra | da .r da, da | .r da,

Antarā

$\overset{M}{DSNS} / \overset{0}{Ni} - \overset{M}{Pa} - \overset{Z}{Ma} \overset{D}{PP} \overset{Ma}{Ma} / \overset{M}{Pa} \overset{N}{Sa} - \overset{Sa}{Sa} - / \overset{N}{Sa} - \overset{Ni}{Ni} \overset{Re}{Re} /$
 dirdir | da .da .r da | ra da .ra - | da - da ra |

$\overset{0}{Sa} - \overset{Dha}{Dha} \overset{Ni}{Ni} / \overset{Sa}{Sa} \overset{RR}{RR} \overset{GMPG}{GMPG} \overset{Ma}{Ma} / \overset{Re}{Re} \overset{RSa}{RSa} - \overset{N}{Sa} / \overset{Ni}{Ni} \overset{NPa}{NPa} - \overset{M}{PP} \overset{PP}{PP} /$
 da - da ra | da dir da - | da rda .r da | da rda .r dir |

Āmad

$\overset{M}{Ma} \overset{PP}{PP} \overset{DSNR}{DSNR} \overset{Sa}{Sa} - / \overset{0}{Ni} - \overset{Z}{Pa} - \overset{M}{Ma} PP / \overset{K}{Ma} \overset{D}{PP} \overset{x}{Ga} \overset{G}{Ma} / \overset{MN}{Dha}$
 da dir da - | da .da .r dir | da dir da ra | da

Note; Obtained from the personal lessons of Pt. Sudhir Phadke(PSI).

Improvisations; Rāga Hameer, *Drut Teentāl*

1. Tigun tān From 1st Mātrā

SND PMP MPD PMP /GMR SNS.. M

2. Tigun bolkari ladi From 1st Mātrā

SNS G-G GGG G-G /GGG G-G GGG M-M/R-R SSS S-S SSS/

S-S SSS S-S SSS /SNS P-P PPP P-P / PPP G-G GGG M-M /

R-R SSS S-S SSS / S-S SSS S-S SSS /N-N DDD N-N NNN /

(P)-P PPP G-G MMM/D-D DDD N-N NNN /S-S SSS S-S SSS/

SNS G-G GGG G-G /MGM D-D DDD D-D/NDN D-D SSS S-S/

NND NSR GMR SNS / NND PMP GMR SNS/ Followed by Tihāyi

RSN SGM D-G MD-/GMD --R SNS GMD/-GM D-G MD- -RS/

NSG MD- GMD -GM /Dha - .. M

Tigun tāns in *drut* compositions often heard today. This *tāns* create amazing effect unexpectedly. The *tigun tāns* are sometimes followed with a ladi type *bolkāri* in same *laya*. **M** indicates to *mukhadā* of *astāyi* and **G** indicates to *gat* onwards *sam*.

3. *Barābar kā Vistār* From 1st *Mātrā*

Ni Dh ^DNi - /Ni Ni Ni Dha /^DNi- (P)- /Pa Pa Pa Pa /^PPa - Pa -/

Ga Ga ^{GMGPMG}Ma/Re - Sa /Sa Sa Sa Sa/Ni Sa Ga Ma /Dha- Dha-/

DN SaND Ni/(P)-Pa Pa/^PGa - Ga Ga/Ga Ga ^{GMGPMG}Ma/Re - Sa - /

Ni Dha ^DNi - /^{DP}Ma Dha Pa - / Ga Ga ^{GMGPMG}Ma/ Re - Sa -/

Ni Sa Ga Ma /DN SR Sa Ni / (P) Ga - Ma -/ Dha -

DN SR /Sa Ni (P) Ga /- Ma - Dha -/

DN SR Sa Ni / (P) Ga - Ma - /Dha - ..M

4. *Dugun sthāyi todā-tān* From 1st *Mātrā*

i. *NN DN SR SN /DP MP.. M* ii. *NN D,N ND, NN/ DP MP.. M*

iii. *NN NS GG GM/ DN Sa.. M* iv. *GM RS ND MP/ GM RS.. M*

v. *NS GM DN SR/ GM Pa.. M* vi. *PP -G -M RS/NR Sa.. M*

After *tigun tāns*, *vistār* called *barābar kā vistār* which employs one note in each *mātrā*. This is somewhat a kind of *Jod* type exploration. Flowingly *todā tāns* often called as *sthāyi* tans were employed. The *sthāyi* tans are played in double speed of the *barābar ka laya*.

5. Gamak t̄ān in dugun from 1st Mātrā

NND NND NN / DP MP GM RS/ GM DN Sa - /SSSS SSSS/

NND NND NN/DN SR GM RS/GGG,MMM,DD/D,NNN, Sa NN/

DNSR GMRS / NDMP GMRS / NSGMDN Sa / RSNSGMDN /Sa

RS NSGM/DN Sa .. M

6. Bolkāri with Ladguthāṽ, from 1st Mātrā

DDD NDN Sa/- daradir daradir/ GMRS NR Sa/- daradir daradir/2

DPMP DN Sa/- daradir daradir/ GMRS NR Sa/- daradir daradir/2

GGG MGM Dha/daradir daradir/DND MD Pa/- daradir daradir/2

SRGM RS Re /- daradir daradir/ GMRS NR Sa/- dara dir dara dir/2

Ni-D radir dara/Ni-P radir dara/Ga-M radir dara/Re-Sradirdara 2

DN dirdir NS dirdir/SR dirdir RG dirdir/GM dirdir MD dirdir/

DN dirdir NS dirdir/ (SNDP MP GM / RSNR Sa, dirdir/

Ga, dirdir Ma, dirdir /Dha, dirdir Ni, dirdir / Sa -)X3 Times to M

The *bol* ang with *ladguthāṽ* is majorly employed on *sarod* which also used in *sitār* in Maihar *gharānā*. *Gamak* is important feature of *sitār*.

7. *Chut t̄ān* from 1st *Mātrā*

PPP PPP MD/ MP GM RS NS/ Ni -D PPPP/ PPPP PPPP/

PPP PPP MD/MP GM RS NR/Sa - SSSS/ SSSS SSSS/

PPP PPP MD/MP GM RS NR/SSS SSS NR/ SN DP MP GM/

PPP PPP MD/MP GM RS NS/ PPP, PPP, PP/P, PPP, PPPP/

MD MP GM RS/ND MP GM RS/NR Sa SSS, S/SS, SN DPMP /

GM RS NR Sa/NS GM DN SR/SN DP MP

Ga-/G Ma-M Re-S Re/-R Sa-N Sa-S /Pa

Ga-G Ma-M / Re-S Re-R Sa-/N Sa-S Pa

Ga-/G Ma-M Re-S Re/-R Sa-N Sa-S /Dha..G

Chut is the the melodic embellishment which involves intonations of a note, in successive of octaves without touching the intervening notes. It listens very impressive on *sitār* as well it is highly difficult to perform on *sitār*. On *sarod* the choot type is also played between intervals that engaged with the note of open status of string.

8. *Bol ang (kattar) from 1st Mātrā*

Ni SS NN SS /Ni SS NN SS/ Ni SS GG MM / Re-R Sa-N SS/

Dha NN DD NN/Dha NN DD NN/Sa RR GG MM/Re-R Sa-NSS/

Ni DD NN SS/DN -P -M PP/Ma PP MM PP/ Dha-D Ni-NSS/

Dha NN DD NN/S-S R-R Ga/ - GG MG (M)M/ Re-R Sa-N SS/

Sa -N Sa, GG/ -G Ma, Dha - / - DD NN SS /DN -Pa -M PP/

Ga MM Ga Ma/D-D N-N SS/Dha NN SS NN /DN -Pa -M PP/

Ma PP Dha Ni/ Sa RR Ga Ma/ Re-R Sa-N SS/ Ni -Pa -M PP/

Ma PP DD, Ni-/D, Ni-N, Pa-M, Pa/-P, Ga-G, Ma-M, / Dha

Ni-/D, Ni-N, Pa-M, Pa/-P, Ga-G, Ma-M, / Dha

Ni-/D, Ni-N, Pa-M, Pa/-P, Ga-G, Ma-M, / Dha

This type of *bol ang* is derived from the technique *kattar* of *rabāb*, one of the main features of Maihar *gharānā*. The *bol ang* is used to elaborate in slow, medium, fast and even in fast tempos accordingly. Based on the occasions, it appears in different shapes. This has the influence of ancient *rabāb* striking patterns as well the percussion *bols* such as *Dha TRKTTK Ta TRKTTK Ta TRKTTK DhaN DhaN Dha*.

9. *Jhālā* from 1st *Mātrā*

Dha - Dha - Dha - Dha - Dha - Dha - Dha -

Ni - - (P) - - Pa - - - Ga - - Ma - - / ReRe - - Sa - - - Sa - - - Sa - - - /

Ni - - - Sa - - - ^{NRN} S - - - Sa - - - / Ga - - - (M) - - - Re - - - Sa - - - /

Ni - - - Dha - - - Ni - - - Ni - - - / Ni - - - Pa - - - Pa - - - Pa - - - /

Ma - P - ^{DN} Sa - - - Sa - - - Sa - - - / ReRe - - Sa - - - Sa - - - Sa - - - / etc

10. *Tān* in *jhālā* from *Sam*

SaNiDhaPa MaPa, GaMa ReSa, NiSa GaMaDhaNi / Sa - - -

11. *Kattar* in *jhālā* from *Sam*

GaGa GGGG MaMaMMMM DhaDha DDDD NiNiNNNN / Sa - - -
da ra dirdir da ra dirdir da ra dirdir da ra dirdir / da - - -

11. Ending *Chakkardār* from *Sam*

DhaNiSaSe GaMaReSa NiReSaNi DhaPaMaPa /
MaPaDhNi SaNiDhaPa MaPaGaMa ReSaNiSa /
(Ni Sa Ga Ma Dha - Ni Sa Ga Ma Dha - Ni Sa Ga Ma) x 3 / Dha

Jhālā includes *meends*, *kan*, *krintan* and *ghasīt* etc techniques. The whole round of *tāla* cycle is marked in one bar. *Tan* to be played twice while second time in double strokes. *Kattar* is derived from *rabāb* music which also employs *tihāyi* sometimes.

5.10 ANALYZING THE MODERN IMPROVISATIONAL TREATMENTS

The improvisation models are challengeable for practice as well as to transcribe. Whereas compositions holds their antiquity and keeps their originality throughout centuries but the improvising formats subject to change throughout generations. We can notify that, the improvising formats greater inspired from various music genres like *khayāl*, *dhrupad*, *tarānā*, *thumri*, folk tunes, and instruments such as *been*, *sarod* etc, throughout the development era. In result the improvisational treatment of compositions in modern era widely experimented in different *gharānas*. The improvisational treatments of *sitār* and *sarod* compositions has their roots with other music genres as following,

- i. Own instrumental techniques; *vistār*, *todā*, *fikra*, *gamak*, *tihāyi*, *bol ang*, *jhālā*, *thonk* etc.
- ii. Techniques obtained from other instruments; on *sitār*- *ladi*, *lad lapet lad guthāv*, *kattar*, *tārparan*, *laykari sawāl-jawāb* etc. on *sarod*- *todā*, *jhālā* etc.
- iii. Techniques obtained from vocal genres; types of *tāns*, *firat* etc.

There are different models of improvisations at different level of music learning. Whereas the higher level improvisations are the results of skillful implements that made by an artist and are unbounded with any improvisation format and also highly difficult for transcription and analyze. Present study, focusing on improvisations of *sitār* and *sarod*, report two separate modules of treatments. One represents all *gharanas* and another represents the Maihar and Indore *gharānas*.

Table. 5.6 Common improvisational treatments of compositions.

<i>Vilambit</i> exploration	<i>Drut</i> exploration
<i>Gat</i> performance includes <i>vistār</i> , <i>peshkār</i> , <i>laykārī-ādi</i> , <i>viādi</i> , <i>kuādi</i> , <i>dugun</i> , <i>tigun</i> , <i>chougun</i> , <i>panch gun</i> , <i>chehgun</i> , <i>bārāhgun</i> , <i>tān</i> , <i>gamak</i> , <i>tihāyi</i> , <i>chakkardār</i> , <i>ladi</i> etc elaborations.	<i>Gat</i> performance includes <i>gamak</i> , <i>tihāyi</i> , <i>chakkardār</i> , <i>ladi</i> , <i>lad-lapet</i> , <i>lad-guthāṽ</i> , and <i>jhālā</i> . <i>Jhālā</i> includes <i>thonk</i> , <i>ladi</i> , <i>kattar</i> , <i>lad-lapet</i> , <i>anāghāt</i> , <i>atit</i> etc elaborations.

Table. 5.7 Improvisational treatments in Maihar and Indore *gharānās*.

Maihar <i>gharānā</i>	Indore <i>beenkār gharānā</i>
<i>Gat</i> performance includes <i>vistār</i> , <i>bolkārī</i> , <i>laykārī</i> , <i>tān</i> , <i>gamak</i> , <i>tihāyi</i> , <i>chakkardār</i> , <i>ladi</i> , <i>lad-lapet</i> , <i>lad-guthāv</i> , <i>ladanth</i> , etc.	<i>Gat</i> performance includes <i>gat-bharanā</i> , <i>gat-āmad</i> , <i>ladanth</i> , <i>sapāt tān</i> , <i>lehak meend</i> , <i>khatakā meend</i> , <i>gamak</i> , <i>meend</i> , etc improvisations.
<i>Laykari</i> includes <i>peshkār</i> , <i>anāghat</i> , <i>atit</i> , <i>ādi</i> , <i>viādi</i> , <i>kuādi</i> , <i>thāp</i> , <i>bol ang</i> , <i>ati-drut</i> <i>gats</i> were played.	<i>Laykari</i> includes <i>peshkār</i> and all types of <i>laykari</i> from <i>ekgun</i> to <i>barah gun</i> .
<i>Jhālā</i> includes <i>thonk</i> , <i>ladi</i> , <i>ladguthāṽ</i> , <i>kattar</i> and <i>lad-lapet</i> etc <i>sawāl-jawāb</i> improvisations.	<i>Jhālā</i> includes <i>uchāt ladi</i> , <i>mijrāb ki kāt tarāsh</i> and <i>lad-lapet</i> etc improvisations.

5.11 CONCLUSION

Through scrutinizing the series of improvisations of different *gats* one can get few common improvisation systems. Scrutinizing the formations on the basis of written sources is a rare attempt to be made in present study. For a clear picture on this regard author has been completed a detailed study on the primary sources like handwritten books of instrumental lessons of referred traditions and other sources⁵ including audio visual sources obtained as primary source from particular traditions. At this point it is better to recall the *shrinkhalā* of *gat vistār* described by Slawek, which is an attempt in this regard still limited to study of improvising lessons obtained from a single artist. At more advanced level present research describes the comparative study of common *gat vistār* models of sitār and sarod.⁶

The attempt has been made to mark the employment of ingredient melodic treatments such as *kan*, *krintan*, *murki*, *gamak*, *chut*, *ghasīt*, *meend*, *chapkā* etc, into the compositions. Following improvisational treatments like *Vistār*, *Bolkāri*, *Laykāri*, *Tān*, *Todā-paltā*, *Gamak*, *Ladi*, *Lad-lapet*, *Lad-guthav*, *Jhālā*, *Tihāyi*, *Sawāl-jawāb*, *Peshkar* and other improvisational treatments has been notified and described in brief length. The employment of all described treatment in practical music is depicted through transcriptions.



Notes

¹ From teachings of Ustad Abdul Karim Khan of Indore *beenkār gharānā*.
Source; Lessons of Ustad Bale Khan.

² Private learning and interview section with Ustad Hameed Khan 3.10.2011

³ *ibid*

⁴ Slawek quoting to Pt. Ravishankar use the term of *Shrinkhalā* to the entire series of composition oriented improvisation.

⁵ Obtained lessons from maestros of both traditions and preserved in written scripts and audio-visual recordings.

⁶ Gat vistar Lessons obtained in face to face learning method from Pt. Rajeev Taranth representing the *sarod* of Maihar *gharānā*, lessons from Pt. Sudhir Phadke, Smt. Sandhya Apte and Pt. Partho Chatterjee representing the *sitār* music of Maihar *gharānā*, lessons of Ustad Hameed Khan and his brother Ustad Balekhan representing *sitār* music of Indore *beenkār gharānā*. Gat vistar lessons are also obtained in hand written format taught by Pt. Ravishankar and Pt. Sudhir Phadke representing Maihar *gharānā* and lessons of Prof. Abdul Karim Khan representing sitar music of Beenkar *gharānā*.

CHAPTER V

TREATMENTS OF COMPOSITIONS IN SITĀR AND SAROD TRADITIONS

SECTION I

5.1 INTRODUCTION

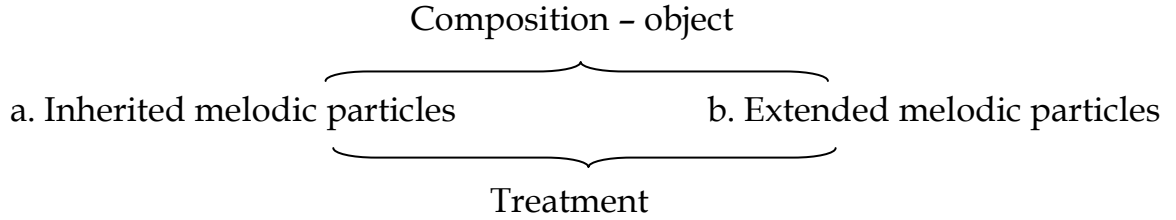
After a sequential study of *sitār* and *sarod* instrumental repertoire in detail, the research it is aimed to focus on the treatment of compositions in present chapter.

In the context of music, the term ‘Treatment’ could be heard at higher level personal teachings. In a strict musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. In a wider vision, the term ‘treatment’ could be applied to an extensive range of meanings such as,

- a. Implanting the techniques of strokes (=treatment of *bol*).
- b. Harmonizing the aesthetical beauty of literary content of vocal music with melodic beauty (=treatment of *bandish*).
- c. Exploring the gamut of *rāga* (=treatment of *rāga*).
- d. Extending a note by various accents (=treatment of a *swara*).
- e. Elaboration of rhythmic variations (=treatment of *laya*).

In relation of composition, the term treatment connote to the qualitative elaboration of the internal and external ornamentations; to expand the melody into wider range of tonal space and rhythm. The ‘qualitative’ means implantation of performance techniques with an ear expected effect of perfection in sound production. Actually the qualitative

elaboration of improvisation depends on the capacity and expertise of individual artist and subject to change occasionally. However, the fundamental models of the development of compositions assigned by particular *gharānās*, has notable role to provide such possibilities of ‘treatment’. The treatments of composition can be sorted in two types,



It is to be noted that a *gat* is not simply a composition of notes, instead, it carries several established principles regarding *rāga*, *tāla* and *laya* etc. It also has employed several melodic particles, intervals over through. As early said, in musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. When applied to compositions the term is connotative of two aspects such as,

- a. **Internal treatments through delicate melodic particles;** these are the inherited ingredient melodic particles that assigned to a composition. A *gat* when performed or taught a disciple, these delectated ornamentations were carefully transferred.
- b. **External treatments through extended fragments;** these are attached to a *gat*. These attachments of compositions when taught to and performed may vary occasionally between *gharānās* and also artists.

5.2 INTERNAL TREATMENTS OF COMPOSITIONS

The compositions are the proceeding result of combination of melody (*rāga*) and structural format (fixed design of striking patterns) in a rhythm cycle (*tāla*). Upon the combining of melody and rhythm, an infinite number of variations can be formulated accordingly to the rules and nature of different *rāgas* (melodic generative scales). During the process of performing compositions, the qualitative elaboration of the performance techniques is essential to achieve the musical satisfaction of the artist as well as the listener. This qualitative elaboration is premeditated. **Internal ingredient melodic particles that built in the compositions** are the remarks of different traditions.

The internal treatment includes the employment of performance techniques such as *kan*, *krintan*, *murki*, *sut*, *chut*, *ghasīt*, *meend*, *chapkā* etc, into composition. A *gat* when performed or taught a disciple, these delectated ornamentations were carefully transferred. In written mode, it is highly difficult to achieve the result which appears through music making. Even though, present study is an attempt to notify the employment of above said melodic particles in sitār and sarod compositions. In example, three sets of compositions containing each one from *vilambit* and *drut laya* have been chosen and transcribed in the present section. The internal treatments are notified as following,

- ^K Indicates to a group of *krintan*, *kan*, *khatkā*;
- ^M Indicates to *meend* where the notes are produced by pulling string.
- ^(S) *Murki/chapkā* of *ReSaNiSa* notes, it maybe with *krintan* ^K or *meend* ^M.
- ^Z Indicates to *zamzamā*
- ^G Indicates employing *gamak*; It also refer to *ghasit* occasionally.
- ^{S P} Indicates *sut* and *patak* respectively.

Composition No. 1a. Rāga Brindāvani Sārang, Vilambit Teentāl.

Astāyi.

$$\begin{array}{c} \text{12 M} \qquad \qquad \qquad \text{K} \\ \text{}^P \underline{\text{Ni}} \underline{\text{Ni}} / \text{}^P \text{Pa} \text{}^M \text{MaMa} \text{}^K \text{Re} (\text{}^K \text{Sa}) / \\ \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \end{array}$$

$\text{}^x \text{}^M \text{}^K \text{}^G \text{}^M \text{}^0 \text{}^M$

$$\begin{array}{c} \text{}^x \text{}^M \text{}^K \text{}^G \text{}^M \text{}^0 \text{}^M \\ \text{}^P \text{Re} \text{}^M \text{Re} \text{}^K \text{Sa} \text{}^{RS} \text{NiSa} / \text{}^{SM} \text{Re} \text{}^M \text{MaMa} \text{}^P \text{}^M \text{Ni} / \text{}^N \text{Pa} \text{}^M \text{Ma} \text{}^K \text{ReSa} \\ \text{da} \text{ da} \text{ ra} \quad \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \text{da} \text{ da} \text{ dara} \end{array}$$

Mānjā.

$$\begin{array}{c} \text{12 M} \text{}^K \qquad \qquad \qquad \text{K} \\ \text{}^{S^N} \text{Sa} (\text{}^N \text{S}) / \underline{\text{Ni}} \text{}^M \text{PaPa} \text{}^K \text{}^P \text{Ma} \text{}^K \text{Pa} / \\ \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \end{array}$$

$\text{}^x \text{}^M \text{}^K \text{}^G \text{}^M \text{}^0 \text{}^M$

$$\begin{array}{c} \text{}^x \text{}^M \text{}^K \text{}^G \text{}^M \text{}^0 \text{}^M \\ \text{}^P \text{Ni} \text{}^M \text{Ni} \text{}^K \text{Sa} \text{}^{RS} \text{NiSa} / \text{}^{SM} \text{Re} \text{}^M \text{MaMa} \text{}^P \text{}^M \text{Ni} / \text{}^N \text{Pa} \text{}^M \text{Ma} \text{}^K \text{ReSa} \\ \text{da} \text{ da} \text{ ra} \quad \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \text{da} \text{ da} \text{ dara} \end{array}$$

Antarā.

$$\begin{array}{c} \text{12 K} \text{}^K \qquad \qquad \qquad \text{M} \\ \text{}^P \text{}^M \text{Pa} (\text{}^M \text{P}) / \text{}^M \text{Re} \text{}^M \text{MaMa} \text{}^P \text{}^M \text{Ni} / \\ \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \end{array}$$

$\text{}^x \text{}^M \text{}^M \text{}^0 \text{}^M$

$$\begin{array}{c} \text{}^x \text{}^M \text{}^M \text{}^0 \text{}^M \\ \text{}^N \text{Sa} \text{}^M \text{Sa} \text{}^M \text{Sa} \text{}^M \text{Sa} (\text{}^N \text{S}) / \underline{\text{Ni}} \text{}^M \text{PaPa} \text{}^P \text{}^M \text{Ni} \text{}^M \text{Sa} / \text{}^{MR} \text{Ma} \text{}^M \text{Re} \text{}^M \text{Sa} \\ \text{da} \text{ da} \text{ ra} \quad \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \text{da} \text{ da} \text{ ra} \end{array}$$

Abhog.

$$\begin{array}{c} \text{12 M} \text{}^K \qquad \qquad \qquad \text{M} \\ \text{}^{S^N} \text{Sa} (\text{}^N \text{S}) / \underline{\text{Ni}} \text{}^M \text{PaPa} \text{}^P \text{}^M \text{Ni} \text{}^M \text{Sa} / \\ \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \end{array}$$

$\text{}^x \text{}^M \text{}^M \text{}^0 \text{}^M$

$$\begin{array}{c} \text{}^x \text{}^M \text{}^M \text{}^0 \text{}^M \\ \text{}^P \text{}^M \text{Ni} \text{}^M \text{Pa} \text{}^M \text{Pa} \text{}^M \text{PaMa} / \text{}^M \text{Re} \text{}^M \text{MaMa} \text{}^P \text{}^M \text{Ni} \text{}^M \text{Pa} / \text{}^{MR} \text{Ma} \text{}^M \text{Re} \text{}^M \text{Sa} \\ \text{da} \text{ da} \text{ ra} \quad \text{diri} \mid \text{da} \quad \text{diri} \quad \text{da} \text{ ra} \mid \text{da} \text{ da} \text{ ra} \end{array}$$

Note: This *sitār gat* is obtained from the lessons of Pt. Sudhir Phadke (PSI). This composition mostly follows masidkhani strokes. But it is played in a slow tempo than the original masidkhani *laya*. The distinguished techniques of Maihar *gharānā* appears in various *meends*, *kan* and *krintans* in this composition. It has four lines clearly. The *boles* in all four lines followed the same as first line.

Composition No. 1b. Rāga Brindāvani Sārang, Drut Teentāl.

Astāyi

⁰ *Re* *MM PP MM* / *Re* ^Z *RSa* - *N Sa* / ^x ^M *Sa* - ^M *Ni* ^P *Ni* / - *Pa* - *M R Sa* /
da dir dir dir | da rda .r da | da - ra da | .da .r da ra |

Mānjā

⁰ ^M *Pa* *PP PP* ^{NS} *Re* / - (*S*) - *S* ^P ^K *Re* - / *Re* ^x ^K *MM PP PN* / ^P *Pa* *MRe* - *R SS* /
da dir dir da | .da .r da - | da dir dir dir | da rda .r dir |

⁰ *Re* *MM PP*, ^M *Ni* / - *M PP*, *Ni* ^K *S* / *Re*, *Ni* - *N S* / *Re*, ^K *Ni* - *N SS* /
da dir dir, da | .r dir, da ra | da, da .r da | da, da .r dir |

Antarā

⁰ *Ma* *PP PN*, ^M *Pa* / *MRe* - *R Ma* *Pa* / ^x ^M *Ni* *Pa NN Ni* / *Sa Ni Sa* - /
da dir dir, da | rda .r da ra | da ra dra ra | da ra da - |

Abhog

⁰ ^P *Re* - *R Re*, ^M *Ma* / - *R Re*, *Ni Sa* / *RR NN SS*, *RR* / *NN SS*, ^K ^M *Ni* *Pa* /
da .r da, da | .r da, da ra, | dir dir dir, dir | dir dir, da ra |

⁰ *Re* *MM PP*, *Ni* / - *S* - *N Sa*, ^{NS} *Re* / - *S* - *S*, ^P ^x *Ni* - *P* / - *M*, ^M *Re* - *S* - *S* /
da dir da, da | .da .r da, da | .da .r, da .da | .r, da .da .r |

Note: Above is a *sitār gat* performed by Pt.Sudhir Phadke (PRI). The distinguished techniques of **Maihar gharānā** are elaborated in this *gat*. The *mānjā* has attractive jumping intonations of the octaves (*chut*). It has a beautiful *Antarā* and a long *abhog* of two cycles, which expand the *rāga* and bring it to a beautiful ending again with *chut*.

Composition No. 2a. Rāga Puriya Kalyan, Madhya-Vilambit Teentāl.

Astāyi. $\overset{12\ M\ K}{^M Pa(P)} / \overset{M}{Ma} \overset{K}{GaGa} \overset{M}{Ma-DhaDha} \overset{M}{NiRe} /$
 diri | da diri da-dir dara |

$\overset{x}{Ni} \overset{K}{^D Pa} \overset{K}{Pa} \overset{K}{(P)Pa} / \overset{K}{Ma} \overset{K}{^G ReRe} \overset{K}{Ga} \overset{K\ 0\ M}{(P)Pa} / \overset{M}{^M Ga} \overset{M}{Re} \overset{M}{^N Sa}$
 da da ra diri | da diri da diri | da da ra

Mānjā. $\overset{12\ M}{^D NiRe} / \overset{M}{Ni} \overset{M\ G}{PaPa} \overset{M}{^P Ma} \overset{M\ G}{^M Dha} /$
 diri | da diri da ra |

$\overset{x\ M}{^D Ni} \overset{K}{Ni} \overset{K}{(P)} \overset{K}{PaPa} / \overset{K}{Ma} \overset{K}{^G ReRe} \overset{K}{Ga} \overset{K\ 0\ G}{(P)Ma} / \overset{M}{^M Ga} \overset{M}{Re} \overset{M}{^N Sa}$
 da da ra diri | da diri da diri | da da ra

Antarā. $\overset{12\ M\ K}{Pa^M(P)} / \overset{M}{^M Ga} \overset{M}{GaGa} \overset{M}{Ma} \overset{M}{^N Dha} /$
 diri | da diri da ra |

$\overset{x\ M}{^N Sa} \overset{K}{Sa} \overset{K}{Sa} \overset{K}{NiNi} / \overset{M}{Dha} \overset{M}{NiNi} \overset{M}{Re} \overset{M\ 0\ M}{^R Ga} / \overset{M}{^G Re} \overset{M}{Re} \overset{M}{Sa}$
 da da ra diri | da diri da ra | da da ra

Abhog. $\overset{12\ M}{^D NiRe} / \overset{K}{Ni} \overset{M}{(P)Pa} \overset{M}{^P Ma} \overset{M}{Dha} /$
 diri | da diri da ra |

$\overset{x}{Ni} \overset{K}{^D Pa} \overset{K}{Pa} \overset{K}{(P)Pa} / \overset{M}{Ma} \overset{M}{^G ReRe} \overset{K}{Ga} \overset{K\ 0\ M}{(P)Pa} / \overset{M}{^M Ga} \overset{M}{Re} \overset{M}{^N Sa}$
 da da ra diri | da diri da diri | da da ra

Note: This *sitār gat* is obtained from Pt. Rajeev Taranath of **Maihar** *gharānā* (PSI). Various *meends*, *kan* and *krintans* employed in this composition. This gat is equally played on *sitār* also. The *boles* in all four lines followed same as the first line.

Composition No. 2b. Rāga Puriya Kalyan, Drut Teentāl.

Astāyi

^x ^z ^z ⁰ ^M
Pa - Pa, Ma / - Ga, Pa - / Pa, Ma - Ga, / Ma DD Ni Re /
 da - rda da | - rda da - | rda da - rda | da dir da ra |

^z ^z
Ni - - Pa / -M Dha Pa - / -MM PP MM / Ga GRe -R Sa/
 da - - da | .r da da - | - dir dir dir | da rda .r da |

Mānjā on sitār

^x ⁰ ^z
Ni GG Re Ma / Ga PP Ma Dha / Ma DD NN RR / Ni NPa -M Pa/
 da dir da ra | da dir da ra | da dir dir dir | da rda .r da |

Ma DD Ni Re / Ga - - Ni / - Ga - Ni / - Re Ga Ma /
 da dir da ra | da - - da | - da - da | - ra da ra |

Mānjā on sarod

^x ⁰
Ni - Pa, Dha / - Pa, Ni - / Pa, Dha - Pa, / Ma DD Ni Re / da
 - rda da | - rda da - | rda da - rda | da dir da ra |

^x ^K
Ga - - (P) / -M Dha Pa Ma / - MM PP MM / Ga GRe -R Sa/
 da - - da | .r da da ra | - dir dir dir | da rda .r da |

Antarā

^x ^K ^K ⁰ ^K ^K ^G
- NN DD NN / Ma M(P) -P NN / DD NN Ma M(P) / -P Ma MDha-D/
 - dir dir dir | da rda .r dir | dir dir da rda | .r da rda .r |

Sa - - Ni / -N Re Ni Dha / Pa Ma GG MM / Ga GRe -R Sa /
 da - - da | .r da da ra | da ra dir dir | da rda .r da |

Note: Above *drut gat* belongs to **Maihar gharānā**. It is performed on both *sitār* and *sarod* instruments. We can find two separate *mānjās* assigned to *sitār* and *sarod* separately. The *antarā* joins the *mānjā* line again. Pt. Rajeev Taranath attributes the creation of this *gat* pattern to Ustad Ali Akbar Khan during 1950s. Pt. Nikhil Bannerjee also performed same *gat* in a cassette recording (PRII).

Composition No. 3a. Rāga Lalit, Vilambit Teentāl.

Astāyi. $\overset{12}{NiRRGaMa} / \overset{M}{Ga} \overset{M}{MaGa} \overset{M}{Re-SaRe} \overset{M}{NiRRGa-} /$
dadirdara | da dara da-dara dadirda- |

$\overset{x}{Ma} \overset{M}{Ma} \overset{M}{Ma} \overset{M}{GaGa} / \overset{M}{Ma} \overset{G}{DhaDha} \overset{M}{Sa} \overset{M}{Dha} /$
da da ra diri | da diri da ra |

$\overset{0}{MaDha} \overset{K}{(M)Ma} \overset{K}{GaMMGaRe}$
da dara dadirdara

Antarā. $\overset{12}{Ga(M)} / \overset{K}{MaGa} \overset{M}{MaMa} \overset{M}{Dha-MaDha} \overset{M}{-Ma-Dha} /$
diri | da diri da-dara -da-ra |

$\overset{x}{Sa} \overset{M}{NiRe} \overset{M}{Sa} \overset{M}{ReGaMaMa} / \overset{M}{Re} \overset{M}{SaSa} \overset{M}{Ni} \overset{M}{DhaMa} /$
da diri ra daradara | da diri da ra |

$\overset{0}{GaGMGM\overline{DN}} \overset{0}{SaSN\overline{DMGM}} \overset{0}{GaGMGR\overline{Sa}}$
da-daradaradara da-daradaradara da-daradarada-

This is a popular *gat* often performed and taught in **Indore gharānā**. A very similar *gat* with slightly variations was found in a hand book copy of teachings belongs to Ustad Karim Khan¹ of Indore *gharānā* dated back to 1944 (SSI). This is a *vilambit* type composition that required long sustain of sound in *meend*. The composition dose not approach the *mānjā*, instead, directly it enters into a long *ālāp* line after the *antarā*. The *Antarā* includes the *āmad* to *mukhadā* with *athgun ekharā tāns*. This is an ideal *gat* style that normally seen in Indore *gharānā*. *Dara dara boles* are peculiarly used instead of common *dirida* pattern.

Composition No. 3b. Rāga Lalit, Drut Teentāl.

Astāyi

⁰
Ga MM GG RR / Ni -^x_R -^M_G Ga / Ma - - Ma / - Dha Ma Ma /
 da dir dir dir | da •da •r da | da - - da | - da da ra |

Mānjā

⁰
Ma DD ^MMM Dha / -^x Ni Sa - / Ni RR Ni Dha / Ma DD Ma Ma /
 da dir dir da | - ra da - | da dir da ra | da dir da ra |

Antarā

⁰
Ga GG GG Ma / - ^x_{Dha} Ma Dha / Sa - - Sa / Ni Re Sa - /
 da dir dir da | - ra da ra | da - - ra | da ra da - |

Āmad

⁰
Ni Dha - Ma / ^KDha (^xM) - Ma / Ga MM GG RR / Ni Re Sa - /
 da da - ra | da da - ra | da dir dir dir | da ra da - |

Note: This *sitār gat* is attributed to Ustad Rehmat Khan of **Indore** *beenkār gharānā*. This is likely a melody of purab *sitār bāj*. It has composed in four lines which relate each other in a logical melodic appeal of *rāga*. The improvisations largely take place in this composition and the *boles* of composition provide large scope for *laya* increase. The *āmad* that found in this *gat* is a common type abhog normally seen in Purab *ang* compositions. Performed and taught by Ustad Hameed Khan².(PSI)

Composition No. 4a. Rāga *Mālkauns*, *Vilambit Teentāl*.

Astāyi. $\overset{12}{S} \overset{M}{Sa} / \overset{M}{\underline{Ni}} \overset{M}{\underline{DhaDha}} \text{Ma-Ma} \overset{M}{\underline{Dha}} \overset{M}{\underline{GaMMDhaNi}} /$
 dara | da dara da-dara dadirdara |

$\overset{x}{\underline{Sa}} \overset{M}{\underline{Ga}} \text{Sa} \overset{M}{\underline{NiNi}} / \overset{M}{\underline{Dha}} \text{MaMa} \overset{0}{\underline{Ga}} \overset{M}{\underline{Sa}} / \overset{M}{\underline{Ma}} \overset{M}{\underline{Ga}} \text{Sa}$
 da da ra diri | da diri da ra | da da ra

Antarā. $\overset{12}{G} \overset{P}{\underline{SaMa}} / \overset{M}{\underline{Ga}} \overset{M}{\underline{Ma^cMa}} \overset{M}{\underline{Dha}} \text{Ni} /$
 dara | da dara da ra |

$\overset{x}{\underline{Sa}} \overset{M}{\underline{Ga}} \text{Sa} \overset{M}{\underline{SaMa}} / \overset{M}{\underline{Ga}} \overset{K}{\underline{SaSa}} (\underline{N}) \overset{M}{\underline{Dha}} \overset{M}{\underline{MaGa}} /$
 da da ra dara | da dara dara |

$\overset{0}{\underline{GaGMGMN}} \text{Sa} \overset{M}{\underline{SNDMGM}} \overset{M}{\underline{GaGMGSNS}}$
 da-daradaradara da-daradaradara da-daradaradara

Note: This is attributed to Ustad Rehmat Khan of **Indore** *gharānā*. This *gat* is obtained from the teachings of Ustad Abdul Karim Khan (SSI). The *gat* is an *ati vilambit* type composition. The composition dose not approaches the *mānjā*. Peculiarly using of *daradara bols* instead of *diri da*, indicates to usage of very slow tempo. The *gat* begins with *sut-meend*, the abrupt interval of an octave long jumping, an important feature derived from *been ang*. The *Antarā* includes the *āmad* of athgun ekhara tans. According to Ustad Hameed khan, ‘this *gat* is inspired by of *dhrupad bandishes*. Unlikely the modern practice, where this *rāga* is merely elaborated in *mandra* and *madhya* octaves, *sam* is placed on higher *Sa* in old instrumental compositions as well *dhrupads*’ (HKPI). Present composition belongs to the same.

Composition No. 4b. Rāga Mālkauns, Drut Teentāl.

Astāyi

⁰
Sa MM Ga Ma / - Dha - Ni / ^xSa - ^KNi Dha / Ma Ga Sa Ni /
 da dir da ra | - da - ra | da - da ra | da ra da ra |

Mānjā

⁰
Sa MM Ga Ma / - Dha - Ni / ^xSa - - Sa / Ni Sa Dha Ni /
 da dir da ra | - da - ra | da - - da | ra da da ra |

⁰ ^M
Sa ⁶Ma - Ga / - Sa Ni Sa / ^x ^MDha - - Ni / Dha Ma Ga Ma /
 da ra - da | - ra da ra | da - - da | ra da da ra |

⁰ ^M
^MGa - - Ma / Ga Sa Ni Sa / ^xDha NN Sa Ga / Ma - Ni SS /
 da - - da | da ra da ra | da dir da ra | da - da dir |

⁰
Ga Ma Dha - / Ga MM Dha Ni / ^xSa - - Dha / - Ni Sa - /
 da ra da - | da dir da ra | da - - da | - ra da - |

⁰
Dha - Ni Sa / - Dha - Ni / ^xSa - ^KNi Dha / Ma Ga Sa Ni /
 da - ra da | - da - ra | da - da ra | da ra da ra |

Antarā

⁰
Ga GG GG Ma / - Dha - Ni / ^xSa - - Sa / Ni Ga Sa - /
 da dir dir ra | - da - ra | da - - da | da da ra - |

Āmad

⁰ ^M
Ni Sa Ga Ma / Ga Sa Ni Sa / ^x ^MDha - Dha Ni / Dha Ma Ga Sa /
 da ra da ra | da ra da ra | da - da ra | da ra da ra |

Note: This *sitār* traditional *gat* performed in **Indore** *beenkār gharānā*³. Similar to this *gat* are found among all instrumental traditions. It has longer manjha of three cycle's tht ends on *sam* with a *tihāyi*. It has a second *Āmad* which join the *mānjā* after first line of *antarā*. (Source;PSI)

5.3 INGREDIENT PARTICLES OF INTERNAL TREATMENTS

As early said, internal treatments of compositions incorporate the employment of delicated melodic ingreadients. Following melodic particles have been notified in the ingreadient treatments of compositions in *sitār* and sarod *gharānās*.

1. *Bharāv*

General meaning of *bharāv* is ‘to fill the melodic embellishments in singing or playing’. It is defined in two ways. In vocal music it relates to embedding complex melodic intervals including the lyrics of *bandish*, in instrumental music, Sharma defines the term in another meaning. According to Sharma (1983;49), during the performance of *ālāp*, *Jod*, *gat* or *vistār* etc (excluding *Jhala* types), performer certainly touches the *chikāri* (high pitched drone) strings to keep the continuity of sound which is called *bharāv*. This we can also call as *chikāri-bharāv*. This type of *bharāv* is very important aspect of maintaining the rhythm of composition in performing. Through learning one can notice that, in *ati vilambit gats* has more numbers of *chikāri* strokes between *mātrās* than the *madhya-vilambit* compositions. The style and manner of the *chikāri-bharāv* varies from one artist to another. Thus it is usually not indicated in transcripts. In Maihar *gharānā* we can see that, instead of touching *chikāri*, taraf strings were touched occasionally. The *Jod kā tār* also used as a part of this *bharāv*. Second meaning of *bharāv* is *gat-bharāv*, this mostly relates to another meaning of *gatkari*, where the performer brings the complexity in the ornamentation within the limit of the *chal* of a *gat*. Broadly, this may also sense to the term treatment of composition. The *gat-bharānā* in instrumental music shows the mastery of artist of the traditional material.

2. *Chut*

It is defined as ‘the melodic embellishment which involves intonations of a note, in successive of octaves without touching the intervening notes or omitted intervening notes’ is called *choot*. i.e mid *sa* immediately followed by high *sa*. In *sitār* and *sarod* compositions it usually includes a *ghasīt* or a *sut*.

3. *Ghasīt* and *sut*

On *sitār*, when a note played by rubbing the string on fingerboard the action is called *Ghasīt*. Usually it has the intonation of one note to one octave. Ranade (2006;206) observes that a similar name *Khasit* described in *Sangeet Ratnakara* which consists the meaning of a vibrating sound production in *avroha* ending movement of notes. This is much used in *Maihar sitār* compositions.

Sut is type of *ghasīt* but the difference is, the interval notes between *lāg* (starting note) and *dānt* (ending note) are in *meend* effect instead that in *ghasīt* has a rubbing sound of all between notes. *Sut* is generally applicable for *sarod* and other fretless instruments. The technique of bringing the same effect of fretless sliding was first employed on *been*. The difference between *ghasit* and *sut* is; *ghasit* has only one side movement (i.e from mid *Pa* to high *Pa*) but *sut* has both up-downware (i.e from mid *Pa* to lower *Pa* and again to mid *Pa*) rubbing movements. It is said that (HKPI) the technique on *sitār* is peculiar aspect of Indore *beenkār gharānā*. The composition in *rāga mālkauns* includes the *sut* at the beginning of 12th beat of *teentāl*, that really give effect of a *dhrupad* or *been* composition.

4. *Krintan*

Playing more than straight notes in a single striking is called *Krintan*. This includes varieties like *kan*, *khatakā*, *zamzamā*, *murki*, *Patak* and *gitakari* etc in which, forefinger of the left hand touches the fret lightly while middle finger stretches the string out. The varieties of *krintans* that are marked with ‘K’ symbol in early transcribed compositions are described below,

- a. ***Kana and Sparsha***: This is a very important connective note between notes or phrases. We can find out number of *kana swaras* employed through *meend*, *patak*, *sparsha* or *krintan* among early transcribed compositions of all *gharānās*. The Sanskrit term *kana* means very small particle and feather touch. While playing a melodic embellishment which involves intonation of a note, the slight and short touch of intonated note within fraction of time is called *kana* or *Sparsha*. This function involves both in *meend* and straight actions. Vidushi Smt. Sandhya Apte (SAPI) describes *sparsha* as ascending and *kana* as *avroha* ending ordered function.
- b. ***Khatkā***: This term has different meanings in different performance traditions. One meaning of this is ‘to play two *avroha* ending notes in a single striking’ i.e. *ReSa*, in which *Re* should be plucked and *Sa* follow immediately sounds through the finger lifting action. Sometimes it also refers to a type of quick *meend* that create a sharp clashing sound.
- c. ***Patak***: This is revised action of *khatkā* which sounds ascending order of two notes like *SaRe*. It is to be played in a single strike

and the second note sounds through hitting the second finger to next ascending note. This term is only seen used in Maihar *gharānā*. *Patak* is marked with 'P'.

- d. **Murki:** According to Sharma (1983;43), playing three ascending notes in a single striking is called *Murki*. However, it is generally used to refer different playing or singing techniques consisting four or more notes. Usually the *gitakari* when performend with *meend*, it is known to as *murki*.
- e. **Gitakari or chapkā:** Sharma (1983;43) defines the melodic embellishment of four notes viz. *ReSaNiSa* or *PaMaGaMa* into this category. Hameed Khan (HKPI) describes the same as *chapkā*. However, both terms seen not widely used in modern performance practice and the technique is generally referred to *Murki*. In some instances musicians refer *chapkā* or *Gitari* when played cutting the string and *murki* when played in *meend*. Nevertheless, consisting only a single stroke is the basic requirement.
- f. **Zamzamā:** *Zamzamā* is one of the important features that seen in Maihar *gharānā*. Playing a bunch of notes in perceptibly fast tempo, repeatedly and successively i.e *ReSaReSa* or *GaReGaRe*. is called *zamzamā*. Like all other varieties of *krintan*, it is also played with a single stroke which produces a minimum of four notes repeatedly. According to Ustad Hameed Khan (2003;161) *zamzamā* is sometimes suggested that this technique is related to *dilrubā* or *khemancha*. Much similar technique to *zamzamā* is often heard in violin performance of western music.

5. *Meend*

While creating melodic ornaments on *sitār*, the technique of pulling string is used to create a melodious and continues sound effect which is called *meend*. In all genres of Hindustani music this term is used in the meaning of ‘stretching sound from one to another note’. Smt.Sandhya Apte (SAPI) describes two types of meends, i. *Anuloma* ii. *Viloma*, which are the type of ascending pulling of string and relaxing the pulled string. Ranade observes four types of *meend* which are known as *karshankriya*.

- a. *Anāghāt*: terminates before the desired note is reached.
- b. *Atikrant*: terminates after the desired note is reached.
- c. *Vicchinna*: breaks in between of two notes.
- d. *Vishamahata*: displays up evenness of strokes.

5.4 DATA ANALYSIS OF INTERNAL TREATMENTS

As well the ingredient melodic ornamentation of a composition, in a strict traditional manner, carefully transferred to student and strictly followed throughout generations. In respect of these melodic ornamentation and related performance techniques that employed, any traditional composition keeps its own recognition and status. An attempt of notifieng the ingredient melodic particles in *sitār* and *sarod* compositions have been made through a number of compositions. Few among them are transcribed in early conext. Statistics of ingredient melodic treatments employed in early transcribed *vilambit* and *drut* compositions are marked in following tables,

Table No. 5.1 Ingredient treatments of *vilambit* compositions

Ornamentation	Gat 1a	Gat 2a	Gat 3a	Gat 4a
<i>Meend</i>	17	8	15	8
<i>Krintan/kana</i>	7	8	2	-
<i>Murki/chapkā</i>	5	9	2	1
<i>Ghasīt/ sut</i>	3	2	1	1
Other	-	-	-	P1

Table No. 5.2 Ingredient treatments of *drut* compositions

Ornamentation	Gat 1b	Gat 2b	Gat 3b	Gat 4b
<i>Meend</i>	10	1	3	3
<i>Krintan/kana</i>	7	6	1	1
<i>Murki/ chapkā</i>	1	3	1	
<i>Ghasīt / sut</i>	1	1	-	
Other	Z 1, P5	Z5		

The results of data analysis shows varying features used in treating the compositions. The following points are the major concern of employing the peculiar performance techniques,

a. *Rāga bhava*; performance techniques are directly related with *rāga bhava*. i.e *zamzamā* technique must be abandonad in such serious ragas like *mālkouns*, *darbāri* etc, instead the compositions in these ragas employs morte meend and *gamak*.

b. *Tāla* and *laya*; these are another important aspects to be consider in employing performance techniques. i.e. *meends* are much suitable in slow *layas*, thus, the slower compositions majorly employ meends.

SECTION II

5.5 IMPROVISATIONAL TREATMENTS

It is said that *gat* is an idol character in which all over aspects of performance to be concluded. One major characteristics of *gat* is the inheritance of ideal scope for improvisations. The section of improvisations in performance includes series of segments assigned to the composition which has interdependent connections in characters. The entire process is connotative to the improvisational treatment.

Treating compositions through improvisations is widely experimented throughout the history of instrumental music. Actually improvisations are the result of attempting the treatment of a composition into wider range of melody. This signifies to the employment of various improvisations into compositions of by different *gharānās*. In the course of the study, the attempts have been made to notify the series of improvisations that are foundation to a performance style of *gharānā*/individual. There has been number of number permutations in formats of improvisational treatments are found among different *gharānās*. The endeavor is made to a careful scrutiny of them. In that course, the discussions are aimed to briefly notify the early type improvisations and then turn into the modern type improvisational treatments and their employments into compositions. Present section is aimed to examine the **employment of external melodic frames that used to expand the gamut of the compositions**. These frames are generally known as *gat-vistār*. Employment of the same is referred to as improvisational treatments.

5.6 NOTIFYING EARLY TYPES OF IMPROVISATIONAL TREATMENTS

Treatment of compositions through improvisational additions is widely experimented throughout the history of instrumental music. Actually improvisations are the result of attempting the expanding of a composition into wider range of melody.

a. *Gat-todā bāj*: We know that initial performance style of *sitār* was limited to play a number of *gats* which normally included three or four *todās* that played immediately after first line-*gat*. At that time the treatment of any composition was limited to very few characteristics. Later the attempts of expanding the melody into wider range of tonal space and rhythm, new extensions attached to the original composition were built up. These attachments are also called as *todās* in medieval period. By the time the early three or four lines became connotative to represent the ordered lines of *dhrupad* compositions. We can notify the changing meaning of the term *todā*. In modern practice it has an entire different meaning. The term *todā* refers 'to break'. Ustad Hameed Khan (HKPI) states that there is another term '*Paltā*' attached to *todā* which represents to return to the sam or *mukhadā*. That is *todā*;- break the composition and return to the same.

Miner (1997;4.93) observes that one another meaning of *todā* is a chain type ornament worn an ankle, and this may be the sense in which it was borrowed from dance terminology. In early days the *todās* were played as extension of *gat* or expanding melody into wider range of tonal space and rhythm. Masidkhan and his son Bahadur Khan are credited to the employing early *gat-todā bāj*. It is possible that

Masidkhan employed early *todās*. At by the time of Masid Khan, *gat* was referred to the first line and followed three or four lines after first line-*gat* were called as *todās*. His son Bahadur khan brought a systematic development in *sitār* performance and elaborated many segments by inspiration of *dhrupad* under the term *todā*. By this time, the initial three or four lines are referred to as *astāyi*, *mānjā*, *Antarā* and *abhog* and the term *todā* become into use in the sense of melodic explore of different areas of the gamut of *rāga* and sophisticated rhythmic variations in followed extensions of *gat*. A summary on early types of *todās* discovered by Miner (1994;187-89) from *Qānun-i-sitār* of Khan MSH (1873), is presented below.

- i. *Todā-thā*; which is in single stroke per beat measure.
- ii. *Todā-duni*; doubled speed of original *laya*.
- iii. *Todā-ād*; rhythmic divisions of placing a rhythm of three over two *mātrās* or something that is unusual *laya*.
- iv. *Todā-mizrāb*; that includes variations of striking patterns.
- v. *Todā-tan*; that include one stroke one note presentation.
- vi. *Todā-gamak*; using the *gamak* or *premento*.
- vii. *Todā-gamak*; using the technique *gamak*.
- viii. *Todā-jhālā*; that includes *jhālā*.

b. *Todā-fikra bāj*: The above series is very close to the sequence performed on *been*. In late Bahadur Sen period the *khayāl* inspired techniques are taken place on *sitār* and the new born *sarod*. *Seni* musicians of Jaipur *Senia gharānā* are highly attributed to adopt the *khayāl* based techniques. *Fikra* is one of these inventions in the *sitār*

music. Originally *fikra* is a term from *khayāl* music, refers to short and quick series of note permutations which is mainly used in *tappā* singing. However the *fikras* that referred in *sitār* music are different than that of vocal. Even the meaning changes within instrumental *gharānās*. Some *gharānās* refer *fikra* as permutations of rapid notes within the melody of *mukhadā* or *gat*. Others refer them to shorter and longer sections attached to *gat* that having faster *bol* movements. The second one is similar to a type of early *todās*. However the term *fikra* was engaged until the beginning of last century. The earliest recording of masidkhani style *sitār* made in 1904 by Barkatulla Khan a disciple of Amrit sen, seems to contain the early *todā-fikra* style of performance¹. This shows the changing performance style of Masidkhani development. Following improvisations types used to the treatment of compositions at a medieval period of *sitār* development.

- i. *Gatkāri*; that includes *gat ki sidhi ādi* etc variations using the melody of composition.
- ii. *Fikra*; that includes shortel and longer but faster movements of *dirdir* etc *boles*.
- iii. *Todā*; usually included *todā-tan* and *todā-gamak* types.
- iv. *Laykāri*; using different rhythmic permutations within the boundary of composition frame.

The term *fikra* almost out of usage in modern performance but the term *todā* still remains in some traditional teachings in a different meaning. Ustad Hameed khan (HKPI) gives the meaning of 'to break the *gat* with rapid combinations of notes in a rhythmic sequence to give

¹ Roy (2004;116-17) notated this recording and transcribed the *fikras*.

the effect of *āmad* in slow tempo'. The *todās* he gave for example are seems like replacements of *sthāyi* tans of half to one cycle of *drut gat*. Instead, the term *todā* was early referred to as expanded parts of *gat*. Improvisational treatments of present day are described in next subtitle.

5.7 NOTIFYING MODERN IMPROVISATIONAL TREATMENTS

As early described, in older days, as major part of performance, greater number of *gats* along with few developments like *todās* and *fikras*, were performed. In result, instrumental performance was very *gat* based and called as *gat bāj*, i.e. Masidkhani *gat bāj*. But in modern days, instead of compositions, large numbers of improvisations are performed. The number of compositions in a performance has been limited to two, three or four compositions.

The modern style of establishing improvisations of compositions has been set up in 20th century and generally known as *gat-vistār* system. The series of improvisations called as *badhat* or *vistār*. Actually *badhat* or *vistār* particularly refers to *ālāp- Jod* oriented improvisations but in general meaning the term '*gat vistār*' used to refer the entire stock of improvisations.

In modern performance of *gat-vistār*, each or a group of improvisations became independent segments attachable to a *gat*. These modern improvisations are not prefixed with any *gat* instead they are composed during the teaching or permanence. The selection of improvisations to perform or teaching is to be derived in an intellectual manner set with traditional values and expertise of the artist. The

modern practice of performing/teaching the series of *gat-vistār* includes verity of formations by each *gharānā* and artist. The entire pack of improvising a *gat* is generally called as *gat-vistār* includes four segments.

- a. *Badhat* or *vistār*; *ālāp* based developments.
- b. *Laykāri*; rhythm based combinations.
- c. *Tān*; masterly elaborated quick movements.
- d. *Jhālā*; ornamental striking patterns.

Each section contains two types of ingredient elements viz, **a.** aesthetic oriented elements like *kan*, *krintan*, *meend*, *zamzamā*, *gamak*, *murki*, *khatkā* etc, **b.** rhythmic oriented elements *anāghat*, *atit*, *ādi*, *viādi*, *kuādi*, *thonk* and *thāp* etc.

The admirable changes are occurred in modern *gat vistār* system during 20th century. Two major types' viz. *gāyaki ang* and *tantrakāri ang* were occurred with dominance. As well the characteristics of *gat* also change in both styles; each style has variations in usage of latter said elements and the sequence of improvisations. Even at more specific level an artist could produce a peculiar formation of improvisations on the base of his expertise and background knowledge in that regard but still he follows the early traditional formations of *gat vistār* either partially. Actually in each particular *gharānā* there are few prefixed formations of improvisations, used to teach. However, the internal combinations within each segment of improvisation are subjected to change according to interest or decision of performer or teacher during performance or teaching.

The improvisational series are described as *shrinkhalā* by slawek⁴. Different models of *shrinkhalā* are the one of the bases of *bāj* or performance style. The methods and series of composition oriented improvisations entirely or partially vary from one to another composition, one to another tradition and one to another artist. Whereas the higher level improvisation method is the result of skillful implements of musical ideology that employed by an artist, and it is unbounded to a frame of written discussions certainly. The improvisation models described by modern indo western musicologists Slawek and Rukhert are taking into account through following tables. Each represents the *sitār* and *sarod* music separatly.

Table No.5.3 *Shrinkhalā* series of gat improvisations of slawek.

Melodic improvisations	<i>Sthāyi</i> <i>Mānjā</i> <i>Antarā</i> <i>Badhat</i> <i>Vilambit tan</i>
Rhythmic improvisations	<i>Dugun</i> <i>Tigun</i> <i>Chaugun</i> <i>Panchgun</i> <i>Chehgun</i> <i>Sāthgun</i> <i>Athgun</i>

Table No. 5.4 Improvisational treatments of vilambit and drut compositions described by Ruckhert (1998;314).

Slow <i>gat-vistār</i>	<ul style="list-style-type: none"> ▶ <i>Mukhadā</i> (<i>gat</i> followed). ▶ <i>Ālāp</i> oriented <i>vistārs</i>. ▶ Introducing rhythmic variations. ▶ Usually in <i>astāyi-antarā</i> style ending <i>vistār</i>. ▶ Some times <i>sanchari abhog</i> added.
Rythmic tans	<ul style="list-style-type: none"> ▶ <i>Krintan</i>, <i>zamzamā</i>, <i>gamak bols</i> etc. ▶ <i>Laykāri ded</i>, <i>tigun</i>, <i>chougun</i> etc. ▶ <i>Peshkār</i>-Short rhythmic and melodic theme. ▶ <i>Tihāyis-chkkardārs</i>. ▶ <i>Ladis</i> with <i>tihāyi</i> and <i>tan</i> interspersed.
Fast <i>gat</i>	<ul style="list-style-type: none"> ▶ Fast tans. ▶ <i>Todas</i>. ▶ Shorter <i>ālāps</i>. ▶ <i>laykāri tāns</i>. ▶ <i>Ladi tāns</i>.
Very fast <i>gat</i>	<ul style="list-style-type: none"> ▶ <i>Jhālās</i>. ▶ <i>Sawāl-jawāb</i>. ▶ Closing section <i>chakkardār</i>.

An overview on performance of all instrumental *gharānas* helps to finding common types of improvisational treatments. Following improvisational treatments has been notified among the modern practice of instrumental traditions. They are described in brief length in following contexts. However, employment of these segments is subject to change between artists, traditions and occasions.

Table No. 5.5 common improvisational fragments of compositions.

Ornaments	Description
<i>Vistār</i>	Expanding the gamut of <i>rāga</i> through composition.
<i>Bolkāri</i>	The segments which has importance of strokes and <i>krintans</i> .
<i>Laykāri</i>	Implementation of various rhythmic designs.
<i>Peshkāri</i>	Elaborating rhythmic variations between relating melodic intonations.
<i>Tān</i>	Master elaborations of faster notes movements.
<i>Todā-Paltā:</i>	Patterns of breaking the composition and returning back.
<i>Gamak:</i>	Constructions of premento etc.
<i>Ladi, Lad-lapet, Lad-guthāv</i>	Varieties of chain type melodic ornaments.
<i>Jhālā:</i>	Creating melody and rhythmic speed patterns.
<i>Tihāyi</i> etc	Mathematical patterns.
<i>Sawāl-jawāb:</i>	Other type melodic experiments in treatments of compositions.

1. *Vistār*

Treatments of Compositions take initiation through the elaborations of the segments called *vistār*. The meaning of the form is to expand. It could be taken in the meaning of expanding the gamut of *rāga* and compositions. This is also known as *badhat* which means to improvise. *Badhat* is generally taken in the sense of bringing complexity or gradual development of techniques, melody, tempo etc. *badhat* stands for entire development of various aspects' in music performance.

The word *vistār* means expansion or enlargement and refers to the first part of elaboration of the expanding the gamut area of melody-*rāga*, which is played immediately after the *gat*, the *vistār* will use the structure of *gat*. *vistārs* will be composed on the spot, on the models given by the guru, Normally the *mukhadā* of the composition will be used as a the return point in the presentation of the *vistārs*. Many *vistārs* will have no definable meter, but will rather follow the logic and sense of the moment in coordinating with the theka of tala. According to Ruchert (1989;300), 'the *vistārs* will be composed with a careful ear toward presenting the *rāga* in the correct manner'.

The term *vistār* connoted to equal tempo or slower improvisations. i.e; one stroke for one *mātrā* or lesser. The *vistārs* usually starts from 5th *mātrā* of *Teentāl*. Beginning *vistārs* are almost off tempo, which is alike the implantation of non-rhythmic *ālāp* section in to a rhythmic cycle of tala. *Vistārs* generally take place from 5th *mātrā* but also they could begin from sam or khali or any one of sixteen *mātrās* of

teentāl. *Vistārs* usually ends at the beginning of *mukhadā* of *gat* or return to sam with simple *tihāyi*. we can see interesting endings for *vistārs* which include rhythmic creations.

The employment of *gat vistār* is almost following the same way in most of instrumental *gharānās*. Usually *vistārs* take place according to the mood and atmosphere of performance. We can find variations in employing *vistārs*.

i. If the artist elaborates a deep and detailed *ālāp-jod* before beginning the *gat*, then *vistārs* are deducted in *gat* performance.

ii. If the *ālāp-jod* section was absent or played briefly, than composition *vistārs* may take more longer approach in performance.

The *vistār* section is a non-premeditated part of expanding the gamut of melody-*rāga*. We can find number of variations in *gat-vistārs*. According to the skills of individual artists a number of permutations in *vistārs* could be find in *sitār* and *sarod* gnaranas. The *vistārs* in *rāga* hameer taught by Pt. Sudhir Phadke usually takes from first beat of tala ends at the beginning of *mukhadā*. The last on of this section shorts from first *mātrā* and ends with a *tihay'* to join at sam of tala these are more modern type and has interesting rhythmic combinations after 9th *mātrā*. (See *vistārs* in *rāga* hameer)

Gat vistārs taught by Pt. Ravi Shankar, closely resemble to the early toda types. These mostly follows the stroke combinations of early todas *da dir da ra, da dir da ra, da da ra*, the last *vistār* usually ends with a *tihāyi*,

Ex.1 *Todā-vistār* in *Rāga Madhuvanti*

x 0

Ni NiNi Ni NiSa /^NDha^NDhaDha^{DP}Ma Pa /^PNi Ni^NSa..

Mukhadā

In *Sarod*, the *vistār* section follows the early toda type combinations of strokes. *Vistārs* taught by Pt. Rajeev *Tarānāth*, usually starts from first beat and ends at *mukhadā*. A *tihāyi* appears in last toda of series.

Ex.2 *Vistār* in *Rāga Yaman*

x 0

Ga^cReRe^cMa Pa /^{DP}Ma^NDhaDha Ni Re / Ga^cRe Sa.. Mukhadā

Improvisational *vistārs* in Indore *gharānā* differs from the resembling early todas. Usually *vistārs* in Indore *gharānā* starts in a series of 9th, 5th and 1st *mātrās* in *Teentāl* and ends at the 11th *mātrā*, from the next, *mukhadā* takes on that ends at *sam*.

Ex.3 *Ālāp-vistār* in Indore *gharānā*, *Rāga Bhupālī Vilambit Teentāl*

x 0

Ga^cRe Sa^sDhaDha /^PSa^sSaSa SaSa^sDhaDha / Pa Ga^cReRe Ga /

x

^cPa^PGa ReRe Sa /^DSa Sa Sa^sDhaDha / Pa Ga Re Sa /

0

PDSR GRSD Sa.. Mukhadā

In all *ghararas vistārs* closely resemble the *ālāp-Jod* section within the boundaries of tala. The *vistārs* that played in *antarā* section acts like the joints between melodic and rhythmic collaborations. The *antarā vistārs* usually in the form of jod.

2. *Gatkāri and Mukhadā bharanā*

Gatkari means to bring melodic and rhythmic variations within the borders of a composition. *Mukhadā* is the face of *astāyi*. *Mukhadā* is set to five concluding *mātrās* of *Teentāl* that lead to sam. *Mukhadās* are often treated variously depending on the occasion. This treatment could take place at any time of performing i.e in the beginning of *gat*, or at the time of accompanist playing solo. A treatment of *mukhadā* demonstrated by ustad Hameed Khan of Indore *gharānā* in *rāga Bhupālī* has interesting rhythmic variations.

Ex.4 *Mukhadā bharanā* in Indore *gharānā*; *Rāga Bhupālī*, *Vilambit Teentāl*

Type 1. Original. $\overset{12}{DhaSaReGa} / Re \ SaSa \ \overset{x}{Dha-PaDha -SaRe-} / Ga$

Type2.variatuion. $DhaSaReGa / Re-G \ Re-SaRe \ Sa--Re \ Dha-SaRe / ^p Ga$

3. *Mohrā*

Mohrā is a resemble of *mukhadā* of five *mātrās* in doubled speed that played in two and half *Mātrās*. The *mohrā* is usually known as the ending part of *ālāp*. In the practice of Indore *gharānā*, it is customized to mean a phrase leading to sam instead of *mukhadā* of *gat*. The *mohra* is often used treatment to get the sam after *vistārs* in Indore *gharānā*. A *mohra* type played in *rāga Bhupālī* is presented below.

Ex.5 *Mohrā* in Indore *Gharānā*

Type 1. $\overset{13}{/ \text{---}} \ \overset{14}{--GaGa} \ \overset{15}{Re-SaSa} \ \overset{16}{Dha-SaRe} / \overset{x}{Ga}$

Type 1. $/ \text{---} \ \text{---} \ \text{---}GG \ ReSSDhaSRe / Ga$

Ex.9 *Peshkār* in Indore *gharānā*

5

-GaReGa -PaGaPa -DhaPaDha PaGGReSa /

0

-GaReGa -PaGaPa -DhaPaDha PaGGReSa /... ends with tihāyi

13

*-DhaSaRe Ga--Dha SaReGa- -DhaSaRe /^xGa***6. Laykāri**

In Indian Music the rhythm or *laya* is considered of as father of music. The shloka '*shrutirmātā laya pitā*' is enough evidence to importance of *laya*. A performer always decides the tempo of his performance and then enters in to the performance. During the performance artist employs number of rhythmic variations within the standard *laya* of performance. This treatment is called *laykāri*. It can be stated that 'adding rhythmic intonations within the border of a pre-determined tempo' is known as *laykari*. The original tempo speed is called as *mula-laya* and those treatments employed within the border of *mula-laya*, are known as *laykāri*. Various types of *laykāris* have been employed performing as *gat* some of varieties that found in the performance of Maihar and Indore *beenkār gharānās* which are marked as following.

- i. **Ekgun**; It is also known as *borabar ka laya* in which the *vistārs* employs one note-one *mātrā* relation. These types of improvisations also known as *barābar kā-vistār/tān*. The plucking is maintained in an equal or low ratio of *mula laya*.

- ii. *Dugun*; This is the double of the original where *Jod* based *vistār* or *antarā vistārs* take place in improvisations of *Dugun*, A peculiar phrase known as '*mohrā*' appears in Indore *gharānā*.
- iii. *Tigun*; this includes three notes in one *mātrā*. this is performed among almost all *gharānās* of *sitār* and *sarod* and generally known as *tisra jāti laykāri*.
- iv. *Chougun*; Where there are four notes in one *mātrā*. It is a general known as *chatusra laykāri*.
- v. *Panchgun*; This is also called *Jhaptal ang*. it is found in the performance of Pt Ravshankar and teachings of indore *gharānā*
- vi. *Chehgun*; Employing six notes in a beat.
- vii. *Satgun*; Employing seven notes in one *mātrā*.
- viii. *Athgun*; employing eight notes in one *mātrā*.

All above *laykāris* are found in both Maihar and Indore *gharānās*. The dimensions of *laya* in today's performance have been greater widened than those earlier times, in result, we can find a great and delicate *layakāri* patterns performed among all instrumental *gharānās*.

Ex.10 *Chehgun laykāri* in Maihar *gharānā*, *Rāga Khamāj*.

⁵
SaNiReSaNiSa MaGaPaMaGaMa SaNiReSaNiDha PaMaGaReSa-/
⁰
NiSaGaMaPaMa GaMaPaDhaNiSa NiDhaPaMaGaRe ..Mukhadā

Ex.11 *Sātgun laykāri* in Indore *gharānā*, *Rāga Bhupālī*

⁵
GRSGRSD DSRDSRG SRGSRGP RGPRGPD /

⁰
GPDGPDS PDSPDSR DSRDSRG RSDPGRS /... ends with tihāyi

¹³
RSDPDSR Ga--RSD PDSRGa-- RSDPDSR /Ga^x

7. Tān

Tāns are masterly elaborated musical ornamentation. *Tāns* are quick movement of notes may be shorter or longer. The performance of tans needs a lot of practice, talent and stamina to render or play the tans. Although *vilambit* improvisations include number of *tān* types but generally *tāns* take important place in improvisations of *drut* compositions. Several varieties of *tāns* are used among instrumental *gharānās*.

- i. *Sapāt-tān*; Straight away going and returning of *rāga* scale.
- ii. *Vakra-tān*; With crooked movements.
- iii. *Gamak-tān*; That employs gamak.
- iv. *Alankār-tān*; That uses repeated melodic ornamentations.
- v. *Chut-tān*; With jumping intervals between octaves or phrases.
- vi. *Phirat-tān*; With patterns repeating.

In modern practice, the term *tān* represents number of improvements excluding few laykari. Generally the term associated with all segments like *ladi tān*, *barābar kā tān* etc.

Ex 12. Types of *sthāyi tāns*; *Rāga Yaman*, *Drut Teentāl*.

^x
Ga - Ga Re /Ga MM Pa Ma /Ga RR Ga Re / Sa Ni - Re /

- Tāns from Khali*
- i. Phirat /GR GR GM PM /GR GR SN -R/*
 - ii. Vakra /GR GM PD ND /PM GR SN -R/*
 - iii. Chut /GR SG RS ND /PM GR SN -R/*
 - iv. Sapāt /NR GM DN SN / DP MG RS NR/*

8. *Todā-Paltā*

The term *todā* is widely discussed in previous sections. One another type *todā-Paltā* that employed in Indore *gharānā* has different characteristics then earlier discussed *todās*. According to Ustad Hameed Khan the term *todā* refers to breaking the compositions which essentially should have a returning that is *paltā* where as today the term *paltā* is use to cannot different pattern. The *todās* employed in Indore *beenkār gharānā* are shorter in length usually starts form the 9th *mātrā* of *Teentāl* and returns (*Paltāna*) with *mukhadā* of *gat* or with a *mohra* of two and half *mātrās*.

Ex 13. *Todā-paltā* in Indore *gharānā*; *Rāga Bhupālī*, *Vilambit Teentāl*.

From 9th *mātrā*.

- ⁰
i. DhaSSReGa ReSSDhaPa GaReSa-... Mukhadā
- ii. SaDDPaSa DDPaSaDha PaGaReSa... Mukhadā*
- iii. PaDDSaRe GaRRSaDha PaGaReSa... Mukhadā*

9. Gamak

Gamak is a very commonly known as shaking the melodic overlap between two notes quickly. In early days the term *gamak* refers to a wide variety of tonal employments in sangeet ratnakar. It is described that '*swarsya kampo gamak:*' (Shrivastava 2004:11.108) according to Shrivastava there were 15 types of gamakas appears in Sanskrit texts. The old types of gamakas notified are 1. *Kampita*, 2. *Andolita*, 3. *Ahat*, 4. *Plavita* 5. *Ullasita*, 6. *Sphurita*, 7. *Tribhinna*, 8. *Bali*, 9. *Haiphita*, 10. *Leena*, 11. *Tiripa*, 12. *Mudrita*, 13. *Kurula*, 14. *Namita*, 15. *Mishrita*.

In present day's instrumental music, above said all ornamentations may be find in practice but they are not known by above said names. In modern traditions, the meaning of *gamak* is 'a quicker moment between two notes repeatedly'. This employe in all type of improvisations but those *tān* movements that use *gamak* as main feature, are called *gamak tāns*.

Ex 14. Types of *gamak tān* in Maihar *gharānā*; *Rāga Yaman*, *Drut Teentāl*.

^x
GGR GGR GR GGRS NRS- / NND NND NN SNDP MGRS/
⁰ ¹³ ^x
NND GGR NND GGR SNDP/GMDN SNDP MGRG RSNR/Ga

Ex 15. Types of *gamak tān* in Maihar *gharānā*; *Rāga Bhupali* *Drut Teentāl*.

^x ⁰
GR GG RS RG /PG PP GR GP /DP DD PG PD /SS DP GR SR/Ga

10. Ladi

Miner (1997;166) observes that *ladi* means a chain type ornament. One meaning in *kannada* languages is the tug use to tie the skirt. Musical ladi refers to services of stroke combinations that form running, linked patterns According to Ruckert (1998;310) '*ladi* is the Tesuque of playing rapid tremolo shocks of the right hand to prolong anote'. The ladies merely developed in *rabāb* and *sarod* instruments which are inspired on *sitār* music also. Few variations are found in ladi section of instrumental music.

- i. *Ladi-jhālā*; That is interpolating *chikāri* strokes in a ladi.
- ii. *Lad-guthāv*; Hindi term ghytna menst to knot. It is also called as ladguthi. refers to internal changes of stroke in a ladi,
- iii. *Lad-lapet*; That is bringing melodic variations though *meend* etc in a ladi. Hindi term lapetna refers 'to wrap'.

Ex 16. Types of athgun ladi tan and lad-guthav in Maihar *gharānā*; *Rāga* Yaman, Vilambit *Teentāl*. the stroke used are *diridiri diridiri* and *diridira-r diridira-r* are main features of this ladi.

^x
NNNN GGGG RRRR SSSS NNNN GGGG RRRR SSSS /

⁵
NNDN-N NNNN-N NNDD N---PPPP PPPP PPPP /

⁰
Ga-MMMM DDDDNDD Ni-Sa- Mukhadā

11. *Jhālā*

Jhālā makes up the climax of both *ālāp-Jod* and fast *gat* sections. miner observes that (1997:167) *Jhālā* is sometimes refer to as Jara the which in Hindi means to a Stream of wader or water fall, (*Jarā-Jari*), To which the sound of the instrumental technique is couponed . Jhala is characterized by rapid strokes of the high drone strings and main strong, can also be developed though interpolating left hand techniques Few variations could be found in *jhālā* that performs in different *gharānās*.

- i. *Thonk jhālā*; That mainly employs the strokes on first string where the *chikāri* strings hold the minor role.
- ii. *Sidhā Jhālā*; that employs straight divication of 4+4 beats.
- iii. *Kut-Jhālā*; Mix of even and old rhythmic divisions.
- iv. *Ulta-jhālā*; That employs mixed strokes on *chikāri* strings.

Ex 17. *Jhālā* types

- i. *Da - - - Da - - - / Da - - - Da - - - /* 4+4 +4+4
- ii. *Da - - Da - - Da - / Da - - Da - - Da - /* 3+3+2x2
- iii. *Da - - Da - - Da - - Da - - Da - - - /* 3+3+3+3+4
- iv. *Da - Da - Da - - - / Da - Da - Da - - - /* 2+4+2+4
- v. *RaDa - - RaDa - - / RaDa - - RaDa - - /* Thonk
- vi. *-DaRaDa -DaRaDa / -DaRaDa -DaRaDa /* Thonk
- vii. *-DiRDiRDiRDa-DiRDiRDiRDa / -DiRDiRDiRDa- / -DiRDiRDiRDa /*

12. *Sawāl-jawāb*

Sawāl-jawāb is the future merely found in maihar *gharānā*. The experiment of *sawāl-jawāb* in *sitār* music is credited to Pt. Ravi Shankar. The inspiration of this section is derived from the *karnātic* technique *tani avartanam*. According to veena player Vidwan Dwarkish, *tani-āvartanain* means repetition of melody of percussion. Ruckert defines this as (1998;315) an antiphonal section in which rhythms and figures are stated by the instrumentalist and replayed by percussionist on drums. The *sawāl-jawāb* usually takes place at the higher speed of *jhālā*.

Ex 18. *Sawāl-jawāb* pattern in Maihar *gharānā*; *Rāga Yaman*, *Drut Teentāl*. Percussion boles are indicated by underline and the teental cycle is indicated by single bar. *Boles* are equal to beat.

^x
GaMMDhaNi SaNNDhaPa MaGGRaSa NiReSa- /
^x
DhāTiRaKiTaTaKa TāTiRaKiTaTaKa DhāTiRaKiTaTaKaDhāTiDhā- |
^x
NiReGaRe GaMaPa- DhāTiRaKiTaTaKa DhāTiDhā- /
^x
GaMaDhaNi SaNiSa- DhāTiRaKiTaTaKa DhaTiDhā- /
^x
NiReGa- DhāTiDhā- ReGaMa- DhāTiDhā- MaDhaNi- DhāTiDhā-
^x
DhaNiSa- DhāTiDhā- / NiRe-TaDhā-GaMa-TaDhā-MaDha-Ta /
^x
Dhā- NiSa- TaDhā- NiRe-TaDhā-GaMa / -TaDhā- MaDha-TaDhā-
^x
NiSa-TaDhā / NiReTaDhā GaMaTaDhā MaDhaTaDhā NiSaTaDhā /
^x
NiReTaDhā GaMaTaDhā MaDhaTaDhā NiSaTaDhā /
^x
NiDhā ReDhā GaDhā MaDhā DhaDhā NiDhā ReDhā SaDhā /
^x
Sa--Ni DhaNiSa- NiDhaNiSa -NiDhaNi / Sa

13. *Tihāyi*

Tihāyi means a composition of three identical manipulations towards sam or dramatically take to the beginning of *mukhadā*. Short *tihāyi* are regular feature of instrumental music today within the pattern of three identical sections there are verities could be found in performance.

- i. *Sādā tihāyi*; This usually has one round or half round of a tala cycle in direct *laya*
- ii. *Lambā tihāyi*; That are longer than one cycle of tala.
- iii. *Chakkardār*; Each section of three identical sections of a *tihāyi* again dividend in to three sub sections, each have a phrase and a *tihāyi* attached to the phrase.
- iv. *Bedam* and *damdār tihāyi*; These types are defined by the pause that used between there identified sections all above types of *tihāyis* could found in all instrumental *gharānās*.

Ex 19. *Sādā tihāyi* pattern in dugun; *Rāga Bhupāli*, *Drut Teentāl*.

^x
GaRe SaDha PaDha SaRe / Ga - GaRe SaDha /
PaDha SaRe Ga - / GaRe SaDha PaDha SaRe / Ga

Ex 20. *Chakkardār tihāyi* pattern in dugun; *Rāga Yaman*, *Drut Teentāl*.

^x
SaNi DhaPa MaGa ReSa, / NiRe Ga- -Ni ReGa / -- NiRe Ga ^{x3}

The above phrase consist 11 *mātrās* and the whole phrase is to be played 3 times.(11x3=33). 33rd is 1st *mātrā* or sam of 3rd cycle.

5.8 MODEL OF VILAMBIT COMPOSITION AND IMPROVISATIONS

Composition No.5a. Rāga Hameer, Vilambit Teentāl

Astāyi: $\overset{12}{Ga} \overset{M}{Ma} \overset{M}{Dha} \overset{N}{Sa} - / \overset{N}{Dha} \overset{D}{Ni} \overset{K}{(P)} Pa \overset{K}{^{DP}Ma} - (P) Pa \overset{M}{^P Ga} Ma /$
dirida- | diri dara da-diri dara |

$\overset{x}{Dha} \overset{G}{^D Ni} \overset{M}{(P)} \overset{K}{^M Pa} Pa / \overset{P}{(P)} \overset{K}{^R Pa} Pa \overset{M}{(^P) Ga} Ga / \overset{0}{Ga} \overset{M}{(M)} Re \overset{M}{^{SNRSN} Sa}$
da da ra diri | da diri da ra | diri da ra

Mānjā: $\overset{12}{^D Ni} \overset{M}{Dha} / \overset{M}{^D Ni} \overset{K}{(P)} Pa \overset{G}{^P Ga} \overset{P}{^G Ma} /$
diri | da diri da ra |

$\overset{x}{^{MN} Dha} \overset{M}{^D Ni} \overset{M}{^{DN} Dha} \overset{M}{^N Sa} \overset{K}{^{RS} Ni} Sa / \overset{0}{^S Ga} \overset{G}{(M)^G Ma} \overset{K P}{^{MN} Dha} \overset{G}{^D Ni} \overset{M}{^S Re} /$
da diri da diri | da diri da ra |

$\overset{0}{^{DS} Ni} (S) \overset{M}{^N Dha} \overset{M}{^D Ni} \overset{K}{(P)}$
diri da ra

Antarā: $\overset{12}{(P)} Pa / \overset{K}{(^P) Ga} \overset{M}{(M)^G Ma} \overset{K P}{^{MN} Dha} \overset{G}{^D Ni} \overset{M}{^{SN} Dha} /$
diri | da diri da diri |

$\overset{x}{^N Sa} \overset{M}{Sa} \overset{M}{Sa} \overset{M}{^N Dha} \overset{M}{^{NS} Ga} / \overset{M}{Ga} \overset{M}{Ga} \overset{M}{^{MGPMG} Ma} \overset{M}{Re} \overset{M}{^N Sa} /$
da da ra diri | da diri da ra |

$\overset{0}{Ni} \overset{M}{Dha} \overset{M}{^{DN} Sa} - \overset{M}{Ni} \overset{M}{Dha} \overset{K}{^D Ni} \overset{K}{(P)}$
dirida- dirida- ra

Note; Above *gat* in *rāga* Hameer is obtained from the lessons of Pt. Sudhir Phadke(PSI). This *rāga* is *vakra* and rare heard in instruemtal performance.

1. Vistār From 5th Mātrā

^SGa Ga^{GMGPMG}M Re^NSa / ^{RS}Ni-N Sa,Ga MaDa-^NSa NDNi(P)..^M

2. Vistār From 5th Mātrā

^NSa ^{NRN}Sa ^NDha^DNi (P) / GaMaDhaha- -^DNi- ^NSa- ..^M

3. Vistār From 5th Mātrā

^DNi^{DN}Dha^NSa- ^NDha^{NS}Re- ^RSa- / ^NDha^{NS}Ga Ga^{GMGPMG}M Re^NSa- ..^M

4. Vistār From 5th Mātrā

^SGa^{GMGPMG}M Re^NSa ^{SP}Ga^{GMGPMG}M Re^NSa / ^{SN}Dha^DNi Pa^{GMGPMG}M Re^NSa ...^M

5. Vistār From 5th Mātrā

^{SN}Dha^DNi (P)-PaPa^MPa-PaPa PaPaPaPa / ^{GN}Dha^DNi (P)Pa(M) Re ^SSa ..^M

6. Vistār From 1st Mātrā

GaMaDhaNi^NDha^NSa-SaSa(P)ReSa-SaSaSaSa / ^NDha^DNi-^PMaDhaPa- ^PGa^{GMGPMG}M Re^NSa / DhaNiSaRe GaMaDhaNi^{DN}SaNDNi(P)Ga-Ma- Dha-,DhaNi (P) Ga-Ma- Dha-,DhaNi (P) Ga-Ma- / Dha...G

All Vistār-s to be played with only 'da' Strokes up to Khālī, The arch below indicates to one mātrā. G indicates to Gat after sam, M indicates Mukhada.

7. Bol ang From 1st Mātrā

$\underbrace{NiRRSa,^N Sa}_{\text{ }} \underbrace{-^N SaNiSa}_{\text{ }} \underbrace{NiSSGGMM}_{\text{ }} \underbrace{Re-R^{RSRS-}NiSa}_{\text{ }} \underbrace{/DhaNiDha^N Sa}_{\text{ }}$
 $\underbrace{-^N Re,NiSa}_{\text{ }} \underbrace{GaMMNDDD}_{\text{ }} \underbrace{^D Ni^{DPDP-}MaPP}_{\text{ }} \underbrace{/MaPP^{DN}Sa-}_{\text{ }} \underbrace{^{ND}Ni-(P)-P}_{\text{ }}$
 $\underbrace{MaPPDha,Ma}_{\text{ }} \underbrace{PaGa-G}_{\text{ }} \underbrace{Ma-M}_{\text{ }} \underbrace{/Dha-(P),Ma}_{\text{ }} \underbrace{PaGa-G}_{\text{ }} \underbrace{Ma-M}_{\text{ }}$
 $\underbrace{Dha-(P),Ma}_{\text{ }} \underbrace{PaGa-G}_{\text{ }} \underbrace{Ma-M}_{\text{ }} \underbrace{/Dha.. G}_{\text{ }}$

8. Krintan ang From 1st Mātrā

$\underbrace{^{RS}NiRRSa^{RSRS-}NiSaGa-}_{\text{ }} \underbrace{GaGGMG(M)M}_{\text{ }} \underbrace{Re-R^{RSRS-}NiSa}_{\text{ }} \underbrace{/}_{\text{ }}$
 $\underbrace{^{RS}NiRRSa^{RSRS-}NiSaGa-}_{\text{ }} \underbrace{-GGMMNDD}_{\text{ }} \underbrace{^D Ni^{DPDP-}MaPP}_{\text{ }} \underbrace{/}_{\text{ }}$
 $\underbrace{MaPP^{DNS}Re-}_{\text{ }} \underbrace{GGGMa-MRe}_{\text{ }} \underbrace{NNNRe-RSa}_{\text{ }} \underbrace{NDDNi-N^p Pa}_{\text{ }} \underbrace{/}_{\text{ }}$
 $\underbrace{MaPP^{DN}Sa-}_{\text{ }} \underbrace{NDDNi-NPa}_{\text{ }} \underbrace{GGGMa-MRe}_{\text{ }} \underbrace{NNNRe-RSa}_{\text{ }} \underbrace{/}_{\text{ }}$
 $\underbrace{DhaNNSaRe}_{\text{ }} \underbrace{GaMMDhaNi}_{\text{ }} \underbrace{(Ni-D,Ni-N,^p Pa-}_{\text{ }} \underbrace{M,(P)-P,Ga-G,(M)}/}_{\text{ }}$
 $\underbrace{-M,Re-R,^{RSRS-}S,Ni-N,Sa-S,Ga-}_{\text{ }} \underbrace{/G,Ma-M,Dha)}_{\text{ }} X 3 \text{ Times Bedam}$

Krintan ang employs zamazamā and acts like continued part of bol ang.

9. Athgun tār From 9th Mātrā

NNDNSRNS GMP,GMRNS GMDNS-DN S-DNSa- /^NDha^DNi-M

10. Athgun tār From 5th Mātrā

DNSR GMRS NSGM Dha- NNDN SNDP MPGM RS,NS/

GMDhaNiSa -NSGMDha NiSa-NS GMDhaNiSa /^NDha^DNi-M

11. Athgun lambi tār From 5th Mātrā

NND,NND,NN DNSR SNDP MPDN Sa- SSSS SSSS/

SNDP MPDN SNDP MPDN Sa- SSSS SSSS SSSS /

NNDN SRSN DPMP DNSR GMDN SNDP MP,GM RSNR/

S- NR Sa - GM RSNRS- NRSa - GM RSNRS- GM/ Dha. G

12. Chehgun laykāri from 5th Mātrā

GMRSNR S-cSSS NNDNSR GMRSNR /

S-S-NR S-S-NR S-S-GM D--NS-/ ^NDha^DNi- .. M

After the elaboration of *ālāp* based *vistārs* performance enter into rhythmic elaborations such as *athgun* and other *laykāris*.

13. *Chehgun laykāri* from 1st *Mātrā*

GMRSNR SNDPMP DNS,SSS SSS,SSS/ NDNSR- SNDPMP
DNS,SSS SSS,SSS/ DNSRGM RSNSGM D-DNSN DPMPGM /
D-DNSN DPMPGM D-DNSN DPMPGM/ Dha.. G

14. *Bārāhgun laykāri* from 5th *Mātrā*

NSRSNS NSRSNS GMRSNR Sa-- NSRSNS GaGaGa
GMRSNS NSRSNS/ GaGaGa GMRSNS NSRSNS GaGaGa
GMRSNS Sa - .. M

15. *Bārāhgun laykāri* from 1ST *Mātrā*

NSRSNS NNDPMP MPDPMP DNSa-NSRSNS GMRSNS
NSRSNS GMDha-DNSN RSNS GMRS NSRSNS NNDPMP
(MPDNSa- SNDPMP GMRSNS Ni-N,Sa /-S,Ga-G,Ma-M, Dha) X3

Chegun laykāri includes the *bol* pattern *darada darada* through out. *Bārāh gun* is the doubled speed of the former *laykāri*. As a complex rhythmic emphasis, the ending *bārāhgun kā tān* (ex.15) employs the mix of *athgun* in the *tihāyi*.

16. *Bol tān Lamb-ched* from 1ST *Mātrā*

NNNN DPMP DNSR Ga - GGGM RSNS GMDN Sa - /

NNNN DPMP GGGM RSNS NNNN DPMP GMRS^N Sa - /

NSGM (DDDD, NNN,SSSS,R RR,GGGG,MMM,DDDD,NNN,/

SRGM RSNS DDD,N NN,PP P,DDD,MMM,P PP,GGG,MMM,/Dha)

X3 times bracketed *tihayi* to *sam*.

The bracketed cluster of *tihāyi* is to be played three times to get *sam* on which, *vilambit* improvisations end without repeating the *gat*. Labched tans usually employ chakkardar *tihāyis* and one or two lamched tans were usually performed. The ending of *gat* may sometimes fix on the last note of the *chakkardār*.

5.9 MODEL OF DRUT COMPOSITION AND IMPROVISATIONS

Composition No. 5b. Rāga Hameer, Drut Teentāl.

Astāyi

$\overset{M}{DSNS} / \overset{0}{Ni} - \overset{M}{Pa} - \overset{Z}{Ma} PP / \overset{K}{Ma} \overset{D}{PP} \overset{x}{Ga} \overset{G}{Ma} / \overset{MN}{Dha} - \overset{D}{Dha}, \overset{Ni}{Ni} / - \overset{D}{D} \overset{Ni}{Ni}$
 dirdir | da .da .r dir | da diri da ra | da .r da, da | .r da,

Mānjā

$\overset{K}{(P)} - / \overset{0}{Re} \overset{G}{Pa} \overset{Z}{GGMM} / \overset{Z}{Re} \overset{x}{RSa} - \overset{N}{Sa} / \overset{G}{Ga} - \overset{R}{Ga}, \overset{Ma}{Ma} / - \overset{G}{G} \overset{MN}{Ma}, \overset{Dha}{Dha} - /$
 da - | da ra dir dir | da rda .r da | da .r da, da | .r da, da - |

$\overset{0}{Dha} \overset{NN}{NN} \overset{RR}{RR} \overset{SS}{SS} / \overset{Ni}{Ni} \overset{NDha}{NDha} - \overset{D}{D} \overset{Pa}{Pa} / \overset{Ma}{Ma} \overset{PP}{PP} \overset{Ma}{Ma} \overset{Pa}{Pa} / \overset{Ma}{Ma} \overset{Pa}{Pa} \overset{DSNR}{DSNR} \overset{Sa}{Sa} - /$
 da dir dir dir | da rda .r da | da diri da ra | da ra da - |

$\overset{0}{Ni} \overset{M}{Ni} - \overset{Z}{Pa} - \overset{M}{Ma} PP / \overset{K}{Ma} \overset{D}{PP} \overset{x}{Ga} \overset{G}{Ma} / \overset{MN}{Dha} - \overset{D}{Dha}, \overset{Ni}{Ni} / - \overset{D}{D} \overset{Ni}{Ni},$
 da .da .r dir | da diri da ra | da .r da, da | .r da,

Antarā

$\overset{M}{DSNS} / \overset{0}{Ni} - \overset{M}{Pa} - \overset{Z}{Ma} \overset{DPPD}{DPPD} \overset{Ma}{Ma} / \overset{M}{Pa} \overset{N}{Sa} - \overset{Sa}{Sa} - / \overset{N}{Sa} - \overset{x}{Ni} \overset{M}{Re} /$
 dirdir | da .da .r da | ra da .ra - | da - da ra |

$\overset{0}{Sa} - \overset{Dha}{Dha} \overset{Ni}{Ni} / \overset{0}{Sa} \overset{RR}{RR} \overset{MPG}{MPG} \overset{Ma}{Ma} / \overset{M}{Re} \overset{Z}{RSa} - \overset{N}{Sa} / \overset{x}{Ni} \overset{Z}{NPa} - \overset{M}{PP} /$
 da - da ra | da dir da - | da rda .r da | da rda .r dir |

Āmad

$\overset{M}{Ma} \overset{0}{PP} \overset{DSNR}{DSNR} \overset{Sa}{Sa} - / \overset{Z}{Ni} - \overset{K}{Pa} - \overset{x}{Ma} PP / \overset{G}{Ma} \overset{D}{PP} \overset{Ga}{Ga} \overset{MN}{Ma} / \overset{Dha}{Dha}$
 da dir da - | da .da .r dir | da dir da ra | da

Note; Obtained from the personal lessons of Pt. Sudhir Phadke(PSI).

Improvisations; Rāga Hameer, *Drut Teentāl*

1. Tigun tān From 1st Mātrā

SND PMP MPD PMP /GMR SNS.. M

2. Tigun bolkari ladi From 1st Mātrā

SNS G-G GGG G-G /GGG G-G GGG M-M/R-R SSS S-S SSS/

S-S SSS S-S SSS /SNS P-P PPP P-P / PPP G-G GGG M-M /

R-R SSS S-S SSS / S-S SSS S-S SSS /N-N DDD N-N NNN /

(P)-P PPP G-G MMM/D-D DDD N-N NNN /S-S SSS S-S SSS/

SNS G-G GGG G-G /MGM D-D DDD D-D/NDN D-D SSS S-S/

NND NSR GMR SNS / NND PMP GMR SNS/ Followed by Tihāyi

RSN SGM D-G MD-/GMD --R SNS GMD/-GM D-G MD- -RS/

NSG MD- GMD -GM /Dha - .. M

Tigun tāns in *drut* compositions often heard today. This *tāns* create amazing effect unexpectedly. The *tigun tāns* are sometimes followed with a *ladi* type *bolkāri* in same *laya*. **M** indicates to *mukhadā* of *astāyi* and **G** indicates to *gat* onwards *sam*.

3. *Barābar kā Vistār* From 1st *Mātrā*

Ni Dh ^DNi - /Ni Ni Ni Dha /^DNi- (P)- /Pa Pa Pa Pa /^PPa - Pa -/

Ga Ga ^{GMGPMG}Ma/Re - Sa /Sa Sa Sa Sa/Ni Sa Ga Ma /Dha- Dha-/

DN SaND Ni/(P)-Pa Pa/^PGa - Ga Ga/Ga Ga ^{GMGPMG}Ma/Re - Sa - /

Ni Dha ^DNi - /^{DP}Ma Dha Pa - / Ga Ga ^{GMGPMG}Ma/ Re - Sa -/

*Ni Sa Ga Ma /DN SR Sa Ni / (P) Ga - Ma -/ **Dha -***

*DN SR /Sa Ni (P) Ga /- Ma - **Dha -/***

*DN SR Sa Ni / (P) Ga - Ma - /**Dha - ..M***

4. *Dugun sthāyi todā-tān* From 1st *Mātrā*

i. *NN DN SR SN /DP MP.. M* ii. *NN D,N ND, NN/ DP MP.. M*

iii. *NN NS GG GM/ DN Sa.. M* iv. *GM RS ND MP/ GM RS.. M*

v. *NS GM DN SR/ GM Pa.. M* vi. *PP -G -M RS/NR Sa.. M*

After *tigun tāns*, *vistār* called *barābar kā vistār* which employs one note in each *mātrā*. This is somewhat a kind of *Jod* type exploration. Flowingly *todā tāns* often called as *sthāyi* tans were employed. The *sthāyi* tans are played in double speed of the *barābar ka laya*.

5. Gamak t̄an in dugun from 1st Mātrā

NND NND NN / DP MP GM RS/ GM DN Sa - /SSSS SSSS/

NND NND NN/DN SR GM RS/GGG,MMM,DD/D,NNN, Sa NN/

DNSR GMRS / NDMP GMRS / NSGMDN Sa / RSNSGMDN /Sa

RS NSGM/DN Sa .. M

6. Bolkāri with Ladguthāṽ, from 1st Mātrā

DDD NDN Sa/- daradir daradir/ GMRS NR Sa/- daradir daradir/2

DPMP DN Sa/- daradir daradir/ GMRS NR Sa/- daradir daradir/2

GGG MGM Dha/daradir daradir/DND MD Pa/- daradir daradir/2

SRGM RS Re /- daradir daradir/ GMRS NR Sa/- dara dir dara dir/2

Ni-D radir dara/Ni-P radir dara/Ga-M radir dara/Re-Sradirdara 2

DN dirdir NS dirdir/SR dirdir RG dirdir/GM dirdir MD dirdir/

DN dirdir NS dirdir/ (SNDP MP GM / RSNR Sa, dirdir/

Ga, dirdir Ma, dirdir /Dha, dirdir Ni, dirdir / Sa -)X3 Times to M

The *bol* ang with *ladguthāṽ* is majorly employed on *sarod* which also used in *sitār* in Maihar *gharānā*. *Gamak* is important feature of *sitār*.

7. *Chut tār* from 1st *Mātrā*

PPP PPP MD/ MP GM RS NS/ Ni -D PPPP/ PPPP PPPP/

PPP PPP MD/MP GM RS NR/Sa - SSSS/ SSSS SSSS/

PPP PPP MD/MP GM RS NR/SSS SSS NR/ SN DP MP GM/

PPP PPP MD/MP GM RS NS/ PPP, PPP, PP/P, PPP, PPPP/

MD MP GM RS/ND MP GM RS/NR Sa SSS, S/SS, SN DPMP /

GM RS NR Sa/NS GM DN SR/SN DP MP

Ga-/G Ma-M Re-S Re/-R Sa-N Sa-S /Pa

Ga-G Ma-M / Re-S Re-R Sa-/N Sa-S Pa

Ga-/G Ma-M Re-S Re/-R Sa-N Sa-S /Dha..G

Chut is the the melodic embellishment which involves intonations of a note, in successive of octaves without touching the intervening notes. It listens very impressive on *sitār* as well it is highly difficult to perform on *sitār*. On *sarod* the choot type is also played between intervals that engaged with the note of open status of string.

8. *Bol ang (kattar) from 1st Mātrā*

Ni SS NN SS /Ni SS NN SS/ Ni SS GG MM / Re-R Sa-N SS/

Dha NN DD NN/Dha NN DD NN/Sa RR GG MM/Re-R Sa-NSS/

Ni DD NN SS/DN -P -M PP/Ma PP MM PP/ Dha-D Ni-NSS/

Dha NN DD NN/S-S R-R Ga/ - GG MG (M)M/ Re-R Sa-N SS/

Sa -N Sa, GG/ -G Ma, Dha - / - DD NN SS /DN -Pa -M PP/

Ga MM Ga Ma/D-D N-N SS/Dha NN SS NN /DN -Pa -M PP/

Ma PP Dha Ni/ Sa RR Ga Ma/ Re-R Sa-N SS/ Ni -Pa -M PP/

Ma PP DD, Ni-/D, Ni-N, Pa-M, Pa/-P, Ga-G, Ma-M, / Dha

Ni-/D, Ni-N, Pa-M, Pa/-P, Ga-G, Ma-M, / Dha

Ni-/D, Ni-N, Pa-M, Pa/-P, Ga-G, Ma-M, / Dha

This type of *bol ang* is derived from the technique *kattar* of *rabāb*, one of the main features of Maihar *gharānā*. The *bol ang* is used to elaborate in slow, medium, fast and even in fast tempos accordingly. Based on the occasions, it appears in different shapes. This has the influence of ancient *rabāb* striking patterns as well the percussion *bols* such as *Dha TRKTTK Ta TRKTTK Ta TRKTTK DhaN DhaN Dha*.

9. *Jhālā* from 1st *Mātrā*

Dha - Dha - Dha - Dha - Dha - Dha - Dha -

Ni - - (P) - - Pa - - - Ga - - Ma - - / ReRe - - Sa - - - Sa - - - Sa - - - /

Ni - - - Sa - - - ^{NRN} S - - - Sa - - - / Ga - - - (M) - - - Re - - - Sa - - - /

Ni - - - Dha - - - Ni - - - Ni - - - / Ni - - - Pa - - - Pa - - - Pa - - - /

Ma - P - ^{DN} Sa - - - Sa - - - Sa - - - / ReRe - - Sa - - - Sa - - - Sa - - - / etc

10. *Tān* in *jhālā* from *Sam*

SaNiDhaPa MaPa, GaMa ReSa, NiSa GaMaDhaNi / Sa - - -

11. *Kattar* in *jhālā* from *Sam*

GaGa GGGG MaMaMMMM DhaDha DDDD NiNiNNNN / Sa - - -
da ra dirdir da ra dirdir da ra dirdir da ra dirdir / da - - -

11. Ending *Chakkardār* from *Sam*

DhaNiSaSe GaMaReSa NiReSaNi DhaPaMaPa /
MaPaDhNi SaNiDhaPa MaPaGaMa ReSaNiSa /
(Ni Sa Ga Ma Dha - Ni Sa Ga Ma Dha - Ni Sa Ga Ma) x 3 / Dha

Jhālā includes *meends*, *kan*, *krintan* and *ghasīt* etc techniques. The whole round of *tāla* cycle is marked in one bar. *Tan* to be played twice while second time in double strokes. *Kattar* is derived from *rabāb* music which also employs *tihāyi* sometimes.

5.10 ANALYZING THE MODERN IMPROVISATIONAL TREATMENTS

The improvisation models are challengeable for practice as well as to transcribe. Whereas compositions holds their antiquity and keeps their originality throughout centuries but the improvising formats subject to change throughout generations. We can notify that, the improvising formats greater inspired from various music genres like *khayāl*, *dhrupad*, *tarānā*, *thumri*, folk tunes, and instruments such as *been*, *sarod* etc, throughout the development era. In result the improvisational treatment of compositions in modern era widely experimented in different *gharānas*. The improvisational treatments of *sitār* and *sarod* compositions has their roots with other music genres as following,

- i. Own instrumental techniques; *vistār*, *todā*, *fikra*, *gamak*, *tihāyi*, *bol ang*, *jhālā*, *thonk* etc.
- ii. Techniques obtained from other instruments; on *sitār*- *ladi*, *lad lapet lad guthāv*, *kattar*, *tārparan*, *laykari sawāl-jawāb* etc. on *sarod*- *todā*, *jhālā* etc.
- iii. Techniques obtained from vocal genres; types of *tāns*, *firat* etc.

There are different models of improvisations at different level of music learning. Whereas the higher level improvisations are the results of skillful implements that made by an artist and are unbounded with any improvisation format and also highly difficult for transcription and analyze. Present study, focusing on improvisations of *sitār* and *sarod*, report two separate modules of treatments. One represents all *gharanas* and another represents the Maihar and Indore *gharānas*.

Table. 5.6 Common improvisational treatments of compositions.

<i>Vilambit</i> exploration	<i>Drut</i> exploration
<i>Gat</i> performance includes <i>vistār</i> , <i>peshkār</i> , <i>laykārī-ādi</i> , <i>viādi</i> , <i>kuādi</i> , <i>dugun</i> , <i>tigun</i> , <i>chougun</i> , <i>panch gun</i> , <i>chehgun</i> , <i>bārāhgun</i> , <i>tān</i> , <i>gamak</i> , <i>tihāyi</i> , <i>chakkardār</i> , <i>ladi</i> etc elaborations.	<i>Gat</i> performance includes <i>gamak</i> , <i>tihāyi</i> , <i>chakkardār</i> , <i>ladi</i> , <i>lad-lapet</i> , <i>lad-guthāṽ</i> , and <i>jhālā</i> . <i>Jhālā</i> includes <i>thonk</i> , <i>ladi</i> , <i>kattar</i> , <i>lad-lapet</i> , <i>anāghāt</i> , <i>atit</i> etc elaborations.

Table. 5.7 Improvisational treatments in Maihar and Indore *gharānās*.

Maihar <i>gharānā</i>	Indore <i>beenkār gharānā</i>
<i>Gat</i> performance includes <i>vistār</i> , <i>bolkārī</i> , <i>laykārī</i> , <i>tān</i> , <i>gamak</i> , <i>tihāyi</i> , <i>chakkardār</i> , <i>ladi</i> , <i>lad-lapet</i> , <i>lad-guthāv</i> , <i>ladanth</i> , etc.	<i>Gat</i> performance includes <i>gat-bharanā</i> , <i>gat-āmad</i> , <i>ladanth</i> , <i>sapāt tān</i> , <i>lehak meend</i> , <i>khatakā meend</i> , <i>gamak</i> , <i>meend</i> , etc improvisations.
<i>Laykari</i> includes <i>peshkār</i> , <i>anāghat</i> , <i>atit</i> , <i>ādi</i> , <i>viādi</i> , <i>kuādi</i> , <i>thāp</i> , <i>bol ang</i> , <i>ati-drut</i> <i>gats</i> were played.	<i>Laykari</i> includes <i>peshkār</i> and all types of <i>laykari</i> from <i>ekgun</i> to <i>barah gun</i> .
<i>Jhālā</i> includes <i>thonk</i> , <i>ladi</i> , <i>ladguthāṽ</i> , <i>kattar</i> and <i>lad-lapet</i> etc <i>sawāl-jawāb</i> improvisations.	<i>Jhālā</i> includes <i>uchāt ladi</i> , <i>mijrāb ki kāt tarāsh</i> and <i>lad-lapet</i> etc improvisations.

5.11 CONCLUSION

Through scrutinizing the series of improvisations of different *gats* one can get few common improvisation systems. Scrutinizing the formations on the basis of written sources is a rare attempt to be made in present study. For a clear picture on this regard author has been completed a detailed study on the primary sources like handwritten books of instrumental lessons of referred traditions and other sources⁵ including audio visual sources obtained as primary source from particular traditions. At this point it is better to recall the *shrinkhalā* of *gat vistār* described by Slawek, which is an attempt in this regard still limited to study of improvising lessons obtained from a single artist. At more advanced level present research describes the comparative study of common *gat vistār* models of sitār and sarod.⁶

The attempt has been made to mark the employment of ingredient melodic treatments such as *kan*, *krintan*, *murki*, *gamak*, *chut*, *ghasīt*, *meend*, *chapkā* etc, into the compositions. Following improvisational treatments like *Vistār*, *Bolkāri*, *Laykāri*, *Tān*, *Todā-paltā*, *Gamak*, *Ladi*, *Lad-lapet*, *Lad-guthav*, *Jhālā*, *Tihāyi*, *Sawāl-jawāb*, *Peshkar* and other improvisational treatments has been notified and described in brief length. The employment of all described treatment in practical music is depicted through transcriptions.



Notes

¹ From teachings of Ustad Abdul Karim Khan of Indore *beenkār gharānā*.
Source; Lessons of Ustad Bale Khan.

² Private learning and interview section with Ustad Hameed Khan 3.10.2011

³ *ibid*

⁴ Slawek quoting to Pt. Ravishankar use the term of *Shrinkhalā* to the entire series of composition oriented improvisation.

⁵ Obtained lessons from maestros of both traditions and preserved in written scripts and audio-visual recordings.

⁶ Gat vistar Lessons obtained in face to face learning method from Pt. Rajeev Taranth representing the *sarod* of Maihar *gharānā*, lessons from Pt. Sudhir Phadke, Smt. Sandhya Apte and Pt. Partho Chatterjee representing the *sitār* music of Maihar *gharānā*, lessons of Ustad Hameed Khan and his brother Ustad Balekhan representing *sitār* music of Indore *beenkār gharānā*. Gat vistar lessons are also obtained in hand written format taught by Pt. Ravishankar and Pt. Sudhir Phadke representing Maihar *gharānā* and lessons of Prof. Abdul Karim Khan representing sitar music of Beenkar *gharānā*.

CHAPTER VI

CONCLUSION

6.1 REVIEW OF STUDY

Concluding the present research the review and the resolution are marked in present chapter. The specific area of the present research covers the core objectives of the Indian string instrumental music repertoire. The research was an attempt to illustrate three major objectives such as,

- i. The history of *sitār* and *sarod* instruments.
- ii. The study of *sitār* and *sarod gharānās*.
- iii. The study on practical data of *sitār* and *sarod gharānās*.

The reason of carrying these objectives as the central concern of present study could be explicated as under,

The history of musical instruments was an essential criterion to begin any discussion on musical data that performed on respective instrument. It is proved that constructional components of an instrument strongly impact on the function of music performed on that instrument. In the history of music we can see that the music has become sophisticated accordingly to the structural developments of musical instruments. Thus the historical part of musical instruments was discovered in brief.

The study of *sitār* and *sarod gharānās* was essential to adopt the conventional view of discussing the practical data of particular *gharānās*. The musical ideology has been developed through the restraints of compositions that created by various *gharānās*. A deeper meaning of the word *gharānā*, in strict musical sense, indicates a

comprehensive musical ideology emerging from the collection of musical knowledge protected through a lineage. The collection of musical knowledge changes from one *gharānā* to the other and substantially musical ideology also changes from one *gharānā* to the other. To provide knowledge about repertoires of sitar and *sarod* music, the study on *gharānās* has been made.

The practical data that performed on *sitār* and *sarod* instruments among different instrumental traditions was the main objective of present research is to analyze. The compositions of *sitār* and *sarod* are the disciplined mainstream of instrumental music and preserved through the unique Indian traditional *gharānā* system. In that course, the practical data of compositions and improvisations was described in a greater length. Following the title and hypothesis of present research the attempts of notifying the treatments of compositions in different traditions of sitar and *sarod* was described through practical data.

6.2 THE DISCUSSIONS

A brief review on the chapters gives a recall of the subjects discussed. The first chapter is an elementary chapter to provide background information for the subjects discussed in further chapters. The chapter begins with introduction to Indian musical philosophy and turn on different aspects of music that relates to instrumental compositions and the treatments.

The second chapter was devoted to the study of the origin and development of *sitār* and *sarod* as well other related instruments. This chapter included a bird view on the theories of their origin and the discussions over the repertoire of *sitār* and *sarod*. The chapter is

divided into three sections and covers the subject on origin and development of *sitār*, *sarod* and their repertoires. The changes in sitar and *sarod* repertoire that employed in modern period have been notified in this chapter.

The third chapter was a study on sitar and *sarod gharānās*. There has been notified six instrumental *gharānās* within which the Senia Maihar and Indore *beenkār gharānās* were largely described. The study of the genealogical relations of traditions includes charts and clarifications. Furthermore both theoretical and practical aspects of Maihar and Indore *beenkār gharānās* as they have been selected for special reference. Both *gharānās* focused in the lead of this chapter. This chapter was classified into three sections covers the core subject of Basic practical knowledge and information of teaching methods, performance style-*bāj*, Contributions to development of instrumental music that made by referred *gharānās*.

The fourth chapter was devoted to the study of the theoretical aspects as well practical data of compositions among the sitar and *sarod gharānās*. This included transcriptions of compositions of different *sitār* and *sarod* traditions and descriptive analysis of the transcribed compositions. Both *vilambit* and *drut* types of gat from each *gharānā* are presented in this chapter. The sources have been obtained variously.

The fifth chapter was the foremost chapter of present thesis which is attributed to the study of the treatments of compositions among *sitār* and *sarod* traditions with special reference to Indore *beenkār* and Senia Maihar *gharānās*. This section is devoted to examine and analyze the **treatments of compositions with reference**

to Indore *beenkār* and Senia Maihar *gharānās*. The descriptions of treatments that employed on compositions included both compositions and improvisation sections. The examination and the analysis have been made on both *vilambit* and *drut* type compositions of referred gharānās.

6.3 REACHING THE PROBLEM

The major issue notified and discussed in present study is the ‘treatments of compositions’. As early said, in musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. When applied to compositions the term is connotative of two aspects such as,

- a. **Internal treatments:** Ingredient melodic particles that built in a composition.
- b. **External treatments:** Integrated melodic frames that used to expand the gamut of the composition.

Usually, the employment of so-called treatments is always taught from master to disciple through oral-practical methods under strict traditional manners. Thus it is problematic to bring them under written discussions. With a hard effort, above said fregments were evaluated in the course of following examinations.

a. Reaching the employment of ingredient melodic particles of compositions.

This was an examination and analysis of internal melodic particles that built in a composition. During the process of performing compositions, the qualitative elaboration of the performance techniques is essential to achieve the musical

satisfaction of the artist as well as the listener. This qualitative elaboration is subjected to premeditated melodic ingredient particles and structural variants. The attempts have been made to substantiate this annotation through describing the 'employment of melodic particles into compositions' of *sitār* and *sarod gharānās*. Following particles have been notified through charts and described their employments. 1.*chapkā*, 2.*chut*, 3.*ghasīt*, 4.*gamak*, 5.*gitakari*, 6.*kan* and *sparsha*, 7.*khatkā*, 8.*krintan*, 9.*patak*, 10.*murki*, 11.*meend*, 12.*sut*, 13.*zamzamā*.

b. Reaching the employment of integrated melodic frames that used to expand the gamut of the composition.

Another object was to examine the external melodic frames that used to expand the gamut of the composition with reference to selected instrumental traditions. In the course of research number of improvisations models at different level of music learning are found and analyzed. It was notified that, the methods and series of composition oriented improvisations entirely or partially vary from one composition to another, from one tradition to another and from one artist to another.

The skillful attempts have been made to transcribe and analyze the advanced level improvisation models such as of Indore *beenkār* and Maihar *gharānās* such as 1.*Vistār*, 2.*Bolkāri*, 3.*Laykāri*, 4.*Tān*, 5.*Todā-paltā*, 6.*Gamak*, 7.*Ladi*, 8.*Lad-lapet*, 9.*Lad-guthav*, 10.*Jhālā*, 11.*Tihāyi*, 12.*Sawāl-jawāb*, 13.*Peshkar* etc. To achieve the result, the research was made through learning traditional compositions in selected ragas from exponents and transcribed to reach the improvisational treatments of compositions. However, the adoption of any of above segment into performance is subjected individually.

6.4 ASSESSMENT

The abundance of the traditional compositions and improvisations repertoire, show the difficulty in absolute assessment of treatments. The most striking thing about the four traditions investigated has to be their connectedness. The same concepts and processes recur again and again throughout the traditions, despite the wide variation in performance style, and represent what is distinctive. These concepts and processes can be divided into three main areas; rhythmical concepts, performance structure, and developmental techniques.

The overview on patterns of internal treatments notify following marked points.

- a. *Gat* patterns from *sam*, 7th, 12th and 15th *mātrā*, etc. are notified.
- b. Described variations in vilambit and drut *gat* patterns of *sitār* and *sarod*.
- c. Different *mukhadās* to approach the *sam* are notified.
- d. Notified dropping the speed to adding *bols* in the basic format.
- e. Notified internal melodic particles.

The overview on patterns of external treatments notify following marked points.

- a. Notified the own instrumental techniques; *vistār*, *todā*, *fikra*, *gamak*, *tihāyi*, *bol ang*, *jhālā*, *thonk* etc.
- b. Notified techniques obtained from other instruments; on *sitār-ladi*, *lad lapet lad guthāv*, *kattar*, *tārparan*, *laykari sawāl jawāb* etc. on *sarod*- *todā*, *jhālā* etc.
- c. Notified techniques obtained from vocal genres; *tāns*, *fīrat* etc.
- d. Notified various aspects of *laya* dimensions.
- e. Examined the employment of external improvisations.

Below table consists the summary of the whole performance of *sitār* and *sarod*, with special reference of Maihar and Indore *beenkār gharānās*.

Table. 6.1 Instrumental performance in Maihar and Indore *gharānās*.

Maihar <i>gharānā</i>	Indore <i>beenkār gharānā</i>
<i>Ālāp</i> includes <i>stāyi</i> , <i>antarā</i> , <i>sanchāri</i> , <i>abhog</i> ; <i>dhuā</i> and <i>mātha</i> are the types of ending <i>ālāp</i> . <i>Jod</i> or <i>jod-alāp</i> includes <i>gamak</i> , <i>ladi</i> , <i>thonk</i> and <i>tārparan</i> etc.	<i>Ālāp</i> includes <i>mandra</i> , <i>kharj</i> , <i>madhya</i> and <i>tāra vistārs</i> . <i>Mohrā</i> is an ending of <i>ālāp</i> . <i>Jod</i> includes <i>gamak</i> , <i>uchāt ladi ang</i> , <i>chapkā ang</i> , <i>mizrāb ki kat tarāsh</i> .
<i>Gat</i> performance includes <i>vistār</i> , <i>bolkāri</i> , <i>laykāri</i> , <i>tān</i> , <i>gamak</i> , <i>tiḥāyi</i> , <i>chakkardār</i> , <i>ladi</i> , <i>lad-lapet</i> , <i>lad-guthāṅv</i> , <i>sawāl-jawāb</i> and <i>jhālā</i> etc components.	<i>Gat</i> performance includes <i>thāh-dugun bāj</i> , <i>gat-bharanā</i> , <i>gat-āmad</i> , <i>ladant</i> , <i>gat ang ki jhālā</i> , <i>sapāt tān</i> , <i>khatakā hirakkā</i> , <i>lehak meend</i> , <i>khatakā meend</i> etc components.
<i>Madhya vilambit</i> is major <i>laya</i> that includes <i>gamak</i> , <i>ladanth</i> , <i>bolkāri</i> , <i>laykāri</i> , <i>peshkār</i> etc improvisations.	Slower <i>vilambit</i> is major <i>laya</i> that includes <i>gamak</i> , <i>meend</i> , <i>gat bharanā</i> , <i>gat āmad</i> , <i>ladanth</i> , <i>sapat tān</i> , <i>sut-meend</i> etc.
<i>Drut laya</i> elaborations are dominated by <i>bol ang</i> .	<i>Drut laya</i> elaborations are dominated by <i>bol ang</i> .
<i>Jhālā</i> includes <i>thonk</i> , <i>ladi</i> , <i>Ladguthāṅv</i> , <i>kattar</i> and <i>lad-lapet</i> .	<i>Jhālā</i> includes <i>uchāt ladi</i> , <i>mizrāb ki kāt tarāsh</i> and <i>lad-lapet</i> .
<i>Ati-drut</i> gats were played.	Same <i>gat</i> continues to fast.

6.5 CONCLUSION

In concluding of present work, I express that present thesis would likely to be a significant study in *sitār* and *sarod* music. Finally, the areas that discussed and discovered in the research are marked as below,

- a.** Illustrated the history of *sitār*, *sarod* and related instruments.
- b.** Described the repertoires of *sitār* and *sarod*.
- c.** Discussed about the various aspects of instrumental *gharānās*.
- d.** Discussed over the practical data of instrumental *gharānās*.
- e.** Examined and analyzed the compositional elements of *sitār* and *sarod*.

In conclusion of the present research, the review of present thesis shows the areas that unreached in the present research. They may could be determined and accomplished by researches in future.



CHAPTER VI

CONCLUSION

6.1 REVIEW OF STUDY

Concluding the present research the review and the resolution are marked in present chapter. The specific area of the present research covers the core objectives of the Indian string instrumental music repertoire. The research was an attempt to illustrate three major objectives such as,

- i. The history of *sitār* and *sarod* instruments.
- ii. The study of *sitār* and *sarod gharānās*.
- iii. The study on practical data of *sitār* and *sarod gharānās*.

The reason of carrying these objectives as the central concern of present study could be explicated as under,

The history of musical instruments was an essential criterion to begin any discussion on musical data that performed on respective instrument. It is proved that constructional components of an instrument strongly impact on the function of music performed on that instrument. In the history of music we can see that the music has become sophisticated accordingly to the structural developments of musical instruments. Thus the historical part of musical instruments was discovered in brief.

The study of *sitār* and *sarod gharānās* was essential to adopt the conventional view of discussing the practical data of particular *gharānās*. The musical ideology has been developed through the restraints of compositions that created by various *gharānās*. A deeper meaning of the word *gharānā*, in strict musical sense, indicates a

comprehensive musical ideology emerging from the collection of musical knowledge protected through a lineage. The collection of musical knowledge changes from one *gharānā* to the other and substantially musical ideology also changes from one *gharānā* to the other. To provide knowledge about repertoires of sitar and *sarod* music, the study on *gharānās* has been made.

The practical data that performed on *sitār* and *sarod* instruments among different instrumental traditions was the main objective of present research is to analyze. The compositions of *sitār* and *sarod* are the disciplined mainstream of instrumental music and preserved through the unique Indian traditional *gharānā* system. In that course, the practical data of compositions and improvisations was described in a greater length. Following the title and hypothesis of present research the attempts of notifying the treatments of compositions in different traditions of sitar and *sarod* was described through practical data.

6.2 THE DISCUSSIONS

A brief review on the chapters gives a recall of the subjects discussed. The first chapter is an elementary chapter to provide background information for the subjects discussed in further chapters. The chapter begins with introduction to Indian musical philosophy and turn on different aspects of music that relates to instrumental compositions and the treatments.

The second chapter was devoted to the study of the origin and development of *sitār* and *sarod* as well other related instruments. This chapter included a bird view on the theories of their origin and the discussions over the repertoire of *sitār* and *sarod*. The chapter is

divided into three sections and covers the subject on origin and development of *sitār*, *sarod* and their repertoires. The changes in sitar and *sarod* repertoire that employed in modern period have been notified in this chapter.

The third chapter was a study on sitar and *sarod gharānās*. There has been notified six instrumental *gharānās* within which the Senia Maihar and Indore *beenkār gharānās* were largely described. The study of the genealogical relations of traditions includes charts and clarifications. Furthermore both theoretical and practical aspects of Maihar and Indore *beenkār gharānās* as they have been selected for special reference. Both *gharānās* focused in the lead of this chapter. This chapter was classified into three sections covers the core subject of Basic practical knowledge and information of teaching methods, performance style-*bāj*, Contributions to development of instrumental music that made by referred *gharānās*.

The fourth chapter was devoted to the study of the theoretical aspects as well practical data of compositions among the sitar and *sarod gharānās*. This included transcriptions of compositions of different *sitār* and *sarod* traditions and descriptive analysis of the transcribed compositions. Both *vilambit* and *drut* types of gat from each *gharānā* are presented in this chapter. The sources have been obtained variously.

The fifth chapter was the foremost chapter of present thesis which is attributed to the study of the treatments of compositions among *sitār* and *sarod* traditions with special reference to Indore *beenkār* and Senia Maihar *gharānās*. This section is devoted to examine and analyze the **treatments of compositions with reference**

to Indore *beenkār* and Senia Maihar *gharānās*. The descriptions of treatments that employed on compositions included both compositions and improvisation sections. The examination and the analysis have been made on both *vilambit* and *drut* type compositions of referred gharānās.

6.3 REACHING THE PROBLEM

The major issue notified and discussed in present study is the ‘treatments of compositions’. As early said, in musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. When applied to compositions the term is connotative of two aspects such as,

- a. **Internal treatments:** Ingredient melodic particles that built in a composition.
- b. **External treatments:** Integrated melodic frames that used to expand the gamut of the composition.

Usually, the employment of so-called treatments is always taught from master to disciple through oral-practical methods under strict traditional manners. Thus it is problematic to bring them under written discussions. With a hard effort, above said fregments were evaluated in the course of following examinations.

a. Reaching the employment of ingredient melodic particles of compositions.

This was an examination and analysis of internal melodic particles that built in a composition. During the process of performing compositions, the qualitative elaboration of the performance techniques is essential to achieve the musical

satisfaction of the artist as well as the listener. This qualitative elaboration is subjected to premeditated melodic ingredient particles and structural variants. The attempts have been made to substantiate this annotation through describing the 'employment of melodic particles into compositions' of *sitār* and *sarod gharānās*. Following particles have been notified through charts and described their employments. 1.*chapkā*, 2.*chut*, 3.*ghasīt*, 4.*gamak*, 5.*gitakari*, 6.*kan* and *sparsha*, 7.*khatkā*, 8.*krintan*, 9.*patak*, 10.*murki*, 11.*meend*, 12.*sut*, 13.*zamzamā*.

b. Reaching the employment of integrated melodic frames that used to expand the gamut of the composition.

Another object was to examine the external melodic frames that used to expand the gamut of the composition with reference to selected instrumental traditions. In the course of research number of improvisations models at different level of music learning are found and analyzed. It was notified that, the methods and series of composition oriented improvisations entirely or partially vary from one composition to another, from one tradition to another and from one artist to another.

The skillful attempts have been made to transcribe and analyze the advanced level improvisation models such as of Indore *beenkār* and Maihar *gharānās* such as 1.*Vistār*, 2.*Bolkāri*, 3.*Laykāri*, 4.*Tān*, 5.*Todā-paltā*, 6.*Gamak*, 7.*Ladi*, 8.*Lad-lapet*, 9.*Lad-guthav*, 10.*Jhālā*, 11.*Tihāyi*, 12.*Sawāl-jawāb*, 13.*Peshkar* etc. To achieve the result, the research was made through learning traditional compositions in selected ragas from exponents and transcribed to reach the improvisational treatments of compositions. However, the adoption of any of above segment into performance is subjected individually.

6.4 ASSESSMENT

The abundance of the traditional compositions and improvisations repertoire, show the difficulty in absolute assessment of treatments. The most striking thing about the four traditions investigated has to be their connectedness. The same concepts and processes recur again and again throughout the traditions, despite the wide variation in performance style, and represent what is distinctive. These concepts and processes can be divided into three main areas; rhythmical concepts, performance structure, and developmental techniques.

The overview on patterns of internal treatments notify following marked points.

- a. *Gat* patterns from *sam*, 7th, 12th and 15th *mātrā*, etc. are notified.
- b. Described variations in vilambit and drut *gat* patterns of *sitār* and *sarod*.
- c. Different *mukhadās* to approach the *sam* are notified.
- d. Notified dropping the speed to adding *bols* in the basic format.
- e. Notified internal melodic particles.

The overview on patterns of external treatments notify following marked points.

- a. Notified the own instrumental techniques; *vistār*, *todā*, *fikra*, *gamak*, *tihāyi*, *bol ang*, *jhālā*, *thonk* etc.
- b. Notified techniques obtained from other instruments; on *sitār-ladi*, *lad lapet lad guthāv*, *kattar*, *tārparan*, *laykari sawāl jawāb* etc. on *sarod*- *todā*, *jhālā* etc.
- c. Notified techniques obtained from vocal genres; *tāns*, *fīrat* etc.
- d. Notified various aspects of *laya* dimensions.
- e. Examined the employment of external improvisations.

Below table consists the summary of the whole performance of *sitār* and *sarod*, with special reference of Maihar and Indore *beenkār gharānās*.

Table. 6.1 Instrumental performance in Maihar and Indore *gharānās*.

Maihar <i>gharānā</i>	Indore <i>beenkār gharānā</i>
<i>Ālāp</i> includes <i>stāyi</i> , <i>antarā</i> , <i>sanchāri</i> , <i>abhog</i> ; <i>dhuā</i> and <i>mātha</i> are the types of ending <i>ālāp</i> . <i>Jod</i> or <i>jod-alāp</i> includes <i>gamak</i> , <i>ladi</i> , <i>thonk</i> and <i>tārparan</i> etc.	<i>Ālāp</i> includes <i>mandra</i> , <i>kharj</i> , <i>madhya</i> and <i>tāra vistārs</i> . <i>Mohrā</i> is an ending of <i>ālāp</i> . <i>Jod</i> includes <i>gamak</i> , <i>uchāt ladi ang</i> , <i>chapkā ang</i> , <i>mizrāb ki kat tarāsh</i> .
<i>Gat</i> performance includes <i>vistār</i> , <i>bolkāri</i> , <i>laykāri</i> , <i>tān</i> , <i>gamak</i> , <i>tiḥāyi</i> , <i>chakkardār</i> , <i>ladi</i> , <i>lad-lapet</i> , <i>lad-guthāṅv</i> , <i>sawāl-jawāb</i> and <i>jhālā</i> etc components.	<i>Gat</i> performance includes <i>thāh-dugun bāj</i> , <i>gat-bharanā</i> , <i>gat-āmad</i> , <i>ladant</i> , <i>gat ang ki jhālā</i> , <i>sapāt tān</i> , <i>khatakā hirakkā</i> , <i>lehak meend</i> , <i>khatakā meend</i> etc components.
<i>Madhya vilambit</i> is major <i>laya</i> that includes <i>gamak</i> , <i>ladanth</i> , <i>bolkāri</i> , <i>laykāri</i> , <i>peshkār</i> etc improvisations.	Slower <i>vilambit</i> is major <i>laya</i> that includes <i>gamak</i> , <i>meend</i> , <i>gat bharanā</i> , <i>gat āmad</i> , <i>ladanth</i> , <i>sapat tān</i> , <i>sut-meend</i> etc.
<i>Drut laya</i> elaborations are dominated by <i>bol ang</i> .	<i>Drut laya</i> elaborations are dominated by <i>bol ang</i> .
<i>Jhālā</i> includes <i>thonk</i> , <i>ladi</i> , <i>Ladguthāṅv</i> , <i>kattar</i> and <i>lad-lapet</i> .	<i>Jhālā</i> includes <i>uchāt ladi</i> , <i>mizrāb ki kāt tarāsh</i> and <i>lad-lapet</i> .
<i>Ati-drut</i> gats were played.	Same <i>gat</i> continues to fast.

6.5 CONCLUSION

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In conclusion of the present research, the review of present thesis shows the areas that unreached in the present research. They may could be determined and accomplished by researches in future.



John Coltrane and the integration of Indian concepts in jazz improvisation

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Abstract

John Coltrane was at the forefront of many important directions in jazz in the 1950s and 1960s, including 'hard bop', 'modal jazz', 'avant-garde jazz', and 'world music'. One interest that became an increasingly dominant focus for him in his later years was the study of Indian music and spirituality. While Coltrane's music remained firmly rooted in jazz, this exploration was an important part of the development of Coltrane's personal style from the early 1960s to the end of his life in 1967. A number of factors inspired Coltrane to explore Indian music and thought, and an investigation of specific applications of these ideas in his music will present some insight into his stylistic motivation. His incorporation of Indian ideas also inspired many other musicians, such as John McLaughlin, Dave Liebman, and Jan Garbarek, to pursue this direction, and it remains an important part of his legacy.

Keywords: Coltrane; crosscultural improvisation; Indian music; world music

John Coltrane was at the forefront of many important directions in jazz in the 1950s and 1960s, including those that have been labeled hard bop, modal jazz, avant-garde jazz, and world music. One interest that became an increasingly dominant focus for him in his later years was the study of Indian music and spirituality. While Coltrane's music remained firmly rooted in jazz, this exploration was an important part of the development of Coltrane's personal style from the early 1960s to the end of his life in 1967. My intent here is to compile the available information regarding Coltrane's interaction with Indian music and thought in order to present a coherent discussion of his role in introducing Indian elements into jazz. Using this as a starting point, I will expand upon the existing research by reconsidering some of the relevant issues. These include Coltrane's notes on Indian *ragas*;

his study of Indian music with Ravi Shankar; Coltrane's own discussions of his interest in Indian music; his use of Indian ideas in the names of many of his compositions and in the texts that he used to accompany his music; Indian derivations of some of the melodic, harmonic, and structural ideas that Coltrane used in his compositions and improvisations; and Coltrane's legacy as a source of inspiration for many musicians who later incorporated Indian concepts into their own music.

From the late 1950s, Coltrane increasingly employed a modal approach, releasing his music from the confines of jazz chord changes. While this loosening of harmonic boundaries may have provided him with a greater sense of freedom, it also seems to have prompted him to explore other forms of structure. Michael (Salim) Washington notes that 'without the concerns of harmonic modulation, the improvisers in [the North Indian classical] tradition must exhibit melodic inventiveness, rhythmic flexibility, and stamina, which were exactly the attributes that marked Coltrane's solos with [the classic quartet¹]' (Washington 2001: 234). Coltrane's search for structure led him to the study of Indian and other non-Western scales and modes. The notes copied from Coltrane by his cousin, Carl Grubbs, include details of some Indian *ragas* (Porter 1998: 210). These notes indicate that Coltrane understood at least some of the fundamental concepts of Indian music, particularly the idea that a *raga* is more than just a scale. His notation of the *raga* Bhairavi, for example, shows the different ascending and descending structures. While Bhairavi uses the same notes as the Western Phrygian scale, he correctly indicates that the fifth scale degree is omitted in the ascent and included in the descent (see Example 1).²

He also shows an awareness of *rasa*, the Indian concept assigning a mood and time of day to a *raga*, and uses such labels as 'Morning, Sad' and 'Evening, Gay' in place of the names of the *ragas*. In 1961, Coltrane considered his use of Indian ideas to be 'more or less subconscious' (Porter 1998: 209),³ and his music does not seem to exhibit a literal use of Indian *ragas*. Nonetheless, elements of Indian music are evident in much of his later playing, composition, and conception. According to Washington (2001: 234), the North Indian classical idea 'that music could have quite

1. What is commonly referred to as the 'classic quartet' is Coltrane's group with McCoy Tyner, Jimmy Garrison and Elvin Jones.

2. The full structure of *raga* Bhairavi is actually somewhat more complicated than Coltrane's notes indicate, but his awareness of differing ascending and descending structures is significant.

3. From an interview with Michiel de Ruyter, November 11, 1961.

specific effects upon its listeners' was appealing to Coltrane. 'Coltrane shared the Indian belief that specific *ragas* should be played at specific times of the day or night, and could be used as media to induce a particular state of being' (ibid.).



Example 1: Ascent and descent of *raga* Bhairavi

Despite Coltrane's motivation to study the music of India, this exploration would not have been possible without the existence of some available models. The Hindustani classical musician Ravi Shankar, who was a pivotal figure in the popularization of Indian music in the United States in the 1960s, seems to have filled this role for Coltrane. Gerry Farrell (1997: 170) states that 'it is no exaggeration to say that Indian music finally became fully visible in the West only through the work of Ravi Shankar'. Shankar, who plays the North Indian plucked lute known as the *sitar*, was a senior disciple of the great Hindustani music teacher Ustad Allauddin Khan. In addition to his learning and ability, Shankar's stage presence and familiarity with European culture helped him gain recognition in the West.⁴ His performances with Yehudi Menuhin gave Shankar increased visibility on the international stage. He also had a flair for connecting with his Western audiences in his own performances, and made a real effort to make his music understood.

It is unclear exactly when Coltrane first began listening to Shankar and Indian music, but his music seems to exhibit Indian elements as early as 1959. Ravi Shankar was performing regularly in the United States after 1956, and Coltrane started paying particular attention to the music of Ravi Shankar in early 1961 (Porter 1998: 209). 'I collect the records he's made, and his music moves me', Coltrane stated. 'I'm certain that if I recorded with him I'd increase my possibilities tenfold, because I'm familiar with what he does and I understand and appreciate his work' (Porter 1998: 209).⁵ He was introduced to Shankar in 1964, and Shankar began to teach him about Indian music. Regarding these lessons, Shankar said: 'I could give just bare beginning and main things about Indian music and he became more

4. See Ravi Shankar's autobiography *Raga Mala* (1999) for a detailed account of his travels in Europe in the U.S. as an adolescent with his brother Uday Shankar's dance troupe.

5. From a 1961 interview by Francois Postif.

and more interested' (Farrell 1997: 191). Coltrane had intended to spend six months studying with Shankar in 1967, but died before this could take place (Farrell 1997: 191).

Coltrane also developed an interest in Indian religion and philosophy. Though raised in a Methodist household, Coltrane did not consider himself to be specifically Hindu, Christian, Muslim, or any other single faith. However, by the mid-1960s, the religion and philosophy of India took on a special importance for him. This is evident from the titles of such compositions as 'Om' (1965, *Om*) and 'India' (1961, *Live At the Village Vanguard*). Lewis Porter notes that Coltrane 'made a special study of India', including the writings of Paramahansa Yogananda and Mohandas Gandhi (Porter 1998: 259). Bill Cole states that Coltrane was aware of the works of the South Indian spiritual teacher and philosopher Krishnamurti and practiced yoga (Cole 1993: 97).

Coltrane also held a mystical view of the power of music, which he considered to have the potential to affect human emotions and influence the physical world around him. One example of this is his interest in the Indian concept of *rasa*, the 'emotion or mood' of a *raga* (Khan and Ruckert 1991: 350). In an interview with Nat Hentoff, Coltrane said that he had 'already been looking into those approaches to music—as in India—in which particular sounds and scales are intended to produce specific emotional meanings' (Porter 1998: 211).⁶ His ideas regarding the magical quality of music are evident from the following statement:

I would like to discover a method so that if I want it to rain, it will start right away to rain. If one of my friends is ill, I'd like to play a certain song and he will be cured; when he'd be broke, I'd bring out a different sound and immediately he'd receive all the money he needed. But what are these pieces and what is the road to travel to attain a knowledge of them, that I don't know. The true powers of music are still unknown. To be able to control them must be, I believe, the goal of every musician. I'm passionate about understanding these forces. I would like to provoke reactions in the listeners to my music, to create a real atmosphere. It's in that direction that I want to commit myself and to go as far as possible (Porter 1998: 211).⁷

This same concept appears in a variety of Indian stories about the power of music. O. Gosvami writes that, when properly performed, 'the *Raga* is

6. From Nat Hentoff's notes to Coltrane *'Live' At the Village Vanguard*.

7. From Jean Clouzot and Michel Delorme, 'Entretien avec John Coltrane', *Les Cahiers du Jazz* 8 (1963): 1–14.

believed to have the power to move the elements in nature, in man and in animal', citing examples of performances in which Rag Dipak generated intense heat and Rag Megha brought on torrential rains (Gosvami 1961: 245).

Coltrane's interest in Indian spirituality was also a significant influence on some of his later music. Along with pieces such as 'India' and 'Om', many of his composition titles suggest broad spiritual concepts that might be associated with Indian and other religious thought. For example, the titles 'A Love Supreme', 'Ascension', 'Selflessness', or 'Meditations' all evoke Hindu or Buddhist imagery or concepts, though one might also associate them with various other non-Indian mystical religions. As Nat Hentoff writes, 'Coltrane became a theosophist of jazz... In this respect, as well as musically, he has been a powerful influence on many musicians since' (Hentoff 1976: 205).

In the piece 'Om', Coltrane's integration of Indian religion into his music is overt. The title refers to 'the sound that represents the reverberations of all creation in Hinduism' (Farrell 1997: 191). The group recites a chant at the beginning and end of this composition that was 'reportedly taken from the *Bhagavad-Gita*, a classic poem of Hinduism' (Porter 1998: 256). The conclusion of this chant was: 'I, the oblation and I the flame into which it is offered. I am the sire of the world and this world's mother and grandsire. I am he who awards to each the fruit of his action. I make all things clean. I am Om-OM-OM-OM!'⁸ (Porter 1998: 256). This is clearly derived from verses sixteen and seventeen of the ninth discourse of the *Bhagavad Gita* in which Krishna, who has revealed himself to the warrior Arjuna as the incarnation of the god Vishnu, explains how his divine essence permeates all things.

The first verse of this discourse reads: 'The Blessed Lord said: To thee who dost not cavil, I shall now declare this, the greatest secret, knowledge combined with experience, which having known thou shalt be liberated from evil' (Sastry 1991: 238). Thus, in a general sense, the ideas of 'Om' may hold a key to the understanding of much of Coltrane's later work, in that he seems to be increasingly trying to break out of the conventional boundaries of jazz to express a universal consciousness. As Hentoff asserts,

8. See also <http://www.allaboutjazz.com/php/article.php?id=14286>, which states that 'According to John Page, posting to Coltrane-L on 19th October 1998: "The passage quoted in OM are [sic] from the 9th Book of the Bhagavad Gita, and match the Prabhavananda/Isherwood translation word for word (p. 104). This translation is from the mid 40s, so it seems reasonable that this was the one used"'.

for Coltrane, 'the music was a way of self-purgation so that he could learn more about himself to the end of making himself and his music part of the unity of all being' (Hentoff 1976: 205). The expansion of intensity in his work could be seen as a reflection of Hindu teachings. Nisenson writes that 'the point of [Coltrane's] music was, to use a now hackneyed Sixties phrase, to "expand the consciousness" of the listeners, to create nothing less than a transcendent religious experience. The spiritual burden borne by the Indian musician is certainly something to which Coltrane could relate' (Nisenson 1993: 111).

While it is clear that Coltrane looked to Indian music and thought in the formation and augmentation of his musical and spiritual conceptions, it is difficult to find literal uses of Indian musical ideas in his compositions and improvisations. He drew from a wide diversity of musical models, from which he forged a unique and deeply personal style. There are instances, however, where the parallels in his music are strong enough to suggest a possible Indian source. Some of the structural elements of his music suggest at least a partial Indian derivation, including the use of a drone, ideas of melodic development, and rhythmic and metric elements.

As suggested earlier, Coltrane's connection to modal jazz provided an opening for him to integrate musical ideas that would not have worked in a complex set of chord changes. He first began to explore modal jazz with Miles Davis in the late 1950s, and by the time he recorded 'My Favorite Things' in 1960, it was apparent that this harmonically static approach to improvisation was becoming a crucial element in Coltrane's evolving style. In later recordings such as *Om* (1965) or *Ascension* (1965), he seemed to abandon conventional concepts of harmonic structure entirely. During this time, his music expresses a kind of transcendent religious ecstasy, sometimes incorporating prayers or chants.

The Indian use of the drone was a significant influence on much of Coltrane's music after the late 1950s. He makes use of this concept as early as 1959 in his composition 'Naima', which Coltrane describes as being 'built...on suspended chords over an Eb pedal tone on the outside. On the inside—the channel—the chords are suspended over a Bb pedal tone'.⁹ Cole (1993: 110) observes that 'the tonic and dominant are used in the drone from which improvisations are developed, just as in the music of India'. Indian classical music, which features the drone accompaniment of the *tanpura* playing sustained roots and fifths, stands out as a likely model

9. From Nat Hentoff, *Giant Steps*. Quoted in Cole (1993: 110).

for these innovations. 'India' (1961, *Live At the Village Vanguard*) provides a more overt reference to the Indian drone. In this piece, which is probably derived from an Indian Vedic chant (Porter 1998: 209),¹⁰ a G pedal point is used throughout. Coltrane uses this drone-like pedal point in other tunes as well, such as 'Psalm' (1964, *A Love Supreme*), 'After the Rain' (1963, *Impressions*), and 'Chim Chim Cheree' (1965, *The John Coltrane Quartet Plays*).

Coltrane often employed a form of structural organization in which he would explore the various permutations of limited sets of notes. This concept is known as *vikriti* in India, and has been integral to Indian music since the Vedic period (1500–500 BC).¹¹ Coltrane was using this concept as early as 1957 while playing with Thelonious Monk. Miles Davis noted that Coltrane would 'play five notes of a chord and then keep changing it around, trying to see how many different ways it can sound' (Nisenson 1993: 53).¹² This shared stylistic element between *vikriti* and Coltrane's use of permutations suggests an early affinity with Indian music.

The *alap* of North Indian music also seems to have inspired Coltrane in some of his work. *Alap* is the free-meter introductory portion of a performance of Indian classical music. In the development of the *alap*, the performer explores the various ways he/she can arrive at the successive notes of the *raga*. At times, Coltrane would similarly focus a portion of his improvisation on a single note. In 'Psalm' (1964, *A Love Supreme*), the entire piece is somewhat reminiscent of an Indian *alap* both in its free-meter presentation over a bass drone and its tendency to continually return to the tonic. While this concept is not uniquely Indian, the drone and free-meter presentation point to the Indian *alap* as a likely inspiration.

'Song of Praise' (1965, *The John Coltrane Quartet Plays...*) also exhibits features of Indian *alap*. Lewis Porter (1998: 246) observes that this piece shows an affinity with the 'recitation tone' used by black American preachers. While this is a valid interpretation of this passage, it is also useful to consider how the passage connects to Indian music. Coltrane's style was so eclectic that pinpointing any single source for any of his ideas is difficult

10. This composition, according to Bill Bauer, may be based on a Vedic chant from the Folkways album *Religious Music of India* (New York: Folkways 4431, 1952, recorded by Alain Danielou). See also Soniya K. Brar's elaboration of this concept in her Master's thesis 'Transculturalism and Musical Refashioning: The Use of Hindustani Musical Element in the Works of John Coltrane' (Austin: University of Texas, 2000): 72–79.

11. George Ruckert, personal correspondence, September 2000.

12. Apparently quoted from an interview by Nat Hentoff with Miles Davis, though Nisenson provides no further information about the interview.

or impossible. One can certainly hear a multiplicity of styles reflected in Coltrane's performance. However, given the numerous other Indian inspirations in Coltrane's life and music (and specifically in 'Song of Praise'), one must consider Indian music as at least a partial source of the structural approach to this piece. Porter himself notes that Coltrane 'was a Methodist and may not have grown up with this [Black American recitation] kind of preaching. Somehow he picked it up'. Given the degree to which Coltrane was investigating Indian music and thought, the idea of *alap* as a structural source should not be overlooked.

Like 'Psalm', the entire piece is presented in free meter over a bass drone. 'Song of Praise' creates a further parallel with the first part of a North Indian *alap*. In Hindustani *alap*, the performer employs a kind of note-by-note development in which he or she first establishes the tonic, then systematically introduces each important note in the *raga* until the middle-register tonic is stated. In this form of development, many other notes are employed, but one note serves as a point of emphasis for each phrase or section. In Example 2, which shows how the first part of 'Song of Praise' reflects this feature of *alap*, Coltrane's performance is divided into numbered phrases, each of which cadences to the circled note (the phrase number can be found over each circle). As with the Hindustani *alap*, he first emphasizes the tonic D in the lower register in line A phrase 1. Phrase 2 resolves to G a fourth above D. Phrase 3 returns to the lower D. Phrase 4 reintroduces the G first emphasized in Phrase 2, which forms an integral part of the ascending line; phrase 5 states the fifth (A); phrase 6 establishes the major seventh (C#); and phrase 7, after touching the high G, resolves to D in the middle register. Thus he has used the notes D, G, A, and C# to establish an internal structure resembling that of Hindustani *alap* development.

Beginning at line C phrase 8, Coltrane repeats the systematic note development of lines A and B, as can be seen from the circled notes in phrases 8 through 14. This time, however, the cadences are more elaborate and embellished, and culminate on the upper register tonic in line D phrase 15. After this second systematic development, he explores the highest register of the instrument and treats his phrases and cadences in a much freer manner over the instrument's full range. This repetition of the ascending note development is suggestive of the typical progression of a full presentation of *alap*, in which note-by-note development is repeated with increasing intensity.

Very slowly, very loose free time John Coltrane

Example 2: Excerpt from John Coltrane's solo in 'Song of Praise'
(transcribed by Carl Clements)

A further structural element in 'Song of Praise' that parallels Indian music appears in bassist Jimmy Garrison's free-meter introduction. This solo makes extensive use of pedal point in several ways. Of particular interest is his alternation between moving lines and pedal point, as shown in Example 3a. This bears a close resemblance to the use of *bol* patterns played in the *jor* section of *alap* by players of the Hindustani *sitar*, as shown in Example 3b. In this excerpt from Ravi Shankar's performance of Rag Malkauns (1965, *Sound of the Sitar*), he maintains a C# pedal and, as is typical of this style of playing, alternates rhythmically between stroking the fixed pitch *chikari* drone strings and playing melodic patterns on the main strings.

Example 3

a. Excerpt from Jimmy Garrison's solo in 'Song of Praise'
(transcribed by Carl Clements)

b. Excerpt from Ravi Shankar's Jor in Malkauns
(transcribed by Carl Clements)

Some of Coltrane's rhythmic ideas also seem to be inspired by Indian music, particularly his use of unconventional time signatures. *Tala* is the guiding rhythmic principle of the classical music of India. According to Jairazbhoy, 'the term *tala*, perhaps best translated as "time measure", is conceived as a cycle' (Jairazbhoy 1995: 33). This cycle may theoretically consist of any number of beats, and *tala* consisting of five, seven, or ten beats are very common. In Coltrane's 1965 recording of 'Nature Boy' (1965, *The John Coltrane Quartet Plays...*), the tune is first stated in free meter, then the rhythm section begins to play in 10/4 meter for the improvisational sections. The regular use in Indian music of odd meter *talas*, such as the ten-beat *jhaptaal*, is a likely source of inspiration here. The broad cyclical feeling of this ten-beat cycle is suggestive of the Hindustani music of Ravi Shankar, to which Coltrane was listening seriously by this time. Indeed, many of Coltrane's performances around this period convey a strong sense of cycle. Salim Washington asserts that Coltrane's most important contribution to the use of elements of Indian music in jazz was his 'expansion of [the] time frame for improvisation, spiritual intensity and ethos'.¹³ Elvin Jones plays an important role in establishing this feeling, and this aspect of his playing is probably a large part of the reason for Coltrane's preference for this ground-breaking drummer.

While Coltrane was probably the most influential jazz musician to explore Indian ideas in his music, he was not the only jazz musician of his time to do so. In fact, in 1960 Coltrane himself states: 'I like Eastern music; Yusef Lateef has been using this in his playing for some time' (Coltrane and DeMichael 1960: 27). He does not clarify whether or not this 'Eastern' music is specifically Indian, but Nicholson writes that Coltrane's early interest in Indian music was 'probably because of Yusef Lateef's influence' (Nicholson 1998: 86). John Mayer led a group called Indo-Jazz Fusions, which released its first album in 1966, and Harihar Rao and Don Ellis were co-leaders of a group called the Hindustani Jazz Sextet. According to Farrell, both bands were operating in the mid-1960s (Farrell 1997: 192). It is difficult to say whether these groups were directly inspired by Coltrane, but it is probable that they were aware of his interest in Indian music. In the case of Indo-Jazz Fusions, it is noteworthy that the record company EMI approached John Mayer, a composer trained in Western classical music and Indian music, to put a band together for this project (Farrell 1997: 193). The fact that the idea was not a natural outgrowth from the musicians, but a

13. Personal correspondence with Salim Washington, March 4, 2009.

calculation by a record company implies that EMI was seeking to capitalize on a pre-existing public interest in Indian-inspired jazz. It would seem that the most likely sources of this public interest were John Coltrane and Ravi Shankar.

Shankar had been interested in jazz since the late 1930s, and had met many jazz musicians over the years (Shankar 1999: 53). Clearly, he was an important figure for many jazz musicians including, as previously mentioned, John Coltrane. In 1961 he recorded the album *Improvisations & Theme from Pather Panchali* (1961), on which he used jazz musicians Bud Shank (flute), Dennis Budimir (guitar), Gary Peacock (bass), and Louis Hayes (drums). In 1965, he recorded the album *Improvisations* (1965) with Paul Horn (flute), Bud Shank (flute), Ustad Alla Rakha (tabla), and Kanai Dutta (tabla). Coltrane had recorded 'India' in 1961, and 'Om' in 1965, so it may be that Shankar, who had provided a model for Coltrane, was in turn inspired by this revolutionary saxophonist.

Some other of Coltrane's contemporaries who used elements of Indian music in their playing and/or compositions were most probably following Coltrane's lead. Among these were Miles Davis, Pharoah Sanders, and Alice Coltrane. Miles Davis' excursions into Indian music are perhaps the least extensive of the three, and he might have been the least inclined to admit to emulating Coltrane. Nonetheless, he was very aware of Coltrane's own excursions into Indian music, and used Indian instruments on his albums *Big Fun* (1969) and *On the Corner* (1972/73). Sanders and Alice Coltrane were clearly inspired by John Coltrane, as they both played in his bands during his final years. Sanders has since gone on to make several recordings using jazz and Indian instruments, such as *Wisdom Through Music* (1972) with Indian percussionist Badal Roy; *Pharoah* (1976), which Alan Lutins describes as 'very raga-like' (Lutins: online); and *Save Our Children* (1998), which uses virtuoso Indian percussionists Zakir Hussain and Trilok Gurtu.

Alice Coltrane, who was John Coltrane's widow, gravitated very strongly toward Indian music and spirituality after her husband's death. While Lutins claims that Alice Coltrane first started using Indian music in her own music while studying under guru Sri Chinmoy (Lutins: online), it seems likely that this was the continuation of an interest fostered during her life with John Coltrane. She first met the saxophonist in 1963, after which she put her own music career on hold to travel with him on his tours. Due to John Coltrane's complications with ending his previous marriage, John and Alice did not marry until 1966. However, they had their first child together in 1964, and in 1965 they named their second child Ravi after Ravi Shankar. She began

actually performing with John Coltrane in 1965 (Porter 1998: 272). In a 1971 interview she said: 'All of my music is John. It's John's influence coming out on piano...' (Porter 1984: 44).

Her connection with her husband was simultaneously musical and spiritual. She says of John Coltrane that 'he always felt that sound was the first manifestation in creation before music. I would like to play music according to ideals set forth by John and continue to let a cosmic principle, or the aspect of spirituality, be the underlying reality behind the music as he did' (A. Coltrane and Rivelli 1970: 22). This statement is full of meaning in that it ties both her and her husband to a fundamental concept of Indian music and spirituality. Ali Akbar Khan refers to *Nada-Brahma* as 'the language of god' (Khan and Ruckert 1991: 247), and his student, George Ruckert, defines it as 'the understanding of sound itself as a divine aspect of cosmic reality' (Khan and Ruckert 1991: 317). To illustrate this, Ruckert quotes a prayer from the thirteenth-century Indian musical text, the *Sangitaratnakara*:

We adore that Supreme Being of the form of sound which is the one bliss without a second, and the light of the consciousness in all beings that has manifested itself in the form of the universe. By the adoration of sound are also adored the Gods Brahma [the Creator], Vishnu [the Preserver], and Shiva [the Destroyer], for they are the embodiments of sound.

After her husband's death, Alice Coltrane continued to play music that employed elements of Indian music and spirituality. On her 1971 album *Journey in Satchidananda*, Alice Coltrane used John Coltrane's former band members Pharoah Sanders (sax) and Rashied Ali (drums), and made use of the *tanpura*, an Indian drone instrument. Many of her subsequent albums similarly made use of Indian instruments and concepts. She also became an advanced disciple of Swami Satchidananda and in 1975, founded the Vedantic Center in Northern California, and continued to maintain a deep connection with India throughout her life (Porter 1998: 297).

Many notable jazz musicians of the next generation also looked to John Coltrane's legacy in their explorations of Indian music. Three prominent examples are John McLaughlin, Dave Liebman, and Jan Garbarek. None of these musicians actually played with John Coltrane, but each acknowledges the significance of Coltrane's music to the development of their individual styles. This would seem to have played an important role in their integration of aspects of Indian music into their own playing and composing. These three musicians provide some sense of the range of Coltrane's influence, as they represent a variety of instruments and national origins.

The British guitarist John McLaughlin is himself a major figure in the fusion of jazz and Indian music. Farrell states that 'McLaughlin's interest in both Indian music and Indian religion goes back to the late Sixties, when he became a disciple of Sri Chinmoy, an Indian guru resident in the United States. He was also learning the *vina* at that time' (Farrell 1997: 195). However, Sri Chinmoy was clearly not McLaughlin's only inspiration in this area. This is evident from the fact that he 'grew up listening to what Miles [Davis] did with Trane [John Coltrane]' and refers to them as his 'personal heroes' (Primack 1996: 29, 31). McLaughlin was intimately familiar with the work of John Coltrane, and it is difficult to imagine that he was unaware of Coltrane's own explorations in the music of India.

Outside of jazz, McLaughlin had a long-standing interest in rock, blues, and jazz-rock fusion music. Early in his career, he played with both jazz and rhythm and blues bands. In 1969, he played on Miles Davis' 1969 albums *In a Silent Way* (1969) and *Bitches Brew* (1969), two recordings that virtually defined jazz-rock. But even his rock background would likely have led him to an awareness of John Coltrane. By the late 1960s, 'amid hip listeners' album collections of The Beatles, Grateful Dead, Jefferson Airplane, Country Joe and the Fish, Quicksilver Messenger Service, the Last Poets, and the mandatory Ravi Shankar LP, you were just as likely to stumble across a John Coltrane or Pharaoh Sanders album' (Nicholson 1998: 85). By this point, Coltrane's recognition had transcended the boundaries of jazz, and 'concerns with mysticism and spirituality equally led many rock musicians into the music of John Coltrane... By the middle to late 1960s, the way Coltrane dealt with modal forms had begun creeping into the playing of rock guitarists who were exploring modes as a basis for their long, psychedelic jams' (Nicholson 1998: 85).

Indian music became an increasingly significant component of McLaughlin's music as his career progressed into the 1970s. Both the name of his 1971 group, the Mahavishnu Orchestra, and his use of Indian instruments and ideas, illustrate the Indian element in his early recordings under his own name. The role of Coltrane in these explorations remains apparent in his collaboration with Carlos Santana on the album *Love, Devotion, Surrender* (1972), and Nicholson (1998: 150) describes this recording as 'a series of jams on Coltrane and Coltrane-influenced material'. As McLaughlin's career progressed, Indian music became an even more significant part of his music. In 1974, he formed the group Shakti, in which he was the only non-Indian performer. The other musicians were Zakir Hussain (tabla), Viku Vinayakram (clay pot), and L. Shankar (violin), all of whom were prominent

performers of Indian music in their own right. McLaughlin has continued to play Indian-inspired music to the present day, including a revival of the group Shakti with North Indian flutist Hariprasad Chaurasia replacing L. Shankar, and his 2008 album *Floating Point*, which features a number of Indian musicians.

Saxophonist Dave Liebman has always acknowledged the profound influence of John Coltrane on his playing. 'When I was with Elvin [Jones] and Miles [Davis]', states Liebman, 'I was classified as a Coltrane follower or imitator, and it was true' (Robinson 1994: 40). When Liebman was fourteen, he saw Coltrane perform. He refers to the experience as 'a definite revelation', and says that it was 'really the impetus and the inspiration to want to really play the saxophone in that kind of way: jazz' (Collins 1995: 19). As of 1994, he had recorded four Coltrane tributes (Robinson 1994: 40). Liebman played with former Coltrane drummer Elvin Jones for three and a half years, then joined the Miles Davis group in 1973. Regarding his group, Lookout Farm, he writes: 'Our models were the groups of John Coltrane, Miles Davis, Bill Evans, Ornette Coleman, and others' (Lookout Farm 1978: 5).

Lookout Farm was probably Liebman's most overtly Indian-inspired group, in that tabla player Badal Roy is featured on the albums *Lookout Farm* (1974) and *Sweet Hands* (1975). Liebman states that he 'met Badal through a recording session with John McLaughlin, and from the gig with Miles [Davis]' (Lookout Farm 1978: 91). Thus it seems that Liebman was both directly and indirectly (through Davis and McLaughlin) inspired by Coltrane in his use of Indian musical elements. Of the album *Lookout Farm*, Nicholson writes that 'it remains a significant album through its "inclusive" approach by blending jazz-rock and World music elements together in a lyrically convincing way that suggested, perhaps more than Davis or any other group of the time, an important new direction for the music' (Nicholson 1998: 126). His 1975 album *Sweet Hands* also fused Indian and jazz elements. In Liebman's book *Lookout Farm* (Lookout Farm 1978: 89), he makes special note of the role of the tabla in the composition 'Sweet Hand Roy'. He writes that it was written 'specifically to explore the combination of Indian Tal and funk'. He also includes a transcription of the tabla part, along with a brief explanation of North Indian rhythmic syllables and notation. Clearly Liebman had a strong sense of the significance of Indian music for jazz. When asked in 1994 about the future of jazz, Liebman responded that 'we have to look past Europe to Asia—of course!—and then to Africa' (Robinson 1994: 40).

Coltrane also played an important role in the musical development of Norwegian saxophonist Jan Garbarek. In a 1977 interview, Garbarek states that Coltrane was his main inspiration for learning to play the saxophone (Lake 1977: 1). His deep interest in Coltrane's music led him to explore 'the branches that came from him, Pharoah Sanders, Archie Shepp, and especially Albert Ayler' (Bourne 1986: 27). While one can recognize elements of Coltrane's playing in Garbarek's music, his approach is unique and personal. There is an edge to his sound on soprano saxophone that is somewhat reminiscent of the *shenai*, an Indian double reed instrument, and the bending and slurring in some of his playing resembles the fluidity of Indian music.

Garbarek's borrowings from South Asian music are readily apparent in the instrumentation of his album *Ragas and Sagas* (1990) with Pakistani vocalist Ustad Fateh Ali Khan, Ustad Shaukat Hussain on tabla, Ustad Nazim Ali Khan on sarangi, Indian vocalist Deepika Thathaal, and Manu Katché on drums. This is also the case with his album *Madar* from 1994, with Anouar Brahem on the Middle Eastern oud and Ustad Shaukat Hussain on tabla. The use of Indian elements in Garbarek's playing is particularly overt on the album *Making Music* (1986) by tabla player Zakir Hussain, which also features Hariprasad Chaurasia on North Indian bamboo flute and John McLaughlin on guitar. The tune 'Sunjog' is a clear example of this. In addition to slurring between notes (an Indian technique known as *meend*), Garbarek often adds upper grace notes in ascending musical passages. The effect here is much like the Indian embellishment known as *gamaka*, a term that 'refers to various types of embellishment; either based on individual notes (*svara*) or formed by groups of notes' (Pesch 1999: 308).

On Garbarek's album *Dis* (1976), the composition 'Vandrere' exhibits several characteristics that appear to link it to both Indian music and John Coltrane. The track begins with the sound of a windharp, which is 'an instrument with strings that are brought to vibrate by the wind, thereby creating tones and overtones, which, in turn, are enhanced in a resonant body' (Garbarek 1976). The sound and function of this instrument is very reminiscent of the Indian drone. Garbarek then enters with a series of long, sustained notes that create a feeling quite similar to an Indian *alap*. The first portion of this tune seems to parallel the approach used by John Coltrane on his recording of 'Song of Praise' in its rubato tempo, its use of the drone, and its systematic emphasis of individual notes in the ascending scale. By the time of these recordings there already existed many precedents for the use of Indian ideas in jazz, but it is clear that Garbarek's musical lineage can be traced directly back to Coltrane.

A number of musicians of South Asian origin or descent also point to Coltrane as an important source of inspiration for their own music. In many cases, their own cultural heritage, rather than the efforts of Coltrane, was the primary impetus for them to bring Indian ideas into their music. In the case of Rudresh Mahanthappa, there seems to have been some initial resistance to Coltrane's contribution. Gary Giddins (2009: 74) writes that Mahanthappa 'was wary of Coltrane's use of Indian ragas—ancient scales that, unlike Western ones, are wedded to drones rather than harmony, which doesn't exist in classical Indian music'¹⁴—and of his attempt to invoke the double-reed *shehnai* with his soprano saxophone'. In the same article, however, Giddins writes that Mahanthappa's tune 'Convergence (Kinsmen)' 'suggests some of the inspired interplay between Coltrane and Rashid Ali' (Giddins 2009: 75). Whether embraced or consciously avoided, clearly Coltrane's legacy remains a powerful factor here.

Rajesh Mehta, an Indian-American trumpet player and composer who lived and worked for many years in Europe, is currently in India working to establish ORKA-M: International Institute of Innovative Music. His goal is 'to create an international musical platform to tap the enormous resources within John Coltrane's music'. Coltrane's music has been an important inspiration for his own collaborations with Indian and Western musicians in his Trio ORKA-M ensemble, which also features Rohan de Saram on cello and Jayachandra Rao on South Indian percussion. For Mehta, 'Coltrane... is the pioneering 20th century instrumentalist whose music most deeply embraces the East-West musical dialogue'. He was influenced early on by Coltrane's recordings with Miles Davis, Don Cherry, and Lee Morgan. Unlike Mahanthappa, he embraced Coltrane's evocation of Indian double-reed instruments, and Mehta's collaborations with South Indian temple musicians inspired him to more deeply investigate 'Coltrane's nageswaram (South Indian double reed instrument used in Temple Music)-inspired phrasings and the Indian spiritual ethos emanating not only from Coltrane's deep understanding of sound but also his equally profound vision of creating modal musical architectures'.¹⁵

Rez Abbasi is a Pakistani-American guitarist based in New York who incorporates jazz and Indian music into his own style. He initially drew pri-

14. It should be noted, as I point out on p. 156, that an Indian *raga* is in fact much more than a scale, as Coltrane was aware. In Indian music, a *that* is the rough equivalent of a scale. Many distinct *ragas* can be generated from a single *that* through a combination of note emphasis, note omission, differing ascending and descending structures, thematic ideas, and many other variations.

15. Personal correspondence with Rajesh Mehta, March 21, 2009.

marily from Indian rhythms, but later got into 'the subtleties of the scales', largely because his wife, Kiran Ahluwalia, is a professional Ghazal singer and composer. He first studied Coltrane's 'Giant Steps' period at the age of eighteen, but later became very interested in Coltrane's modal period. Abbasi feels that this later period of Coltrane's music really became 'his [Coltrane's] sound', but didn't initially hear it as being influenced by Indian music. Having grown up with South Asian music and culture, he had 'different expectations', but notes that he 'can see if you don't have an Indian background, how his version of "My Favorite Things" can evoke images of India'. Abbasi does not consider the theoretical aspects of Indian music to be particularly strong in Coltrane's music, but believes that 'what he did bring from India to jazz goes beyond theory. It is the nurturing of ideas and intent behind the notes. He started to really practice patience on the bandstand and that is an integral part of Indian music. He took his time with building the phrases, his quartet began to play modally and build from there'. Abbasi also notes that Coltrane 'influenced players like John McLaughlin who took it in a different direction and incorporated odd meters and harmony with the Mahavishnu Orchestra. So it becomes a snowball affect and Coltrane opened the way'.¹⁶

Sunny Jain, an Indian-American drummer who has established a solid reputation in the New York and international scenes, has been exposed to both jazz and Indian music for most of his life. His influences 'are primarily from North India because this is where my family comes from and hence, this is the music that I grew up with and still listen to... I utilize these sounds in a variety of ways while composing and performing'. As such, he doesn't see Coltrane as his inspiration to blend jazz and Indian music. However, he observes that in his early arrangements and compositions, 'many people would comment on how I was going for a "Coltrane thing", which I never really was trying to do'. Jain's first album, which he got when he was around twelve or thirteen years old, was Miles Davis' 'Round About Midnight', featuring Coltrane. Later, when he was seventeen, Coltrane's 'A Love Supreme' had 'a serious impact' on him. Jain has 'no doubt that Coltrane was influenced by Indian music, studied it and absorbed the emotional purpose of the music', and believes that Coltrane's music shows many parallels with the Indian compositional forms known as *kriti* (South Indian) and *dhrupad* (North Indian). 'Coltrane was clearly getting at music using this vehicle of composition...a modal approach to playing in which

16. Personal correspondence with Rez Abbasi, March 9, 2009.

he transformed from not focusing on playing jazz chord changes, but rather on delivering a single emotion, similar to a purpose of a raag'.¹⁷

Ranjit Barot and Amit Heri are two of the best-known Indian-jazz fusion musicians in India. Barot, a Mumbai-based drummer, composer, and music producer, is featured on John McLaughlin's recent release *Floating Point* (2008). While he comes from a musical family (his mother is Sitara Devi, one of the great Kathak dancers of the twentieth century), he says that he was first exposed to Coltrane's music before he seriously started studying Indian classical music himself. He was aware even then, though, that Coltrane was playing with modes, 'not unlike the raga music structures of Indian classical music...' What he was particularly struck by was 'the freedom that [Coltrane] and his band members could communicate. The aspect of exploring the moment was not so different from the "jam" sessions that took place in my house with some of the greatest musicians and my mother...' ¹⁸

Amit Heri recalls a time when he was attending the Berklee College of Music in Boston, MA. 'I went into Tower records and bought every album of Coltrane I could find'. He 'listened to Coltrane a lot for many years' and dedicated his album *Amit Heri Group-Elephant Walk* to John Coltrane. 'For me', he says, 'Coltrane has the spiritual intensity, searching and connection that is common to many of the master Indian classical musicians that I grew up listening to. It is his energy and approach to life through music that resonates with the way of the Indian spiritual masters. Spiritual attainment through music. Needless to say, we all know the incredible music that came out of this journey'. ¹⁹

While Coltrane was an important pioneer in the use of Indian elements in jazz, his efforts can be seen in the context of a long history of mutual borrowings between the Western world and India.²⁰ And as Edward Said has made clear in his book *Orientalism*, the appropriation and reinterpretation of non-Western ideas has been shaped by centuries of placing 'things Oriental in class, court, prison, or manual for scrutiny, study, judgment, discipline, or governing' (Said 1979: 41). Indeed, much of the use of Indian music and ideas in Western music has played upon a sense of exoticism, and often misrepresents Indian culture. The often-superficial fashion of

17. Personal correspondence with Sunny Jain, March 22, 2009.

18. Personal correspondence with Ranjit Barot, March 21, 2009.

19. Personal correspondence with Amit Heri, March 23, 2009.

20. Gerry Farrell's book *Indian Music and the West* (1997) details many such exchanges.

appropriating Indian ideas for Western popular consumption that came to a peak in the late 1960s is to some degree still with us today.²¹ Jazz musicians have not been immune from trivializing Indian music in their own attempts to capitalize on the popular appeal of the East, and Ravi Shankar himself said that ‘from what we hear jazz has only borrowed a flavour. I like it, but truly we think it very childish’ (Farrell 1997: 189). Indeed, this statement is true of many attempts at Indian-jazz fusion. Of course, the reverse may also be said in regard to many Indian musicians who have made use of jazz concepts in some of their own creative projects without first developing an in-depth understanding of jazz.

Coltrane’s music, however, must be seen in a broader perspective. His understanding of the technical intricacies of Indian classical music seems to have been limited, as he never managed to fulfill his desire for an extended period of study with Ravi Shankar. However, Coltrane’s borrowings are very much in keeping with similar appropriations throughout the history of jazz, which has drawn extensively from such sources as Latin American music, Western classical music, and American popular music. Eclecticism has long been a hallmark of jazz, to the degree that hybridity is arguably an essential part of its identity. While Coltrane did employ Indian ideas in his music, he rarely presented them in a literal way. Rather, he incorporated them into his own vision to the degree that they came to permeate his musical and ideological conceptions. He had a very intense and personal sense of spirituality, and much of what he saw in Indian music and thought supported his own vision. Coltrane embraced those elements of Indian music and thought that helped him to bring his music to a higher level. A literal application of Indian ideas would not have made sense within Coltrane’s already highly developed style. Unlike the Orientalists, Coltrane did not appear to be making any claims about Indian identity, and by Coltrane’s time, one did not have to draw exclusively from Western interpretations of South Asia. By the early 1960s, Indian music was being represented in the American cultural landscape by such towering figures as Ravi Shankar and Ali Akbar Khan, and the depth and power of this music was something Coltrane could not ignore.

With India’s ever-growing international role, its cultural presence is increasingly seen in musics as diverse as hip hop, jazz, Western art music, and background scores for movies and television. As the number

21. For further discussion of this idea, see Farrell (1997: 197), Bellman (1998: 298), and Clements (2005: 126).

of Indian immigrants has dramatically increased since the 1960s, Western perception of Indian culture has begun to move beyond the exotic and into the everyday. Coltrane's pioneering work with Indian conceptions in jazz nonetheless continues to stand out as a major achievement. When one considers his enormous impact on the beginnings of Indian-jazz fusion, it is evident that his spirit pervades the genre. The frequent use of odd time signatures, modality, and other Indian-derived concepts in present-day jazz illustrates how thoroughly his innovations have been integrated into this music. In this area, as in so many others, musicians of diverse backgrounds owe an enormous debt to John Coltrane.

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PREFACE

After completion of Master's degree in instrumental music (sitar) at Karnatak University Dharwad, a desire to continue my academic study, prompted me to take on the task of PhD research. Beyond the academic studies, my interpretation with instrumental music was set back to the date of one and half decades, which constantly continued after my M.A degree. I was fortunate to study under notable maestros like Pt. Rajeev Taranath, Ustad Hameed Khan, Pt. Sudhir Phadke and many other gurus who built up a primary and firm background knowledge into me, that indeed me to fall in a long academic study on instrumental music. The result, finally took me to the desire of research in instrumental music.

Considering my academic background and experience of learning instrumental music under noted maestros, I felt that I had a special responsibility in this task of research. Therefore, I have attempted to engage the best of my academic discipline and background knowledge in this task, which is scared to me and perhaps significant in the frame of music research.

My academic experiments convinced me that both theoretical and practical sections of music cohere better when the performer himself theorize the practical data. This made to take-up the research that significantly related to practical music. During my traditional learning, my interest was aroused by the stories of early musicians and the glimpse of their performance styles. In a little while I became curious about the instrumental traditions and the vestige characteristics of traditional compositions and performance style. This lead me to select the subject related with traditions and compositions. The reverent respect for the traditional Indian music as taught by Guru to Shishya, kept in mind before preparing the account of music that closely associated with family music schools-Gharānās.

The inspiration of present topic and title of research is owed to my Guruji Pt. Rajeev Taranath, a world known sarod maestro. Upon this, a number of texts inspired me throughout.. Few among them to name are; Pt. Ravi Shankar's 'My music, My life' (1968), Jotin Bhattacharya's 'Ustad Alluddin Khan and his music' (1979), Swapankumar Bandopahyaya's 'Unheard melody; Annapurna devi' (2005), Allyn Miner's 'Sitar and Sarod in 18-19th centuries'(1997), J.S.Hamilton's 'Sitar music in Calcutta'(1989), Stephan Slawek's 'Sitar techniques in Nibadha forms' (1987), George Rukhert's 'The classical music of north India (1998). At some pace, impact of above books appears in the thesis.

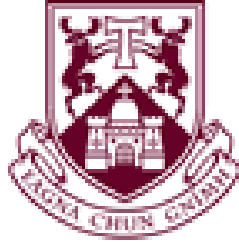
I believe that present research covered the specific area that was pre-planned. However, still there are areas that unattained in present research; further researches in that regards may perhaps accomplish them.

I affably affirm that present thesis be constructive and significant.

Date :

Aranyakumar Munenni

Place: Dharwad



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O L L S C O I L L U I M N I G H

UNIVERSITY OF LIMERICK

MASTER OF SCIENCE IN MUSIC TECHNOLOGY

The Physical Modelling of a Sitar

Author:

David RONAN (0446149)

Supervisor:

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DECLARATION

Title: The Physical Modelling of a Sitar

Supervisor: Giuseppe Torre

This dissertation is presented in partial fulfillment of the requirements for the degree of Master of Science in Music Technology 2010. It is entirely my own work and has not been submitted to any other university or higher education institution, or for any other academic award in this university. When use has been made of work of other people it has been fully acknowledged and fully referenced.

Signature:

Date:

Dedicated to Nora 'Bunny' Ronan.

Acknowledgements

I would like to thank Giuseppe Torre for accepting my dissertation proposal and I would also like to thank my second reader Paddy Healy for his technical support and guidance.

I would also like to thank the Music Technology class of 2009-10 for the good times and also a big thank you to all the faculty for there wisdom and inspiration.

Also, thank you to all my family and friends for there warmth and support.

Abstract

There has been very little research done with regard to the physical modelling synthesis of the Indian classical instrument the Sitar. This dissertation intends on expanding on what little research has been done on the subject and attempts to model the instrument with modern modelling techniques such as bi-directional digital waveguides, fractional delay filtering and sympathetic vibrations.

It also presents a new and unique implementation of a dynamically changing delay line for a non-linear system such as the sitar string that has not been attempted before. It does this by making use of the Karplus-Strong algorithm to control the dynamic delay line. The Karplus-Strong was chosen because of how naturally it represents the decay of a string. This dissertation also attempts to model the sympathetic strings and the resonator of the sitar.

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Chapter 1

Introduction

Musical ideas are prisoners, more than one might believe, of musical devices.

Pierre Schaeffer

1.1 Motivation

The physical modelling of musical instruments is an interesting topic that has been around for quite some time now. It is effectively the term used for the computational models of acoustic-mechanical instruments (Karjalainen et al 1993). These models consist of normally simplified laws of physics that govern sound production. These physical laws can be used to describe say the plucking of a string or the beating of a drum. What is so exciting about this topic is that all the algorithms and methods that are being used for modelling are derived from natural physical phenomena. It forces computer scien-

tists to apply this natural phenomena to different data structures and logical procedures and see it work on a very fundamental level.

This dissertation proposes a physical model of the Indian classical instrument the sitar. The reason this instrument was chosen is because of the lack of existing physical models for it. There are numerous articles and papers with regard to the classical western guitar but unfortunately very little in-depth research has been done with regard to the sitar. This may be because of the sitars complex structure as a sitar normally has six or seven main playable strings and twenty or so strings that arent played but are there to vibrate sympathetically. It also has a non-linear bridge structure, which is what gives it its very distinct characteristic buzzing timbre that you would normally associate with the sitar. As you can see already there is a lot more to consider when it comes to approximating a model for this instrument as opposed to the six string classical western guitar.

1.2 Sitar Physical Model

The physical modelling approach used in this dissertation is that of digital waveguides. Digital waveguide models consist of digital delay lines and digital filters. Together these delay lines and digital filters can be understood to propagate and filter sampled travelling-wave solutions to the wave equation (Smith 2010). The wave equation being a very important second order partial differential equation that describes the propagation of waves with speed v . Originally the idea was to use the Karplus-Strong algorithm for the main and sympathetic string synthesis because of its low computational costs, but on further research, investigation and testing it was decided to use the bi-directional digital waveguide approach instead. The Karplus-Strong algorithm was reserved for

another modelling approach. The bi-directional digital waveguide approach is a much more realistic model of how a one-dimensional strings vibrates as it takes into account two acoustic waves travelling in opposite directions. It is known that the vibration of an ideal string can be described as the sum of two travelling waves going in opposite directions (D'Alembert 1747).

Another modelling approach being used, that is unique to this particular model is with regard to the non-linear bridge structure or jawari as it is officially called. The jawari because of its design, requires that there be a dynamically changing delay line. The amount of delay length modulation that occurs in this delay line is all relative to how much energy is in the plucked string.

The length of the string changes more rapidly at the attack portion of the signal, gradually becoming less random and settling into a more periodic pattern as the energy dissipates through the termini. This particular problem of non-linearity was solved using the Karplus-Strong algorithm and a feedback loop from the main sitar string itself. This technique is explained with more clarity further on in this document.

This model also makes use of fractional delay filtering. Fractional delay filtering is a modelling technique that allows for the accurate cancellation and dampening of musical tones (Lehtonen et al 2008). Normally delay lines in these particular types of models could only be of an integer sample length causing the physically modelled instrument to be slightly out of tune, but by using fractional delay filtering this can be avoided.

The other modelling techniques used in this particular model are all techniques that have been used for the modelling of the western classical guitar but they have been adapted to the sitar. These techniques include the sympathetic resonance of strings, comb filtering,

all-pass filtering and body resonance filtering.

1.3 Implementation

The entire modelling process has been done with the visual programming language MaxMSP. MaxMSP was chosen for its ease of use and the fact that it has many built in digital signal processing objects that are required for the modelling process. Fortunately, there was no need to install any MaxMSP externals for the model to be completed. MaxMSP also allows the model to be realised in real-time as opposed to having to compute the models expected outcome each time in a software program like Matlab. This is gave a great advantage when it came to the testing and analysis stage. As it was very easy to go back and make whatever slight changes were needed, and immediately hear and see the result.

Originally the proposed idea was for this model to be realised in C++, developed as an Audio Unit and distributed freely on the Internet but due to time constraints this was not possible.

1.4 Dissertation Overview

1.4.1 Literature Review

The first part of this dissertation is the literature review. It is here that the fundamentals of acoustics, wave motion, modelling techniques, digital waveguides and the structure

of the sitar are covered. They are presented in the order that they need to be understood.

Firstly the sitar will be examined. Giving a brief history of the instrument and then looking at the actual physical parts of the instrument. It will show how these all work together to give the sitar its unique timbre. It is also here that it shall be demonstrated why the sitar is such a particularly difficult instrument to model and how the jawari is the key to successful physical model. The next two subjects to be introduced are acoustics and wave motion. Here the fundamental ideas of these physical phenomena are presented on a basic level and shown how they are applied to a vibrating string.

Then finally different modelling techniques that are in use are explained as well as how the Karplus-Strong algorithm and digital waveguides were developed. It will also show the reader why the bi-directional digital waveguide technique was chosen and explain why other techniques would have been unsuitable.

1.4.2 Physical Model

It is here that the bulk of all the work done to have the instrument realised as a physical model will be shown. It will go into detail as to how the sympathetic strings were implemented and how the jawari were implemented as well as all the other implementations. Each of these particular implementations will be discussed in detail and it will be explained why each of these particular techniques were selected. It will also explain what particular components were crucial to achieving the characteristic buzzing timbre of the sitar.

1.4.3 Results and Analysis

Finally, spectral analysis of the sitar model will be performed and compared to the spectral analysis of a real sitar. This will be done a number of times to show how the sitar sound improved as the model was tweaked and played under different conditions. The efficiency of the model will also be discussed, this is with respect to CPU power and how much it uses. Furthermore, implementation issues will be discussed as there was a number of these to do with MaxMSP

Chapter 2

Background

In this section a brief history and taxonomy of physical modelling synthesis is presented to clarify to the reader the origins and the time line of the different approaches to modelling as they were discovered.

2.1 A Brief History

The first use of physically-based models to synthesize sound was by John Kelly and Carol Lochbaum (Kelly and Lochbaum 1962). They implemented a simplified model of the human vocal tract as a one-dimensional acoustic tube of varying cross-section. This being the most widely heard example of physical modelling for many years due to its use in Stanley Kubricks 2001: A Space Odyssey.

Most of the early work on physical modelling of musical instruments was focused on vibrating strings. This was due to them being computationally efficient to calculate. It

was Pierre Ruiz in 1970 that was the first person to synthesize a musical instrument using a physical model. It was then Ruiz and Lejaren Hiller that discovered the crucial fact that the quality of a vibrating string sound was mainly defined by the way the string loses energy (Hiller and Ruiz 1971a, 1971b). There were also approaches similar to those of Ruiz and Lejaren Hiller published by McIntyre and Woodhouse that would describe theoretical results to a realistically lossy vibrating string equation (McIntyre and Woodhouse 1979).

These techniques were then to be followed by the Karplus-Strong algorithm (Karplus and Strong 1983). The Karplus-Strong algorithm was discovered as a very simple computational technique that arose from work being conducted on wavetable synthesis. It works by feeding a burst of white noise into a feedback loop of length L samples. On each loop the white noise is filtered over and over again by a simple averaging filter. The frequency dependent decay of the white noise that was created for the first time on a computer sounded very string like. What made this algorithm so successful was that the realistic string timbres that could be produced with great ease were very computationally efficient. This was very relevant at the time as processing power would have been limited by modern day standards.

Seemingly this technique had nothing to do with physics and it wasnt until David Jaffe and Julius O. Smith did further work with it and showed a clearer understanding of it in relation to the physics of a plucked string (Smith 1983; Jaffe and Smith 1983). It was after this that Julius Smith introduced the theory of digital waveguides and generalised the underlying ideas of the Karplus-Strong algorithm (Smith 1987). Karjalainen says that digital waveguides are physically relevant abstractions yet computationally efficient models, not only for plucked strings but also for a variety of one-, two-, and

three-dimensional acoustic systems (Karjalainen et al 1998). These digital waveguides proved to be an efficient model of many linear and physical systems such as strings and acoustic tubes. One of the advantages of these waveguides over analytical methods was the ability to introduce non-linearity into models, just like those that would have to be considered when modelling the sitar (Smith 1987). This enabled researchers to produce a variety of different realistic instrumental sounds. To this day digital waveguides are still an important modern research topic with respect to the field of physical modelling. They are still used extensively in many commercial synthesis systems whether it is hardware or software. The first commercially available systems to include digital waveguides were at the beginning of the 1990s. These were Bontempi-Farfisas MARS in 1992 and then this was followed by Yamahas VL1 in 1993 (Fig. 2.1) .



Figure 2.1: Yamaha LV1.

2.2 A Taxonomy

Below in (Fig. 2.2) is a taxonomy of the different types of physical modelling synthesis techniques that can be used. Only DWGs (Digital Waveguides) will be covered in this dissertation. This figure has been given so the reader can see where this technique is derived from and how it relates to other techniques.

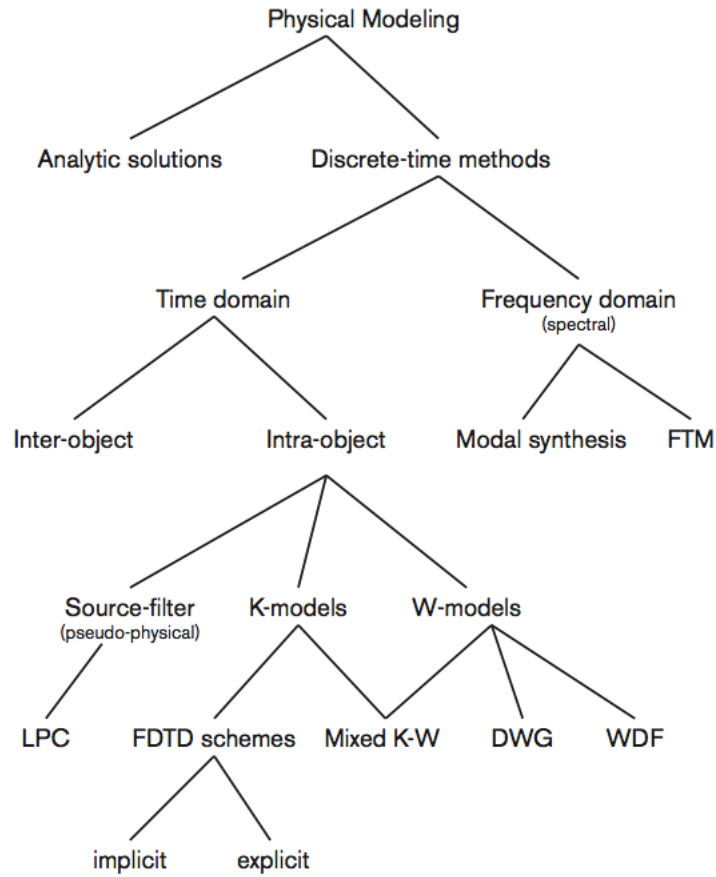


Figure 2.2: Physical Modelling Synthesis Taxonomy

2.3 The Sitar

2.3.1 Introduction

The Sitar is an ancient Indian string instrument that features heavily in Indian classical music. This is usually accompanied by a Tambura, a similar drone type instrument that is used to set the tonic of the piece being performed. The origin of the sitar can be dated back as far as the Middle Ages and is usually found in the northern part of India. It does not feature at all in southern Indian classical music.



Figure 2.3: The Indian classical instrument the Sitar (Courtney 2010).

The sitar became popular in the western world through the music of Pandit Ravi Shankar during the 1950s and George Harrison of the Beatles in the 1960s (Park 2008). It is known for its unique timbral quality, which is attributed to its sympathetic strings, the construction of its bridge, long hollow neck and its resonating chamber. It is usually played by balancing the instrument between the players left foot and right knee. This position then allows the players hands to move freely around the instrument neck without having to support its weight.

2.3.2 Mechanics

The sitar has a very unique and distinguishable body. On the neck of the instrument all the frets are moveable, allowing for fine-tuning and the use of micro tones. There are normally around 14 of those depending on the type of sitar. They are also suspended off the neck allowing the sympathetic strings to run underneath and resonate freely.

Normally the sitar has about 21 strings, most of these being sympathetic. These sympathetic strings are also known as tarb. These strings are never really ever touched as they are just meant to vibrate sympathetically. Although, some times you may hear a player strum all of these at once for effect. Along with the sympathetic strings you have the main six or seven strings. Three of these, called chikaari, provide the drone while the rest are used to play the melody (Courtney 2010).



Figure 2.4: Badaa goraa and Chota goraa of a Sitar (Courtney 2010).

The most important parts of the sitar are the two bridges. There is the large bridge called the badaa goraa for holding the drone and melody strings in place and then there is the smaller bridge for the sympathetic strings called the chota goraa. These bridges are collectively known as jawari and are normally made of camel bone. The shape of

the jawari are like slopes and it is the way the string interacts with these slopes when plucked that give the sitar its particular timbre.

Initially, when the sitar string is plucked is, there is a shortening and lengthening of the string relative that is relative to the slope which leads to the string generating overtones. This particular process is explained in better detail further on in this dissertation.

The resonator of the sitar is called the Kadu. These are very delicate and are normally just made of a gourd. On some sitars there are two resonators, the other one being at the top of the neck. They gourds may also sometimes have strings inside of them that are there to resonate sympathetically.

2.3.3 Bridge Structure

As mentioned before it is the sitars sloped bridge construction and its relationship to the strings that give it its specific buzzing sound. What happens specifically is a type of nonlinear distortion occurs when the string is plucked due to the interaction between the camel bone and the string. This nonlinear distortion gives rise to the production of additional overtones, which are somewhat similar to what happens when amplitude clipping occurs. Due to the square wave like properties forced upon by the clipping it creates odd harmonics that are not present in the original signal (Park 2008).

In the previous section it was mentioned that a shortening and lengthening of the string relative to the jawari occurs. This also lends to the buzzing timbre and also affects the pitch of the string ever so slightly since its length is changing. With regard to the actual model this requires that there be a dynamically changing delay line. How this was implemented is explained further on in the documentation.



Figure 2.5: Shortening and lengthening of string due to the shape of the bridge.

Further to the point of how the nonlinear distortion occurs due to the friction between the string and jawari, the transverse waves that are travelling along the string interact with the jawari just before they reach the point of termination. Normally in a stringed instrument with a typical style bridge such as that of a western classical guitar this termination point is where the waves usually flip over and travel in the opposite direction. However, in the sitar, before this happens, the larger amplitude transverse waves in the string interact with the jawari earlier than the smaller ones, altering the string's shape and causing it to bulge. The transverse waves are not terminated at this point but interact with the jawari, unlike the smaller ones, which mostly reflect. This greatly increases the higher partial content at large wave amplitudes but obviously not as much at smaller wave amplitudes. This interaction between the string and jawari reduces gain substantially, as the energy is transferred to the louder, higher partials. The imprecise termination point of the sitar is akin to the fretless electric bass.

Chapter 3

Simple Physical Model

3.1 What is a model?

Model-building is a fundamental human activity. For our purposes, a model can be defined as any form of computation that predicts the behavior of a physical object or phenomenon based on its initial state and any “input” forces. Our first successful models occurred in our heads (Hawkins 2004). It is effectively constructing a simplified abstract view of what normally may be a very complex system. Gaining an understanding of a complex natural system such as a musical instrument is usually accomplished by combining or building upon simpler and more basic models. If say we were to look at a guitar. The guitar is comprised of many mechanical parts such as the strings, resonator and the bridge. Each of these parts are the building blocks to the overall complex model. For virtual musical instruments and audio effects, the model replaces the real thing allowing us have a deeper understanding of how it works (Smith 2010).

3.2 Basic Vibrating String Model

The basic model of a vibrating string is based on Newtonian principles. The vibrations in the string are transverse waves or in this case transverse acoustic waves. To derive the equations governing small transverse vibrations of an elastic string, which is stretched to length L you have to make simplifying assumptions in order that the resulting equation does not become too complex.

First of all place the string along the x - *axis*, stretch it to length L , and fix it at the ends $x = 0$ and $x = L$. The string is then distorted at some instant, say $t = 0$, it is then released and allowed to vibrate. The problem is to determine the vibrations of the string, that is, to find its deflection at $u(x, t)$ at any point x and where $t > 0$.

In order to do this the following can be assumed.

1. The mass of the string per unit length is a constant. The string is perfectly elastic and doesn't offer any resistance to bending.
2. The tension caused by stretching the string before fixing it at the end points is so large that the action of the gravitational force on the string can be neglected.
3. The motion of the string is a small transverse vibration in a vertical plane, that is, each particle of the string moves strictly vertically.

These assumptions are made so that the solutions to the one-dimensional wave equation $u(x, t)$ that are obtained will reasonably well describe the small vibrations of the physical string. These assumptions give us the partial differential equation(PDE) for the one-dimensional wave equation as follows:

$$\frac{\partial^2 u}{\partial t^2} = c^2 \frac{\partial^2 u}{\partial x^2} \quad c^2 = \frac{T}{\rho} \quad (3.1)$$

Where T is the string tension in the string and ρ is the linear mass density of the string. The derivation of this equation is beyond the scope of this dissertation but can be found in any applied mathematics textbook (Kreyszig 1999). This PDE is the starting point for both digital waveguide models and finite difference schemes.

3.3 Mass-Spring System

This section discusses the principles behind the motions of a basic mechanical system, a mass on an elastic spring. The string of a musical instrument is a mass-spring system.

If you are to take an ordinary spring and suspend it vertically from a support and then at the other end attach a body of mass m . Here you are to assume that m is so large you can disregard the mass of the spring. Then pull the body down a certain distance and then release it. You will notice that it undergoes a motion. This motion is governed by Newtons second law:

$$Mass \times Acceleration = my'' = Force \quad (3.2)$$

Where $Force$ is the resultant of all the forces acting on the body. Here, $y'' = \frac{d^2 y}{dt^2}$, where $y(t)$ is the displacement of the body and t is time. At first the string is unstretched, but then when the body is attached, the body stretches the string by an amount s_0 . This

causes and upward force F_0 in the spring. It has been experimentally shown that this restoring force F_0 is relative to stretch, say,

$$F_0 = -ks_0 \quad (3.3)$$

This is known as Hookes law. k is called the spring constant. Where the larger the value for k , the more stiff the spring is, hence giving a smaller s_0 . s_0 being the amount of displacement.

The extension of s_0 is such that F_0 balances the weight $W = mg$. Consequently $F_0 + W = -ks_0 + mg = 0$. These forces do not affect the motion. The entire system is at rest, this is what is called the static equilibrium of the system. The position of the body at the static equilibrium position is $y = 0$. We measure the displacement of the body from the static equilibrium position as $y(t)$. The main point is that F_0 is the restoring force. It has the tendency to restore the system back to its static equilibrium position $y = 0$.

With this understanding of a how a mass-spring system works, it brings us on to damped and undamped mass-spring systems. Every system has damping otherwise it would just keep moving forever. It would be like if a string was plucked and it kept vibrating forever. Although, to explain the next point we are going to look at an undamped system first.

Let's take for an example an iron weight on the end of a spring. In this situation F_1 is the only force in (3.2) causing the motion. Hence, making $my'' = -ky$ from (3.2). This means that the model for the mass-spring system without damping becomes:

$$my'' + ky = 0 \quad (3.4)$$

By finding the complex roots of this equation we get the general solution

$$y(t) = A \cos \omega_0 t + B \sin \omega_0 t \quad \omega_0 = \sqrt{\frac{k}{m}} \quad (3.5)$$

The corresponding motion to this equation is called a harmonic oscillation. These harmonic oscillations are similar to the waves that occur when a string is plucked. When the string is plucked or in this case when the iron weight is displaced the spring makes these harmonic oscillations. By applying the addition formula for \cos , this equation can be written as

$$y(t) = C \cos(\omega_0 t - g) \quad (3.6)$$

And, since the period of the trigonometric function (3.6) is $\frac{2\pi}{\omega_0}$, the body executes at $\frac{\omega_0}{2\pi}$ cycles per second. This quantity is called the frequency of the oscillation and is measured in Hertz.

In the case where the system has been damped which is more likely to be the situation. We connect the mass to a dashpot to demonstrate its properties. By looking at the equation governing the system we can derive three different cases. The damped system equation being

$$my'' + cy' + ky = 0 \quad (3.7)$$

Where $-cy' = F_2$, this being the force imposed by the dashpot. The three different cases are, overdamping, critical damping and underdamping. It is the roots of equation (3.7) that determine this.

Case 1: In the overdamping case the body does not oscillate since the damping takes the energy from the the system and there is no external force that keeps the motion going. The equation (3.7) has distinct real roots λ_1, λ_2 in this case

Case 2: The critical case marks the border between the non-oscillatory motions and oscillations; this explains its name "critical case". It has to do with the fact equation (3.7) has a real double root.

Case 3: Underdamping is the most interesting case. Underdamping occurs when the roots of the equation are complex conjugate roots. Underdamping would be similar to the case in most strings on an instrument. When the string is initially plucked it settles into a periodic behaviour corresponding to a harmonic oscillation.

These three cases are illustrated in Fig. (3.1)

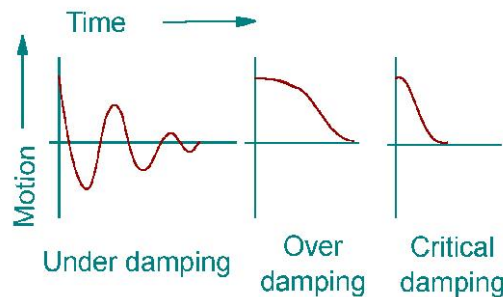


Figure 3.1: The three cases of damping

There is a particular modeling technique based solely on this mass-spring paradigm as mentioned before (Hiller and Ruiz 1979). As can be seen it requires the precise

description of all the physical characteristics of the vibrating objects and furthermore it requires that you stipulate the boundary conditions for the PDE of the one-dimensional wave equation. It also requires the physical description of the excitation mechanism. The difference equations that were presented earlier are the equations that are then used to compute what the resulting sound output will be (Bianchini and Cipriani 2008).

3.4 D'Alemberts Solution of the Wave Equation

With D'Alemberts travelling wave solution it can be shown that the vibration of an ideal string can be described as the sum of two travelling waves going in opposite directions using the wave equation. We will start with the wave equation

$$\frac{\partial^2 u}{\partial t^2} = c^2 \frac{\partial^2 u}{\partial x^2} \quad c^2 = \frac{T}{\rho} \quad (3.8)$$

If we are to denote the right travelling waves and the left travelling waves by the following equations:

$$v = x + ct, \quad z = x - ct \quad (3.9)$$

Then u becomes a function of v and z . The derivatives of the wave equation in (3.8) can now be expressed in terms of the derivatives with respect to v and z by the use of the chain rule. This becomes

$$u_x = u_v v_x + u_z z_x = u_v + u_z \quad (3.10)$$

We now apply the chain rule to the right side of the equation giving us

$$u_{xx} = (u_v + u_z)_x = (u_v + u_z)_v v_x + (u_v + u_z)_z z_x = u_{vv} + 2u_{vz} + u_{zz} \quad (3.11)$$

Now we transform the other derivative in (3.8) giving

$$u_{tt} = c^2(u_{vv}2u_{vz} + u_{zz}) \quad (3.12)$$

By inserting the two results into (3.8) we get

$$u_{vz} \equiv \frac{\partial^2 u}{\partial z \partial v} = 0 \quad (3.13)$$

This resulting equation can now be solved by two successive integrations with respect to z .

$$\frac{\partial u}{\partial v} = h(v) \quad (3.14)$$

where $h(v)$ is an arbitrary function of v . Integrating this with respect to v gives

$$u = \int h(v)dv + \psi(z) \quad (3.15)$$

where $\psi(z)$ is an arbitrary function of z . Since the integral is a function of v , say, $\phi(v)$, the solution u is of the form $u = \phi(v) + \psi(z)$. Then because of (3.4) we get

$$u(x, t) = \phi(x + ct) + \psi(x - ct) \quad (3.16)$$

This is known as D'Alemberts solution of the wave equation. The traveling-wave solution of the wave equation was first published by d'Alembert in 1747 (D'Alembert 1747)(Kreyszieg 1999). The bi-directional digital waveguide is based on this very principle and will be discussed further on the dissertation.

3.5 Sampled Traveling-Wave Solution

In order to use the traveling wave solution in the "digital domain" it is necessary that you sample the traveling-wave amplitudes at intervals of T seconds. The continuous traveling-wave solution to the wave equation given in (3.16) can be sampled to give

$$y(nT, mX) = \phi(nT - \frac{mX}{c}) + \psi(nT + \frac{mX}{c}) \quad (\text{set } X = cT) \quad (3.17)$$

$$= \phi(nT - mT) + \psi(nT + mT) \quad (3.18)$$

$$\triangleq y^+(n - m) + y^-(n + m) \quad (3.19)$$

where $x = cT$ denotes the spatial sampling interval in meters, T denotes the time sampling interval in seconds, and y^+ and y^- are defined for notational convenience (Smith 2010) .

Chapter 4

Digital Waveguides

In this chapter the theory of digital waveguides is presented and explained. A lot of what is presented in this chapter has already been touched on in chapter two. Here the Karplus-Strong algorithm and the extended version of it will be explained in detail. This chapter will also introduce the bi-directional digital waveguide, this is the modelling technique that is central to the modelling of the sitar strings.

4.1 Karplus-Strong algorithm

The Karplus-Strong algorithm was discovered by two men around 1980. Their names being Alan Karplus and Kevin Strong. The paper on this algorithm was published in 1983. It was Alex Strong in December of 1978 that conceived its simplest modification and called it the Plucked-String algorithm. How it works is by simply averaging two successive samples (Karplus and Strong 1983). This can be written mathematically

as

$$Y_t = \frac{1}{2}(Y_{t-p} + Y_{t-p-1}) \quad (4.1)$$

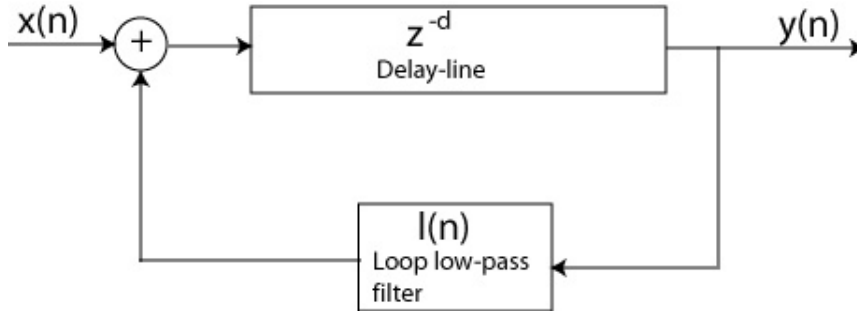


Figure 4.1: Karplus-Strong Algorithm

It was discovered that this averaging process produced a slow decay of whatever waveform was being computed by it. This algorithm produced a pitch of period $p + \frac{1}{2}$ samples and sounded similar to the decay of a plucked string. What was so remarkable about this algorithm was that there was no multiplication required. Making it extremely computationally efficient. Back then they did not have anywhere near the same microprocessing power that we have now days so this would have been fast and easy to implement considering the limitations at the time (Karplus and Strong 1983).

Strong says the naturalness of the sound derives largely from differing decay rates for the different harmonics. No matter what initial spectrum a tone has, it decays to an almost pure sine wave, eventually decaying to a constant value (silence) (Karplus and Strong 1983).

The actual excitation of the algorithm requires that a noise burst be fed into the system. How Strong originally did this was by feeding the algorithm with a wavetable filled with random values. The use of a different random wavetable every time had the advantage of giving each repetition of the same pitch a slightly different harmonic structure. This

gave each note its own character sort of like a real instrument. Normally what what would be used to excite the system would be a burst of pink or white noise (Karplus and Strong 1983).

Once the noise burst is fed into the system it is immediately output and then fed back into a delay line of L samples long. The output of this delay line is then fed into the averaging filter as described already. This is normally a first order low pass filter. Also, the gain of the filter must always be less than 1 or else the signal will never decay and could make the system unstable. The output of the averaging filter is then output and at the same time sent back into the delay line. This process keeps repeating until the signal is averaged out to silence (Karplus and Strong 1983).

The length L in samples of the delay line determines the fundamental pitch of the note being played. L is determined by the equation $L = F_s/F_1$ where F_s is the sampling frequency. The overall effect of the algorithm is quite realistic and very similar to a plucked string sound considering it is such a simplistic procedure. It may not have a natural sounding guitar string tone but there are different extensions that can be applied to help this, which will be discussed next. Alan Karplus conceived a simple variation of the algorithm for drum timbres. Since we are only interested in strings, this will not be discussed.

4.2 Karplus-Strong Extended

Around the same time that the paper about the original Karplus-Strong algorithm was published, David A. Jaffe and Julius O. Smith published a paper with regard to different extensions to the original algorithm. The need to implement these extensions came

from the musical needs that arose out of the composition of May All Your Children Be Acrobats (1981) and Silicon Valley Breakdown (1982) both by David Jaffe (Jaffe and Smith, 1983).

One of the first modifications made was with regard to the tuning. The fact that the delay line length L had to be an integer caused tuning problems. The tuning problems occurred at high frequencies. The fundamental frequency $f_1 = \frac{f_s}{(N+\frac{1}{2})}$, this meant that the pitches were rounded off. This was barely noticeable for low pitches (large N) but as the pitch increased it becomes more and more off sounding (Jaffe and Smith, 1983).

The solution to this problem was fractional delay filtering. It can be shown experimentally that by using a fractional delay filter there is a more accurate cancellation and dampening of musical tone partials (Lehtonen et al 2008). What was needed was the introduction of a filter into the feedback loop and that would delay the signal slightly with out altering the loop gain. The filter that was introduced was an all-pass filter. It ensured there was no change to the gain of the signal. The equation for this filter and its transfer function is as follows

$$Y_n = CX_n + X_{n-1} - C_{y_{n-1}} \quad (4.2)$$

$$H_{c(z)} \triangleq \frac{(C + z^{-1})}{1 + Cz^{-1}} \quad (4.3)$$

The only thing that the all-pass filter affected was the phase of the signal (Jaffe and Smith, 1983).

Another problem with the algorithm was with regard decay-time, the difference between the decay times for a low pitch and a high pitch were drastically different. The ability to control decay time is very important if you want to have a realistic realisation of a plucked string. Consequently, Jaffe and Smith found methods that could be used to control decay time. One of the methods was to introduce a loss factor ρ . Where equation (4.1) becomes:

$$Y_n = X_n + \rho \frac{Y_{n-N} + Y_{n-(N+1)}}{2} \quad (4.4)$$

Where $|\rho| \leq 1$ if the string is to be stable. Essentially what decay shortening does is produce a damped version of the Karplus-Strong algorithm. Where low-pitched notes are comparable to low notes on real strings. Another technique that was employed was decay stretching. This was done by changing the feedback average (H_a) to a two-point weighted average. This reduces the amount of energy loss at high frequencies. For the greatest control it is said both the uniform loss method and two-point-averaging method should be used together (Jaffe and Smith, 1983).

Dynamics was another issue that was dealt with. Where the output of the system was directly related to the noise burst being input into the system. What enabled this to work was, since the strings that were plucked hard had more energy in the higher partials than the strings plucked lightly, a one-pole low pass filter could be used to attenuate these higher partials before they were fed into the system. This allowed the user to be able to set if the string was to sound muted when it was plucked or alternatively sound like an open string. All that the user had to do was adjust the cut-off point of the one-pole low pass filter and you could get varying excitation timbres (Jaffe and Smith, 1983).

Some of the other extensions had to do with pick position and pick direction. Pick

position involved implementing a comb filter just after the noise burst. Depending on the delay length of the comb filter you can pick the string at different positions allowing you to suppress certain harmonics. Pick direction can then also be controlled by lowpass filtering the noise burst before it is fed into the delay line or by using a rich harmonic spectrum as opposed to a noise burst. Another way to affect the noise burst is to change the duration of the noise burst.

In order to model sympathetic string vibration, Jaffe and Smith sent a small percentage of the string output from a plucked string to another string that had been tuned to a different pitch. Since the sympathetic string was tuned to a different pitch all the partials of the plucked string that did not coincide with the sympathetic string would have been attenuated (Jaffe and Smith, 1983). There will be a further discussion with regard to sympathetic strings further on in this dissertation, as it is central to the sitar model. It can be seen here that through these extensions it can make the very basic algorithm much more expressive and realistic sounding. Normally the Karplus-Strong algorithm, although very similar to a plucked string, does have a very artificial sound.

4.3 Bi-directional Digital Waveguides

A bi-directional digital waveguide is essentially a bi-directional delay line at some wave impedance. This is also considered a lossless digital waveguide. Wave impedance is basically the ratio between the force of a wave to the velocity of a wave. For linear time invariant systems, impedance may vary with angular frequency (ω) such that

$$R(\omega) = \frac{F(\omega)}{V(\omega)} = \frac{Force(\omega)}{Velocity(\omega)} \quad \omega = 2\pi f \quad (4.5)$$

How the bi-directional waveguide works is that each delay line contains a sampled acoustic travelling wave (Smith 2010).

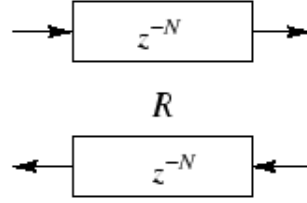


Figure 4.2: A digital waveguide (Smith 2010).

Since it is a bi-directional waveguide, this means that there is a sampled acoustic wave travelling from left to right and right to left in each of the delay lines. This models d'Alemberts travelling wave solution whereby it can be shown that the vibration of an ideal string can be described as the sum of two travelling waves going in opposite direction (d'Alembert 1747).

The type of bi-directional digital waveguide that we will be dealing with in this dissertation is one with rigid terminations. If we terminate a length L ideal string at $x = 0$ and $x = L$, we then have the boundary conditions

$$y(t, 0) = 0 \quad y(t, L) = 0 \quad (4.6)$$

How this system works is, the excitation is fed into the system at the arbitrary point ζ in Fig. (4.3). The acoustic travelling waves proceed to travel around the bi-directional waveguide being delayed by $\frac{N}{2}$ samples by the delay lines. It can be seen in the diagram

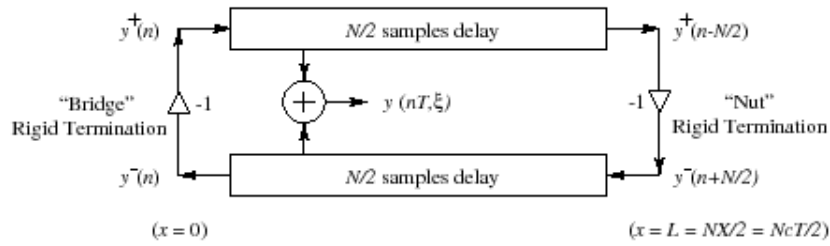


Figure 4.3: Digital waveguide model of a rigidly terminated ideal string (Smith 2010).

that there are the two termination points as mentioned before. These would normally be the nut and bridge of say a guitar. The reader may also notice the -1 at each of these termination points. The -1 is there to invert the phase of the acoustic wave. Just like how an acoustic wave would flip over and change direction in the real physical world if it were to meet the termination point.

This is a far more realistic simulation of a travelling acoustic wave than the single delay line technique formulated by Karplus and Strong. The example that has been discussed here is for only a one-dimensional waveguide. This technique can be extended to two and three dimensional waveguides and be used to model drum skins using digital waveguide meshes.

A number of the different extensions that were discussed in the previous section can be applied to the bi-directional digital waveguide such as fractional delay filtering and excitation position. Matti Karjalainen et al have looked at the possibilities of this in another paper. They employed two different models, one where the bi-directional digital waveguide had a bridge output and the other where it had a pick-up output (Karjalainen et al 1998). The sitar model demonstrated in this dissertation was loosely based around this.

Chapter 5

String and Instrument Modelling Techniques

This chapter looks at some of the modelling techniques that have been developed in recent years. Some are relevant to the sitar while others are not. They are discussed because they would have been considered when it came to figuring out how to model the different parts of the sitar.

5.1 Sympathetic String Vibrations

In nearly all stringed musical instruments where there are adjoining strings, sympathetic vibrations can occur. Whereby if one string is excited, some of the other strings may also be excited via the body through resonance. This phenomenon is known as sympathetic vibration and is defined in the acoustic dictionary as "resonant or near-resonant response of a mechanical or acoustical system excited by energy from an adjoining system in

steady-state vibration” (Morefy 2001) (Carou et al 2005).

At the bridge of say a western classical guitar, all the strings induce the movement of the top plate. Since this top plate is moving and all the strings are attached to the same plate, this means that all the strings are affected. Nakaerts says that strings cannot be seen as independent entities but must be seen as larger, coupled system (Nakaerts 2001).

A simpler approach to sympathetic vibrations was taken in the Karplus-Strong extensions paper. They basically took the approach of sending a small percentage of the main plucked string to another string tuned differently (Jaffe and Smith 1989).

Sympathetic vibrations are essential to the modelling process if you are to have a natural sounding model since sympathetic vibrations exist in nearly all stringed instruments. It is particularly important to the sitar since it has a number of strings that are only supposed to vibrate sympathetically.

With regard to the sitar a rather simplistic but effective approach was taken, this will be discussed further on in the dissertation.

5.2 String Coupling Effects

In natural string instruments several coupling mechanisms exist. In a real string, there are two orthogonal planes of transverse waves, which are directly coupled together. There are also longitudinal waves, which are related to string tension.

To realise the two orthogonal planes, you have to consider the transverse vibrations in the horizontal and vertical planes of polarisation. Smith says that no vibrating string in musical acoustics is truly rigidly terminated, because such a string would produce

no sound through the body of the instrument. Termination results in coupling of the horizontal and vertical planes of vibration. In typical acoustic stringed instruments, nearly all of this coupling takes place at the bridge of the instrument (Smith 2010).

Since that in real instruments the horizontal and vertical waves react differently with the bridge, for example on the guitar the string is restricted more in the horizontal plane of vibration as opposed to the vertical plane, this requires that when modelling the two planes, damping parameters will need to be different for each plane. This means that the string will decay faster in the horizontal plane and have an effect on the tone of string. What happens is a two stage amplitude envelope is created because of the unequal rate of decay between the two planes. Smith says that the initial fast decay gives a strong onset to the note, while the slower late decay provides a long lasting sustain—two normally opposing but desirable features (Smith 2010).

5.3 Commuted Synthesis

Commuted synthesis is a modelling technique that is used to model the resonator of an instrument. Typically the energy from a plucked string is transmitted to the bridge and then to some resonating acoustic structure. Typically this resonating structure or resonator imposes its own frequency response on the sound being radiated and works like a very large filter. One of the approaches that is normally taken to model the resonator is to figure out the body resonances of the instrument in question and then use a band-pass filter bank to apply them. This can be computationally expensive so this is why the commuted technique is used.

This technique only works for linear time-invariant systems, the idea is to commute the

string and the resonator. The excitation method is convolved with the impulse response of the instrument being modelled. This is the basic idea behind commuted synthesis, and it greatly reduces the complexity of stringed instrument implementations, since the body filter is replaced by an inexpensive lookup table (Smith, 2010).

However, due to the non-linear nature of the sitar string, commuted synthesis could not be used. This technique was included in the dissertation as it was one of the main resonator modelling techniques that was being considered when researching the sitar model.

Chapter 6

Sitar Model

6.1 Introduction

The sitar model as mentioned before was developed and tested in MaxMSP. The entire patch consists of three main parts. There is the poly~ abstraction of the main strings, the sub patch for the sympathetic strings and then there is a bank of digital filters being used as a means of modelling the resonator. All these components fit together to model the sitar. How the patch is controlled either by an external MIDI device or by the kslider object in MaxMSP.

The most important part of the patch is the poly~ abstraction. It is within this abstraction the main strings are modelled and it also gives the patch its seven note polyphony. Since this is the most important part of the model, it is the first part that will be discussed in detail.

6.2 Main Strings - poly~ abstraction

It is this part of the patch contains the main digital waveguides, the excitation mechanism and different objects to make sure the poly~ functions correctly. These can be seen in Fig. (7.2).

The first group of objects in the patch working from left to right are there to receive the pitch and velocity to be used in the waveguide sub patches, there is also a thispoly~ object to decide whether that instance of poly~ is busy or not.

The next group of objects in Fig. (7.2) are there to excite the strings. There is a linear ramp generator there to create a pink noise envelope. Pink noise is used because all the frequencies present are of equal amplitude and also because of its random nature, meaning that no two excitations will be the same. The original idea was to use a recording of a sitar impulse response and use the commuted waveguide synthesis technique but as explained before due to the sitars non-linear model this would not have been effective. There is also a comb filter setup just before the excitation is sent to the strings. This comb filter is there so that the user can adjust the pick position with the slider in the main patch. This a Karplus-Strong extended algorithm concept as discussed earlier in this document. The slider can be seen in Fig. (7.1).

The next group of objects in Fig. (7.2) are the bi-directional digital waveguide sub patches. The reason there are two of these is because of string coupling. One of these is the string vibrating in the horizontal plane and the other is vibrating in the vertical plane. This gives the string a more realistic sound. Normally if just one waveguide is used it sounds very static. These are both then summed together to give the overall string sound. They are also scaled since they are being summed together. The contents

of the digital waveguide sub patches will be discussed further on in this section.

After the waveguides have been summed there is a group of objects to test to see if the gain of the strings is less than 0.001 and if so, it mutes the `poly~` instance it is in and set its status to being not busy. This was implemented to make `poly~` more effective.

6.3 Bi-directional Digital Waveguide sub-patches

This is the most important part of the whole patch and can be seen in Fig. (7.3). This particular sub-patch is broken in to two parts. On the left side you have the bi-directional digital waveguide of the string and then on the right you have a Karplus-Strong algorithm implementation. It is this KS algorithm that is fundamental in giving the string its non-linear distortion and its characteristic buzzing timbre. First of all the bi-directional digital waveguide part of the sub-patch will be explained and then the KS algorithm implementation will be tied in.

6.3.1 Bi-directional Digital Waveguide

The bi-directional digital waveguide that has been implemented in this patch also uses some of the Karplus-Strong extended algorithm concepts. It makes use of the tuning all-pass filter, dynamic-level lowpass filter and string damping lowpass filter as well as a few implementations that were necessary for the string to sound like a sitar string.

As soon as the string is excited it is passed through a one-pole lowpass filter, this is the dynamic-level filter. The value for this filter is controlled from the main patch and there is one for each dimension of the string. This filter controls the timbre of the string each

time it is plucked. It is used to make the string sound as if it has been muted, if this is the desired effect.

After the one-pole filter the excitation enters the bi-directional digital waveguide. It can be seen in Fig. (7.3) that there are four `tapin~` and `tapout~` objects. These objects are effectively the delay lines. These are responsible for the pitch of the string. If you were to unwind the waveguide and have the two `*~ -1` multipliers as your termination points of the string, you will see that each delay line is effectively divided in two by the two `tapin~ tapout~` pairs. The reason for this being that excitation of the string has to be at least in the centre of the delay line and be fed into the circuit at the same position on each direction of the delay line. This makes sense, since if you were to pluck a string in a real physical system, you can only do so at one position at any given time.

If you look at the delay sub-patch within the patch in Fig. (7.3) you will see that this is the mechanism that controls the delay time for `tapin~ tapout~`. How this works is that the MIDI value received is converted into the frequency of the note being played. Since frequency is measured in Hertz and Hertz means cycles per second, the frequency value is divided into 1000 to give the delay time in milliseconds. The reader may also notice that this is then fed into a `mstosamps~` object, one is subtracted from it and then a `sampstoms~` object is used to convert back again. The `mstosamps~` and `sampstoms~` are used simply just to convert from milliseconds to samples. The reason why 1 is subtracted is because the creators of MaxMSP have designed the `tapin~ tapout~` to have a minimum delay of one vector size and this needs to be compensated for.

Once the excitation is in the waveguide it moves through it just like a transverse wave would in a real physical system. The `*~ -1` multipliers are there to reverse the phase of the wave every time it passes through them. The exact same way a wave flips over when

it reaches its termination point in a real physical system. This is why the two ~ -1 objects are considered the termination points.

The string damping dials on the main patch control the damping lowpass filters featured in the delay loop, these can be seen in Fig. (7.1). The velocity of the note being played is mapped to the MIDI values 100-127 and then these are converted to frequency values for the lowpass filters. This is how the string damping mechanism works.

The string damping is then followed by a clip \sim so as to normalise the signal going through the digital waveguide. This is just in case the model becomes unstable. This is then followed by a multiplier; the multiplier is used to set the rate at which the strings decay. The velocity of the note being played is mapped to the values of each of multipliers. It works on the principle that the larger the velocity the longer it will take for the strings to decay.

The last object left to discuss in the digital waveguide is the all-pass filter. This is the most important part of the waveguide as it is the part that gives the delay line a fractional delay and also dynamically changes the delay length giving the sitar its characteristic timbre. The middle inlet for the all-pass object is what controls the delay time of the filter. Two different processes modulate this value. The main one being the Karplus-Strong algorithm that is to the right of the bi-directional digital waveguide and the other is by a sub-patch called delayallpass. Within the delayallpass sub-patch you have a mechanism to create a slight vibrato, this is to create the overall beating effect between the strings. The amount of beating that occurs is relative to the velocity of the note being played. At any one time that a string is being played all the other strings that can be active through the poly \sim object are receiving a very slight signal, which is being modulated by the delayallpass sub-patch. This is to help model sympathetic resonance

between the main strings.

6.3.2 Karplus-Strong Algorithm

The Karplus-Strong algorithm in this case is not being used to generate sound but as a way to control the delay length of the bi-directional waveguide dynamically. This was implemented because it was felt that the best way to control the decay rate of the dynamically changing delay length of the bi-directional waveguide was by using something similar to the waveguide. The KS algorithm was chosen because it is inexpensive and it would naturally compliment it. The KS algorithm receives the same excitation and pitch values as the bi-directional waveguide so that decay rates of the two are somewhat similar.

The velocity of the note being played also affects how much the KS algorithm modulates the decay rate of the dynamically changing delay length of the bi-directional waveguide. It can be seen in the patch that the receive object known as `thisbridgelength` controls this. This takes the velocity of each note being played and maps it to suitable bridge modulation parameters. How the velocity of the note affects the dynamic delay length is modelled on how it works for a real sitar. The output of the KS algorithm is then fed into a sub-patch that smoothes out the changes in delay length. If this was not implemented it would drastically affect how the sitar sounded due to the sudden changes in delay length and cause glitches in the audio output.

Some of the output of the bi-directional digital waveguide is also fed back into the KS algorithm. This keeps the energy in the KS algorithm relative to the energy in the bi-directional delay line.

The rate of change of the dynamic delay length changes more randomly in the attack portion of the signal, over time it becomes less random and then settles into a more periodic pattern as the strings waveform itself becomes more periodic. Eventually this approaches zero. It could not be found anywhere in all of the literature reviewed or on the Internet, this approach to non-linear distortion being implemented and is unique to this attempt at physically modelling the sitar. It is hoped that this approach to the modelling of this type of non-linear distortion is considered for other instruments.

6.4 Sympathetic Strings (Tarafdar)

The sympathetic strings of the sitar are on a separate bridge to the main strings. The bridge has the same shape as the main bridge, so the sympathetic strings were implemented in a similar way to the main ones. However there are a few differences, one of them being that each of the individual sympathetic strings can be tuned to whatever note the user desires with respect to the western musical scale. The other difference being that there is no string coupling, this due to the limitations of the CPU.

How the sympathetic string sub-patch works is, that all the energy that comes from the main strings is scaled and fed into each of the individual sympathetic strings. It is scaled due to the amount of energy that would be lost in the energy travelling from one bridge to another. This amount of scaling was determined by trial and error. Also, the damping on each of the strings is higher than on the main strings, this due to that fact that these strings arent being plucked but are only resonating with respect to the main strings. The sympathetic strings in the sub patch are by default tuned to what they would typically be tuned to in Indian classical music. Although this does vary greatly with respect to

the raga being played. Finally, the output of all the strings is summed and scaled again. Having these strings adds greater depth to the sound of the model. The instrument sounds very dry when they are turned off.

6.5 Resonator (Kaddu)

Originally the plan was to use commuted synthesis to model the resonator as mentioned already. On further investigation and research it was determined that this technique is unsuitable for a sitar due to its non-linear model. This technique only works for linear time invariant systems. Commuted synthesis is where you take an impulse response recording of the resonator of the instrument being modelled and convolve this recording with the excitation mechanism in the model. This is the basic idea behind commuted synthesis, and it greatly reduces the complexity of stringed instrument implementations, since the body filter is replaced by an inexpensive lookup table (Smith 1993).

Instead the implementation used in this model is a bank of bandpass filters set to different frequencies and Q values. Unfortunately an actual sitar was not obtainable at the time that this implementation was being developed so an analysis of the actual body resonances of a sitar was not performed. The resonances used were similar to those of a Martin D-28 guitar (Fletcher and Rossing, 2005). The exact resonances in Fletcher and Rossings book weren't used, they were used mainly as a guideline, and a lot of trial and error was involved in getting it to sound correct. There is a massive contrast between the sound of the sitar with the resonator and it not having it. It was the `fffb~` object that was used for the filter bank. The `fffb~` object is a MaxMSP implementation of a bank of bandpass filter objects. It is much more efficient to use this instead of a group

of reson~ objects.

6.6 Conclusion

As the reader can see, the approach that was used to model the sitar was to develop each part separately and then tie them all together at the end. It can also be seen that it is the dynamic delay line that is very important in giving the sitar its characteristic timbre. This is not to say that the resonator and sympathetic strings are not as important. As mentioned previously, without these the instrument would sound very artificial and not have any natural sounding qualities to it. It is also hoped that the unique approach to the dynamic delay line that was implemented has made the model more natural sounding.

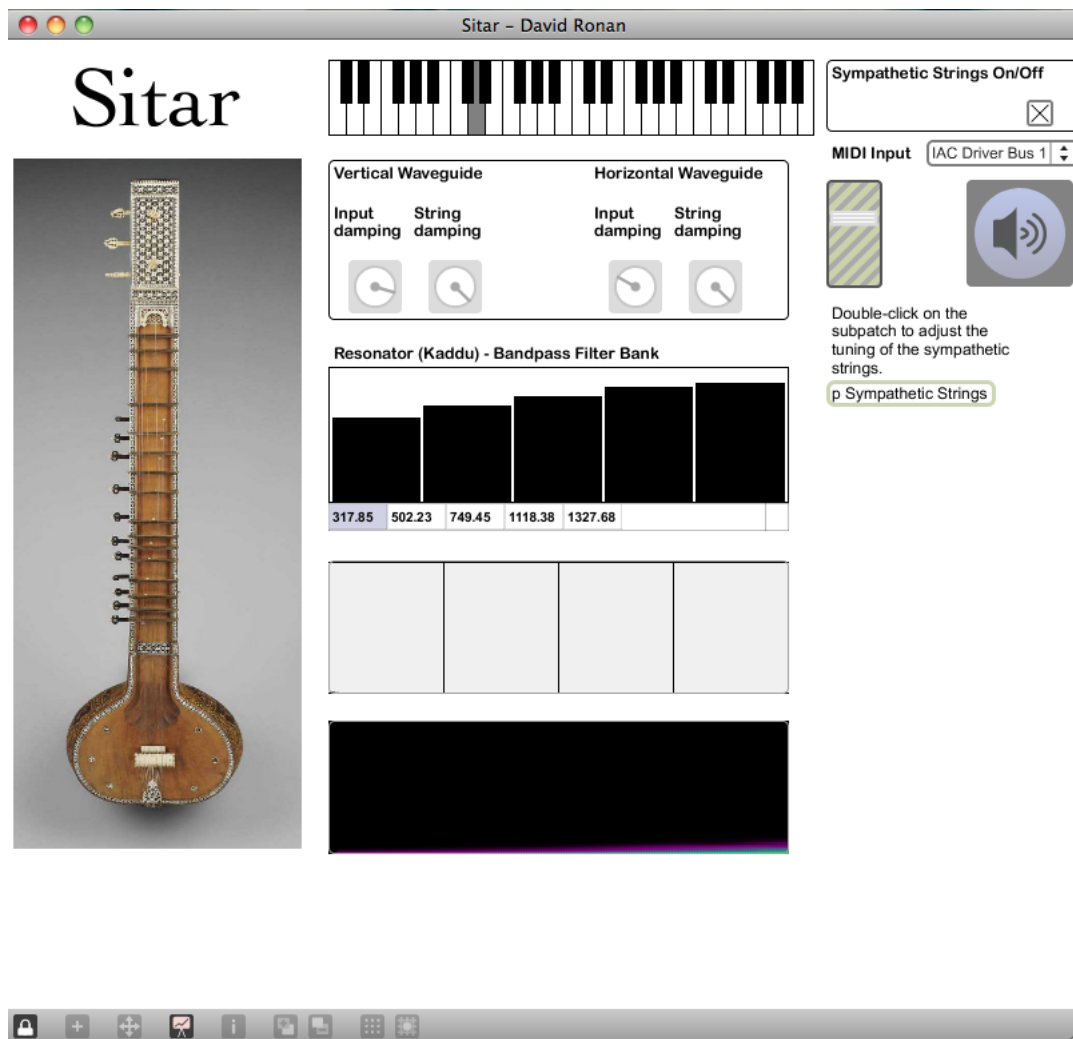


Figure 6.1: Main patch screenshot.

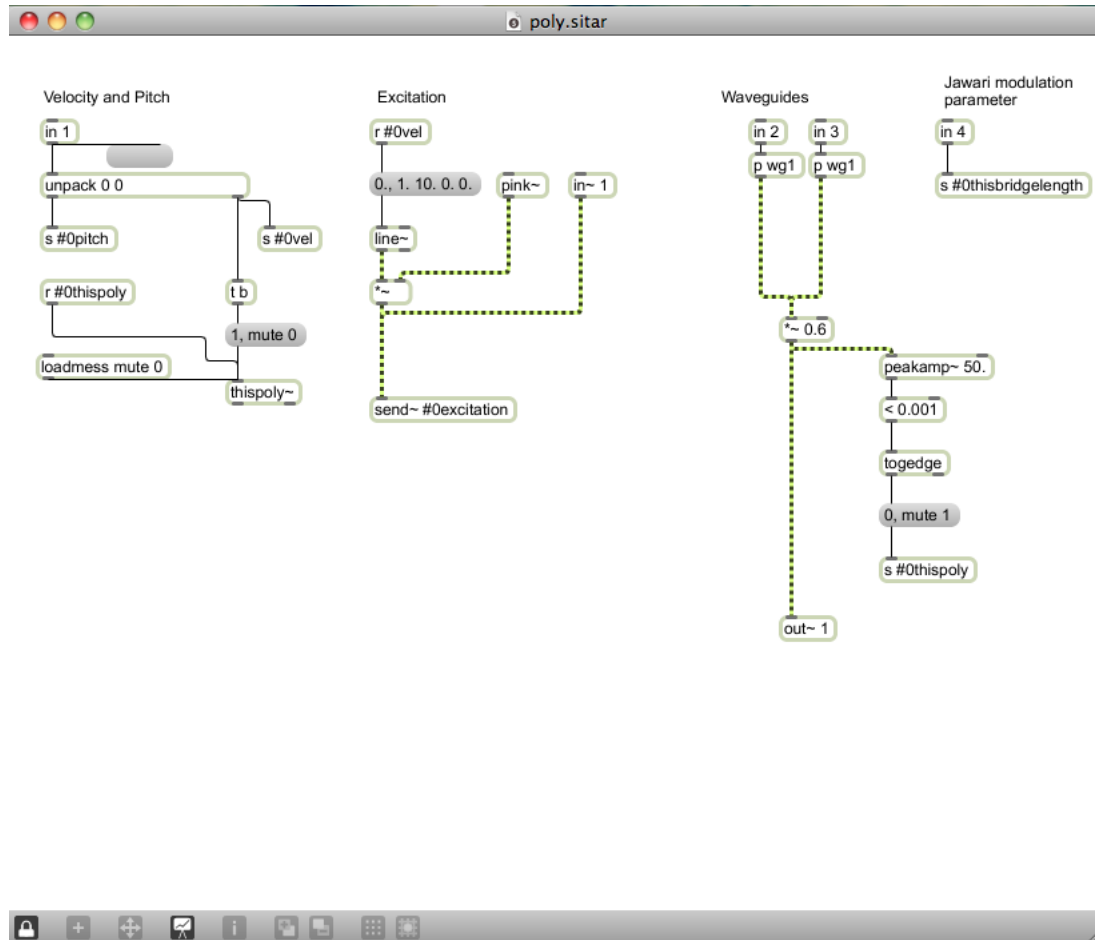


Figure 6.2: Poly~ screenshot.

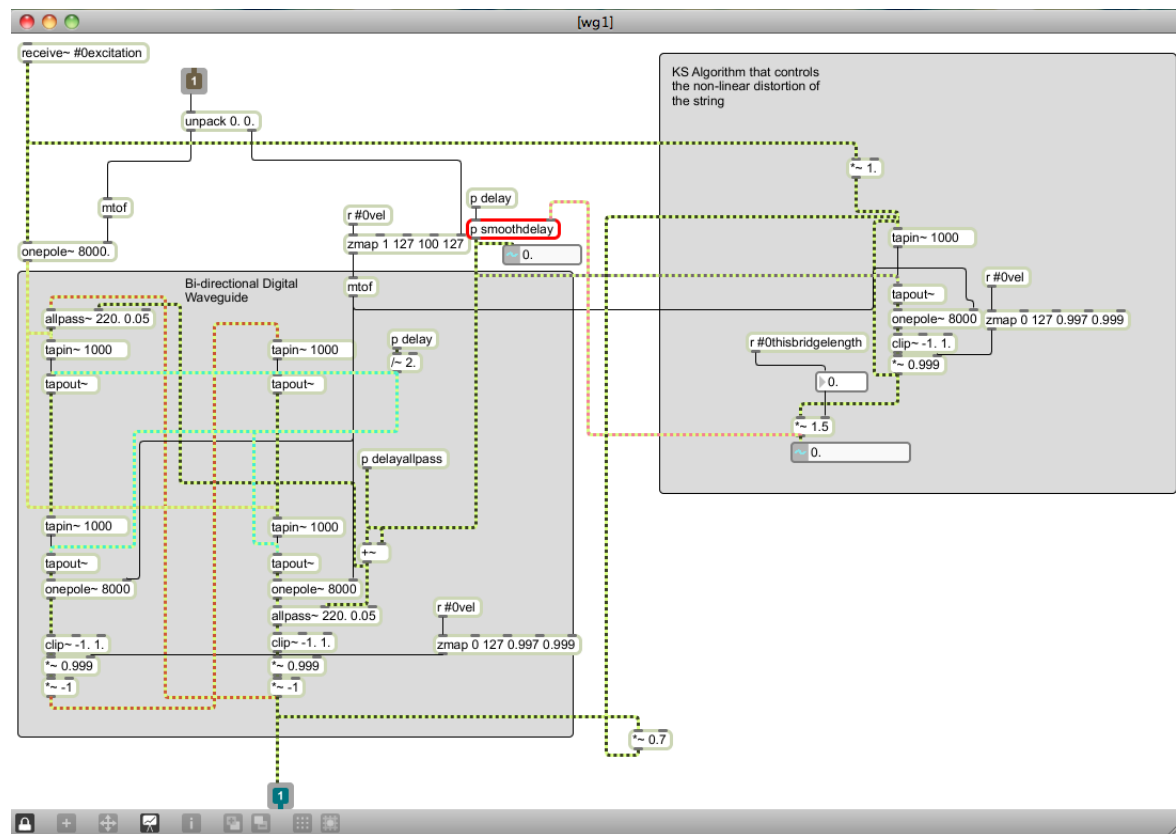


Figure 6.3: Bi-directional Digital Waveguide screenshot.

Chapter 7

Results and Analysis of Sitar Model

How the analysis was approached was by taking the recording of a real sitar playing the note F4, then this note was played a few different times on the modelled sitar and recorded. Audacity was then used to perform spectral analysis on each of the recordings. The type of analysis done was Fourier analysis with a Hanning window and a window size of 512.

Since every note played by the sitar is going to be different every time due to the random nature of every pink noise burst excitation not every modelled sitar pluck analysis will be the same. Once the first recording was made, analysed and then compared a second recording was made with a number of adjustments, which will be discussed in a moment. The results are as follows:

We see in the first analysis Fig. (7.1), the modelled sitar is very close to the real sitar up until roughly 10,000 Hz. We see the fundamental is close and a lot of the partials are the same but the modelled sitar is lacking a lot of energy in the higher partials. This

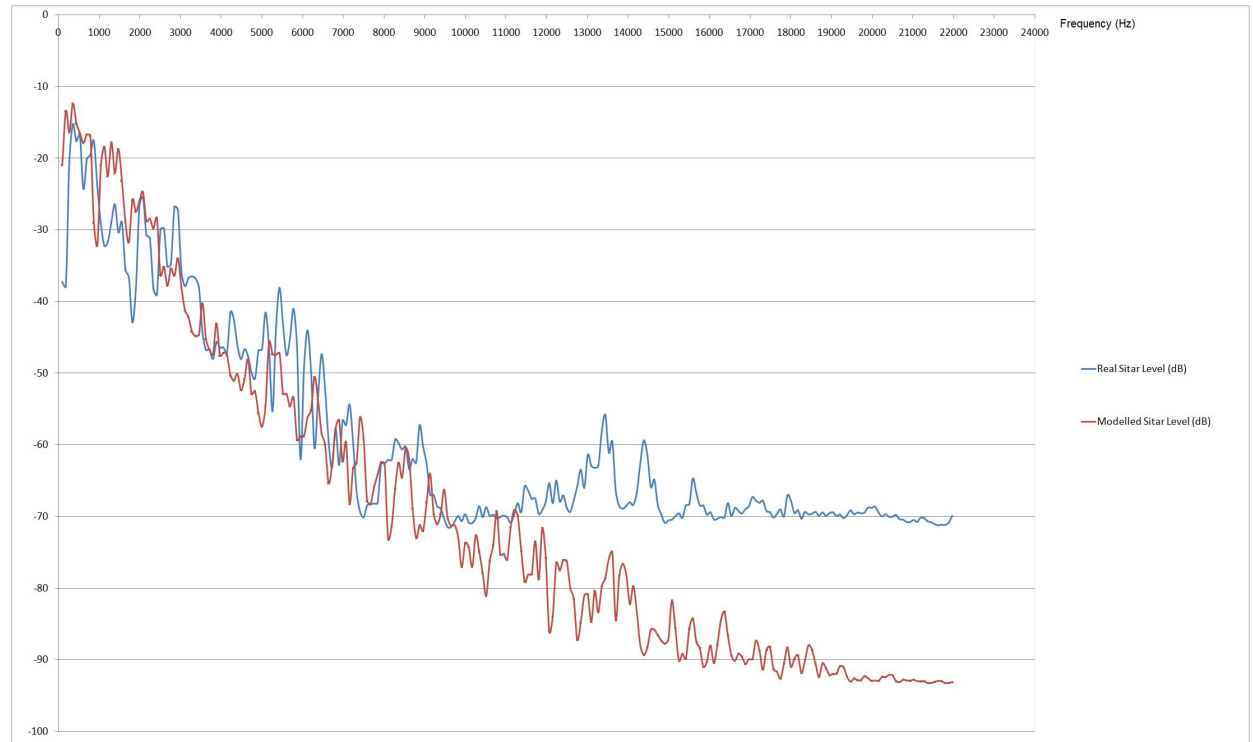


Figure 7.1: First Spectral Analysis. Red = Modelled Sitar, Blue = Real Sitar

could either be due to an incorrect tuning of the body resonances or it could be due to a lack of energy being supplied to sympathetic strings. Before the second recording was made a few adjustments were made to the sitar model. One of the body resonances was slightly changed and also the amount energy being sent to the sympathetic strings was increased slightly. It can be seen straight away in Fig. (7.2) that there is a difference. It seems very similar to the real sitar up until 12,500 Hz and then it begins to taper off, but at the same time the difference between the upper partials isn't as severe. This could possibly be due to the tuning of the sitar's sympathetic strings.

A third recording was made but this time the sitar's sympathetic strings were tuned up a whole octave. It can be seen in Fig. (7.2) the results were a lot more satisfactory. There wasn't as big a difference between the higher partials.

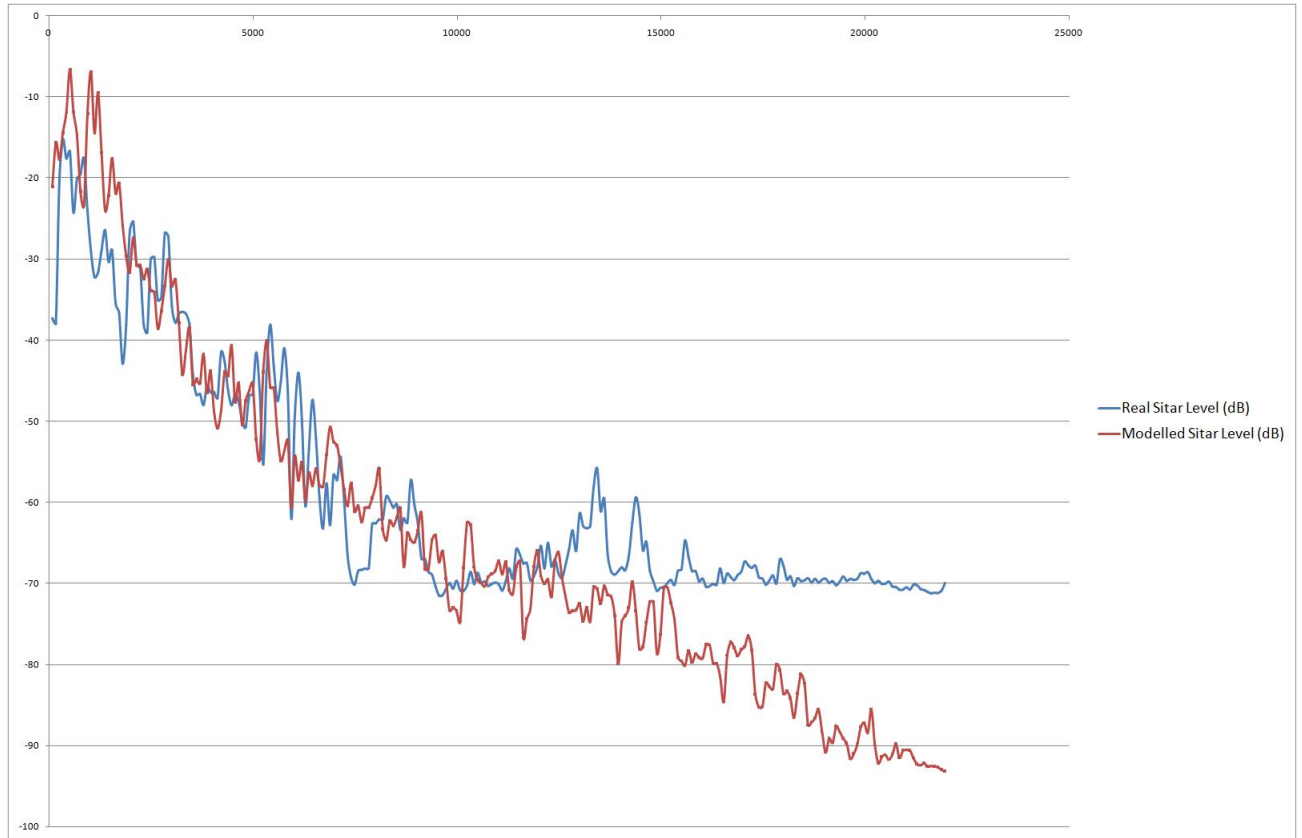


Figure 7.2: Second Spectral Analysis. Red = Modelled Sitar, Blue = Real Sitar

7.1 Efficiency

The model was tested on a MacBook Pro with a 2.26 Ghz Intel Core 2 Duo processor. It was found that the most amount of CPU power that was used was 62%. Considering the amount of different strings that were modelled this is very efficient. In the model you have a seven note polyphony poly~ abstraction and thirteen sympathetic strings all being used at the same time.

Although, when it was tested using string coupling in three different dimensions it would max out the CPU and distortion occurred. The third dimension being the longitudinal

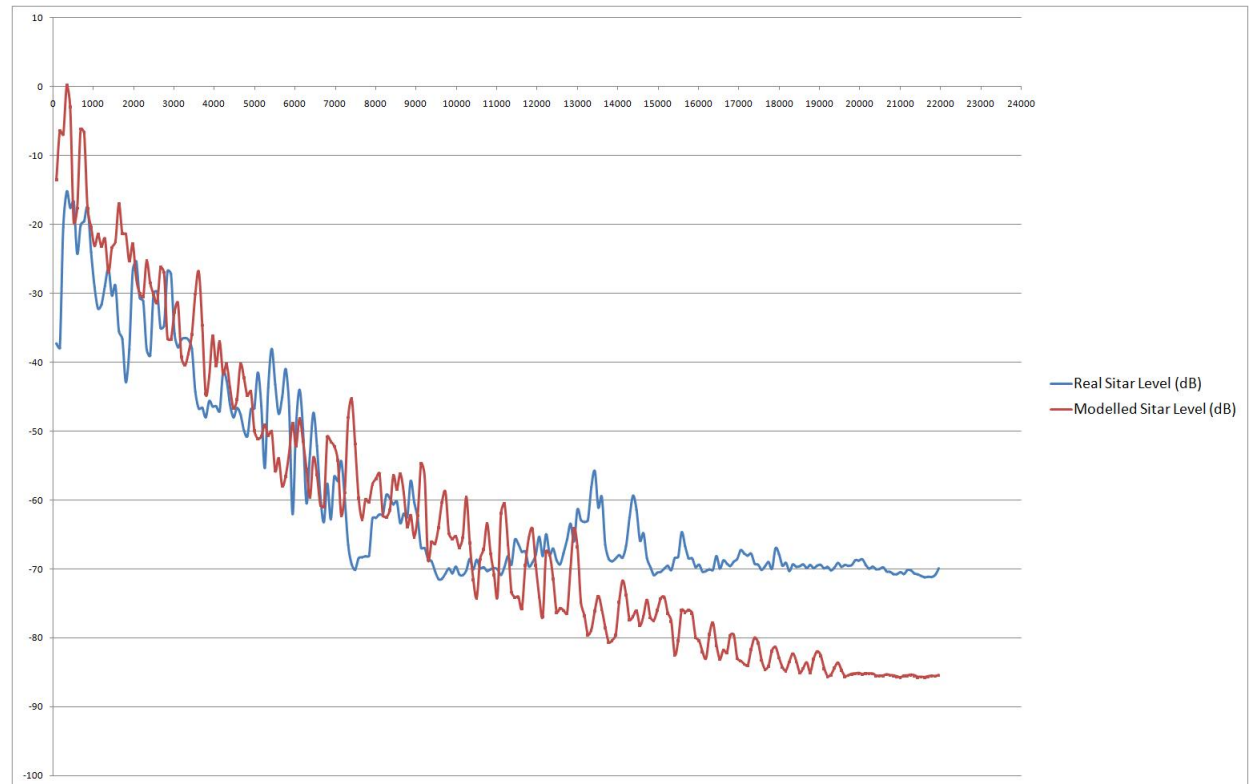


Figure 7.3: Third Spectral Analysis. Red = Modelled Sitar, Blue = Real Sitar

dimension. This third dimension could have been used to create a more realistic tone. The model could have been made even more efficient if the Karplus-Strong algorithm was used for the sympathetic strings although there may have been a loss in the quality of sound.

7.2 Implementation Issues

All of the implementation issues to do with the model had to do with MaxMSP. A lot of them were in relation to the CPU. It would have been more efficient to have implemented this model in C++ as MaxMSP has a lot of its own processes running when you are

using the patch, but time constraints would not allow this.

It was also originally planned to use a guitar with MIDI pickups as the interface for the model but due to the instability of the delay lines in MaxMSP this wasnt feasible. The ability to bend the strings of the MIDI guitar would have been a nice touch to the sitar and would have made it more expressive since there is a lot of string bending in real sitar playing.

The other MaxMSP issue that was encountered had to do with sigvs (Signal Vector Size). The higher the sigvs, the more accurate the high notes would sound. The reader may notice that when using the patch, the notes at the higher end of the kslider sound slightly out of tune. This is due to the fact that the sigvs could only be set to 8. If it is set any smaller it causes the audio to distort due to the CPU being overloaded.

Chapter 8

Conclusion

The goal of this dissertation was to physically model an instrument that hasnt really been developed that much in the physical modelling sense. As mentioned before a lot of the research with regard to physical modelling has been focused on the western classical guitar. The reason why the sitar may have been over looked so much is maybe because of its complex design. As there were a lot more factors to be taken into consideration when it came to modelling this particular instrument.

When this dissertation was originally started it was assumed that the modelling process would be relatively simple and the implementation would take a lot less time than predicted. The reason why the modelling process took so long was because of the non-linear bridge structure. It took a lot of testing and re-evaluation of parameters before the desirable sitar tone was achieved.

During the course of the development of the sitar model, as mentioned before, a new and unique modelling approach was taken with regard to the sitars non-linear bridge struc-

ture. The dynamically changing delay line that had to be implemented as a result of the bridge shape was controlled by the Karplus-Strong algorithm. The Karplus-Strong algorithm being chosen to control this parameter because of how computationally efficient it is and how likened it is to how a real string decays. Immediately after this was implemented the difference in how realistic the sitars timbre became was noticeable. The author believes that this modelling approach warrants further investigation as it has never been implemented before and is a new and innovative approach to this kind of modelling problem.

By looking at the spectral analysis of the sitar versus the real sitar it could be said the model was quite successful. Although, there are still a few bugs in the model, one is to do with regard the tuning particularly at the higher pitches. It would also be nice to implement the ability to pitch bend the notes. This was attempted but it was unsuccessful as it MaxMSP kept distorting.

In future research it would also be very interesting to model the effect of amplitude limitations for the strings at the frets since the sitar has such unique frets. This similar to what to the non-linear distortion that occurs in the slapbass technique.

It would also be interesting to see what the model sounds like if there was a string coupling effect applied to the sympathetic strings. It was due to CPU limitations that this couldn't be achieved.

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SITAR MAKING IN INDIA

DOCUMENTATION OF AN APPRENTICESHIP
IN THE SHOP OF
KARTAR CHAND SHARMA
JAN-NOV 1987

• PART 1: INTRODUCTION & OVERVIEW •

ARTICLE ORIGINALLY PUBLISHED IN THE
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NUMBER 67 / FALL 2002



BY
JAY SCOTT HACKLEMAN

Sitar Making in India

One Shop's Tradition

By Jay Scott Hackleman

In 1987 I spent almost a year in India on a grant from the American Institute of Indian Studies (AIIS), a program partly funded by the Smithsonian. The objective of the trip in the words of the proposal was to “perfect skills as an instrument maker through traditional means, and to supply a body of information for other craftsmen through documentation.” The name of the proposal was “Musical Instrument Making in India: Documentation of an Apprenticeship.” I guess this project might not be accurately referred to as an ‘apprenticeship.’ If it were truly an apprenticeship I would have had to first start by selecting an appropriate instrument maker, and then arrange to be born as his son. But with this singular disadvantage in mind, I endeavored to learn what I may through the means of observation and personal involvement. Personal involvement only possible due to the generosity of my instrument maker guru Kartar Chand.

It was Ravi Shankar who got me to New Delhi and it was pure serendipity that led me to my teacher, the late Kartar Chand Sharma. Serendipity permeates the air of India like incense and the fortunate string of circumstances leading to our meeting could not have put me in a more wonderful position -- allowing me to watch and learn from this skilled, honest, straightforward man, a master of the old tradition, his brother Hari, and their apprentice Kaka (his nickname because his name is Kartar Chand also) in their old and respected shop in Pahar Ganj (Old Delhi).

There were many times I felt that, when leaving my room in New Delhi and hailing a three wheel taxi-scooter early each morning, that the scooter was instead a black and yellow time machine, taking me not just to Pahar Ganj but to a small shop that could have just as well been in the 18th century. A shop where instruments are

built every step of the way with hand tools, by hands taught by their fathers and their fathers before.

On the first day, I showed up soon after dawn with a blank notebook (first of eventually 5) and a little box of Indian ‘sweets,’ which was the only thing Kartar Chand had requested I bring. I assumed it was like bringing a box of donuts to work or something, so I handed them to him expecting to dig in. But that wasn’t the case. The sweets were not just for us. Before we could have any, they were first shared with Vishkarma--the god of the craftsman. Some incense was lit and a few fresh flowers were on hand. After a few pieces were laid in front of the picture of Vishkarma, Kaka was sent for some chai, and then we had our little treats. That was that. The beginning of a long commitment, based only on trust and a reverence for craft and tradition.

In Kartar Chand’s shop instruments were only made when someone ordered one, and they were booked many months in advance with orders. Nothing was built on speculation, contracted out, or mass produced. Many

shops still have a close tie to their village craft roots; the instruments they make are what might be called folk instruments. A few shops, like Kartar Chand’s, have been attending to the needs of professional or classical musicians, and thereby have developed a more refined technique. Of course there are many shops which produce mostly with the tourist trade in mind. I hope this article can shed some light on evaluating a good sitar from one that is mostly just decorative, or worse.

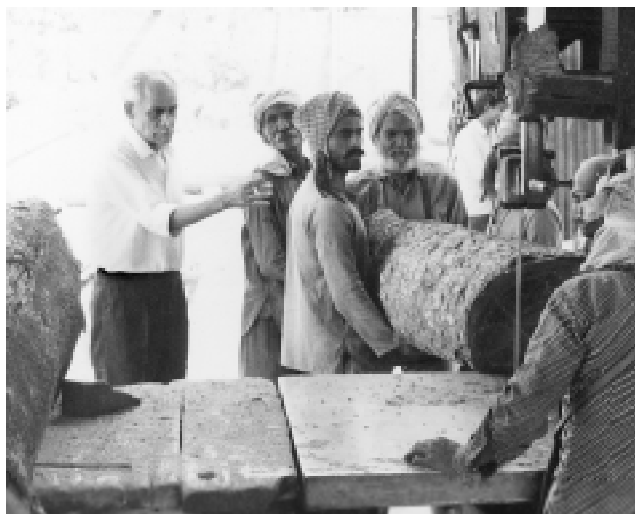
Spending the better part of a year in Kartar Chand’s shop exposed me to the full gamut of traditional classical musical instrument



J. S. Hackleman and Kartar Chand Sharma



*Outside the shop of
Kartar Chand / Hari Chand*



Kartar Chand supervising milling of a Tun log.
making -- everything from selection of raw materials, seasoning of the different parts, construction of sitar, tambura, dilruba, surbahar -- all manner of repair -- (there was one sitar that had fallen out of a moving car, other one where the neck was bowed a good 2 inches) but my main source of interest and of course the instrument they made the most of, was the sitar -- from basic student sitars to very elaborate professional sitars. What will be covered in these articles will just deal with the sitar -- the process of building as I observed it in the course of my time with Kartar Chand.

What I want to share in this article is more along the lines of introductory and anecdotal peppered with a little practical information, so as to shed some light on an old tradition of instrument making. I hope that if the opportunity presents itself, I could get into more detail on sitar construction later.

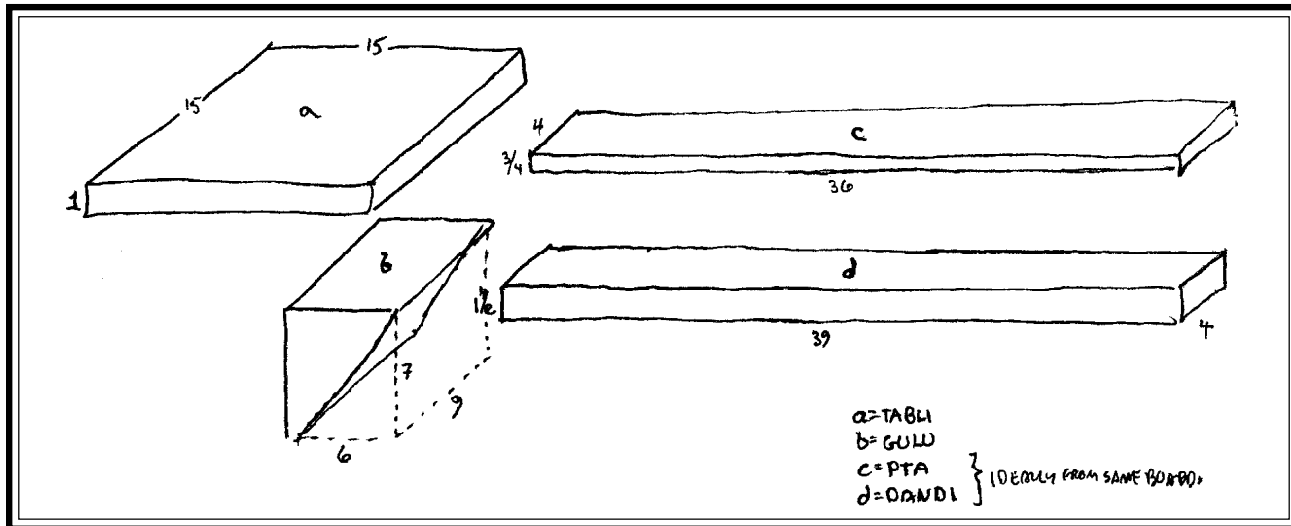
My proposal called for me to apprentice with an instrument maker to 'study this craft where it is still a living tradition,' and to document techniques, tools and raw materials used in the process. With this in mind I accompanied the guru to the huge wholesale lumber yards at the edge of New Delhi, and on his advice and through

his contacts, I travelled to Pandharpur, in Maharashtra (way off the beaten path), where the best gourds come from. He also recommended that I spend some time in Calcutta where there are numerous old and respected instrument maker shops, specifically Kanai Lal, Hiren Roy, Naskar, Hemen and Radha Krishna Sharma. Over all I spent two months in Calcutta.

One of the first field trips I took with my teacher was to Kirti Nagar in Delhi, the location of the government timber yards where there are acres of huge logs of tun, teak, and sheeshum. Among all these logs are various small mills, with one of which Kartar Chand had a good working relationship. The wood he works with is Tunwood (*Cedrela Toona*). Most sitars are made of Tun. It's used in cigar boxes and pencils as well. There are some makers who have been asked to build sitars from teak, but I'll return to that subject later. The logs Kartar Chand chose were of sufficient size for some of the larger components needed for surbahar (a bass sitar) and gentleman's tambura, as well as the usual shop stock for *gulus*, *tablis* and *dhandhis*. The illustration at the bottom of the page shows the stock dimensions for sitar. (The illustrations for this article are scanned from my notebooks from India.)



Hari sorting through the shop's supply of seasoned components



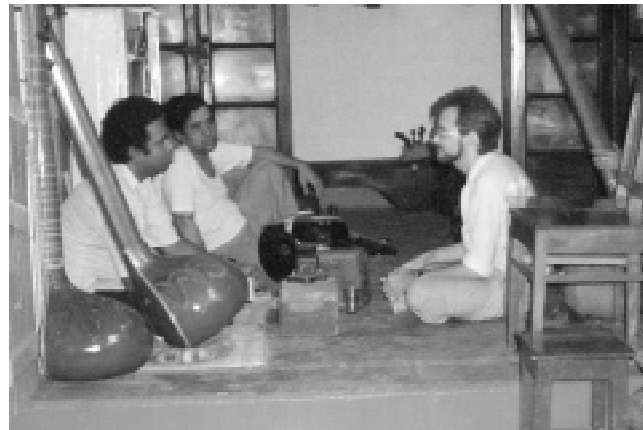
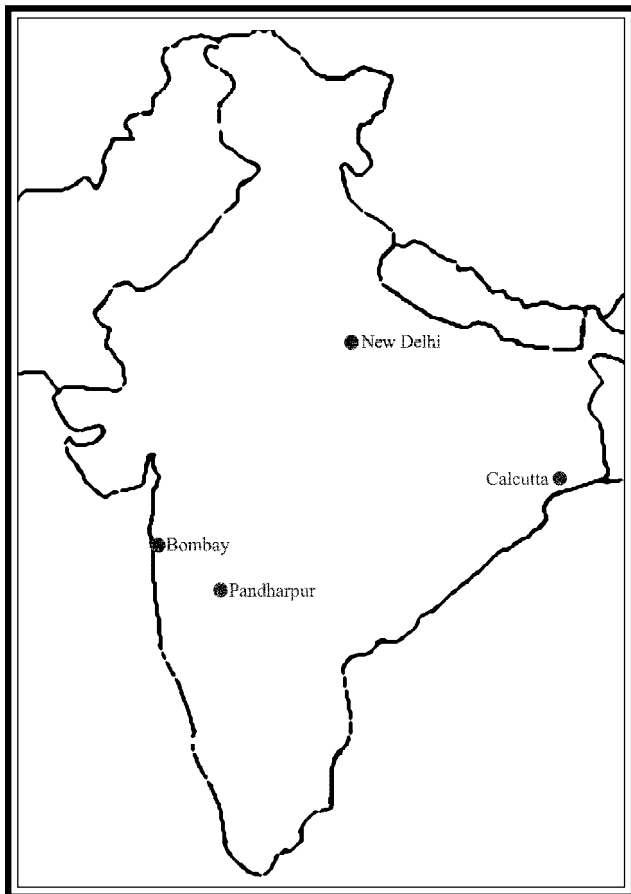
Besides the use of Tunwood in the main structure of the instrument, there is also the use of a *tumba* (gourd) for the resonant body. The consensus among instrument builders is that the best *tumbas* come from Pandharpur. Pandharpur is a small town, famous for its ancient temple, along the banks of the Bhima River high on the Maharashtra plateau. Kartar Chand arranged the introductions to Ms. Haribau Govind Puli, the *tumba* merchant from whom he got his gourds, so my wife and I headed for Pandharpur. The character of the climate and the regular flooding of the river after monsoon makes for ideal conditions for growing the kinds of gourds best for these instruments: not too thin and flimsy, or too thick and pulpy, or too dense and heavy. The skin is smooth and symmetrical, with no ridges and a minimum of flaws. Also, the type of gourds from here are of a large size.

Other than Pandharpur, the most important place to visit was Calcutta. Calcutta has most of the really old established shops. I was fortunate to have been able to interview Hiren Roy and his son Himangshu (who have now both passed away), and was very fortunate to spend a lot of time with Murari Adhikari, who is the Kanai Lal builder. It was this shop that built Ravi Shankar's earlier instruments, on which Nodhu Mulik later based the instrument he built for Ravi-ji.

Murari also shed some light on the use of teak in some instruments. He told me that Kanai Lal, a couple of generations ago, had acquired a significant amount of



Gourds in Pandharpur bundled and ready for shipping.



Interviewing Hiren and Himangshu Roy at their shop in Calcutta



At the Kanai Lal shop in Calcutta discussing rudra veena and sitar making with Murari Adhikari.

salvage wood from demolished structures in Calcutta. These were very old buildings made of teak that had seasoned for well over 100 years. Many of the instruments made by this shop over the years were made from this stash. Murari said it was beautiful old-growth Burma teak, which is quite different from the 'CP teak' found today (CP = central province). The grain was very straight and even, and much lighter than CP teak. The sitar made for Ravi Shankar was made with this salvage wood. He said the usual wood for musical instruments is Tun, but because of the notoriety that instrument and the one Nodhu made acquired, it was assumed by those in the west that all sitars were made of teak. I don't believe Murari has any more of his old teak stash left.

It was fortunate Kartar Chand had me take those trips to Calcutta. Though the traditions are different, there were many similarities between his shop and the shops I observed there. A great deal of valuable information and different perspectives were shared there, for unlike other makers I met in New Delhi, these men in Calcutta, like Kartar Chand, were more willing to share much of their personal insights on instrument making, rather than hide behind the excuse of 'trade secrets.'

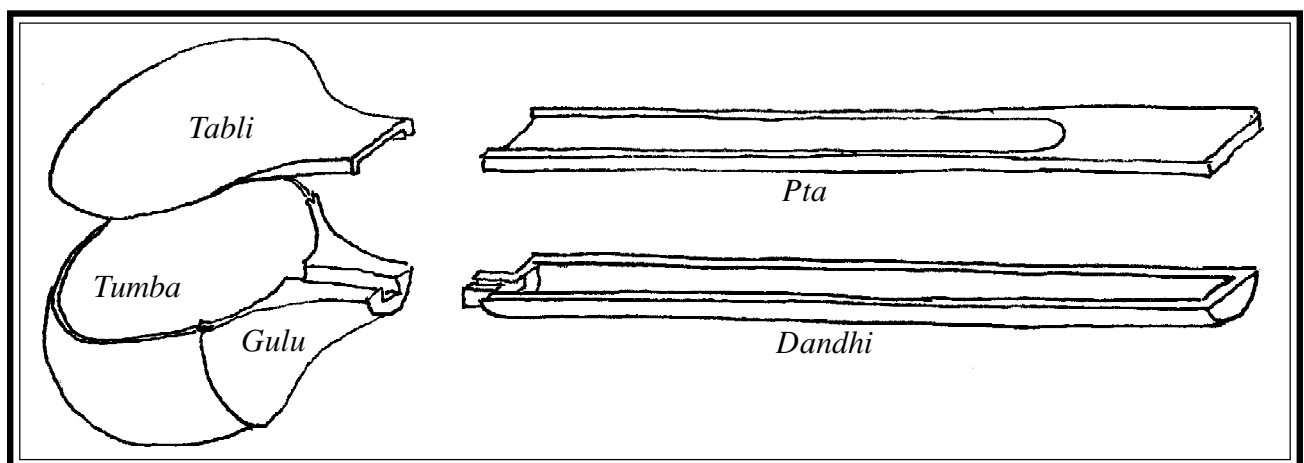
Upon my return from Calcutta, Kartar and Hari were busy in the building of a surbahar, and getting ready to start on another 'full sitar.' This would be a sitar with a full complement of *taraf* (sympathetic strings), a second resonating gourd, and full fancy carving and engraving.

By now I had observed the construction of quite a few sitars, and had devised what I felt was a good list of the steps in building a sitar. This would give me a chance to check my notes, and I was looking forward to lending a hand.

Much of this information is more appropriately expressed in terms of principles rather than formulas, and proportions rather than dimensions. It is important to note that there are no drawn plans, no scale drawings, cutaway drawings, templates, or fancy jigs. It's rule of thumb, an oral tradition. There are a few fundamental measurements that the instrument maker knows, and from those measurements he constructs the curves and arches and proportions from his own

tradition. The only drawings were a notebook of reference drawings for the various, more complicated carvings.

I don't intend to cover these steps in any great detail in this article, but they do help to achieve a better understanding of how a sitar is actually built.



Component parts of the sitar with their technical names.

The construction of the sitar generally took place in fourteen steps, divided into two major sections. The first section was from raw materials to where it is all assembled, with no ornamentation or carving. The second section was through inlay and engraving, carving, finish work, and setting up for playing.

Section 1:

1. shape gulu stage 1
2. cut and shape tumba
3. shape dandi stages 1-6
4. shape gulu stage 2.
5. join and shape gulu/tumba
6. shape tabli - stages 1-7
7. join neck and body components stages 1-6

Section 2:

8. detailing stage 1
9. prep stages 1-5
10. detailing stage 2
11. detailing stage 3
12. prep - stages 6-11
13. finishing
14. fitting out.

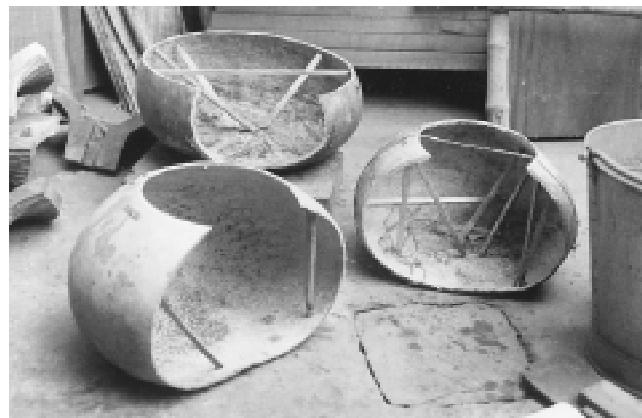


The appropriate gourd is selected for the specific instrument in mind. The largest gourds are reserved for gentleman's tambura or surbahar. The initial cuts are made with the 19 1/2" tumba saw (see 'D' in saw illustration).

Sometimes it's necessary to improve a little on what nature provides in the shape of the *tumba*. To do this, after it is cut to the general shape to be used, the



First cut of sitar tumba.



Sitar, gentleman's tambura, and surbahar tumbas, shaped and drying in the sun.



The shaping of the gulu is accomplished two stages after the rough shape has seasoned for at least 6 months. This shows Hari chiseling the rabbit in the gulu that will receive the tumba. Typical of Step 4

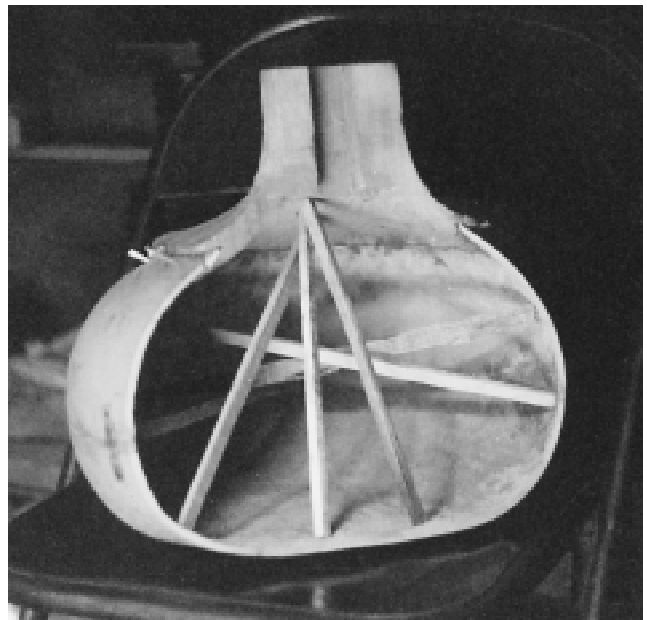
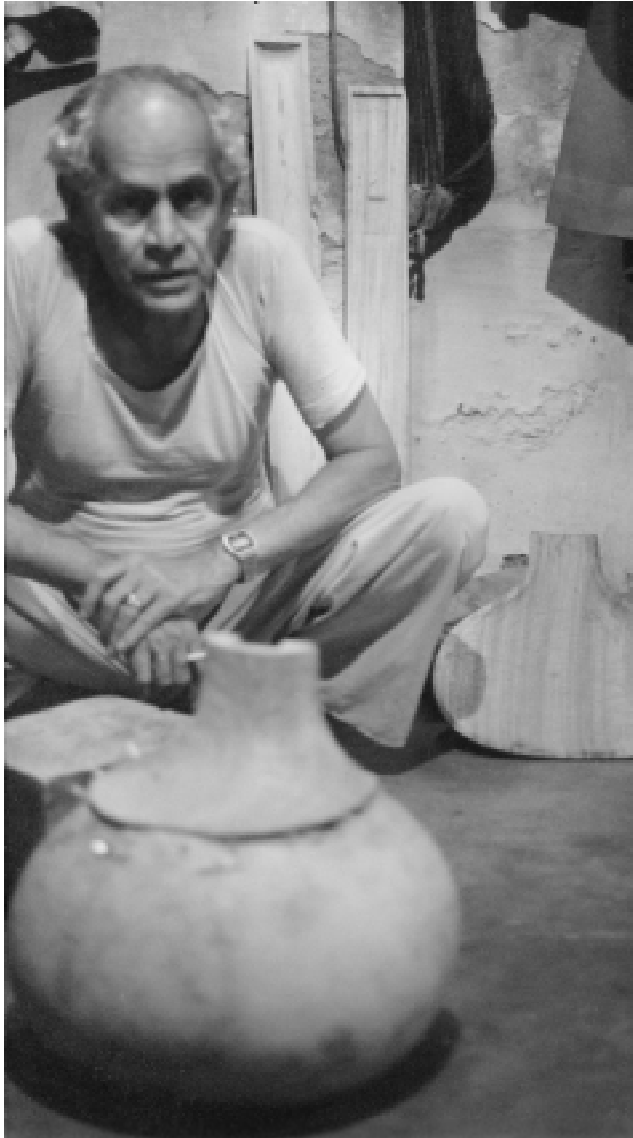
gourd is soaked in a large tub of water for a few hours. It turns almost to the consistency of thick leather. Sticks of Tun or bamboo are then wedged in the appropriate spots to give the *tumba* its desired shape. This is all done by eye, with a few cursory measurements of height and width. They are then set aside to dry hard in the sun.

The exact shape of the *tabli* is not predetermined. It is taken from the outside outline of the *tumba* and *gulu* after they have been shaped. This varies from instrument to instrument, yet within certain parameters of dimension and proportion. So, the actual size and shape of the gourd determines the shape and size of an individual instrument.

There is a standard length of 26 1/2" from the *pta/tabli* joint to the *targen* (first nut), but since the shape of the *tabli* is based on the shape of the *tumba* and the exact position of the bridge is based on the shape of the *tabli*, we find that the actual string length varies from instrument to instrument as well.

When it's time to assemble the basic units of the instrument, the *tabli*, *dandi*, *pta* and the combination of the *tumba* and *gulu*, it's a bit of a group effort, because they are using heated up hide glue that sets up quite quickly and they have a lot of elements to put together simultaneously but accurately. The joints are all dry fit ahead of time to assure that everything is going to fit nicely and line up properly, then set out. The glue pot is put on and stirred and made sure that it is of the right consistency. All the binding material is set aside and ready to go and then they take a little break and collect themselves for the assembly project. In the picture below the glue pot is boiling away and there is the smell of burning Tun wafting through the air (they use all the shavings from the gouging and chiseling to fuel the fire for the glue pot)-- it smelled camphory and cedary like incense. So KC is having a little smoke before he gets down to the business of putting all the pieces together and binding them all.

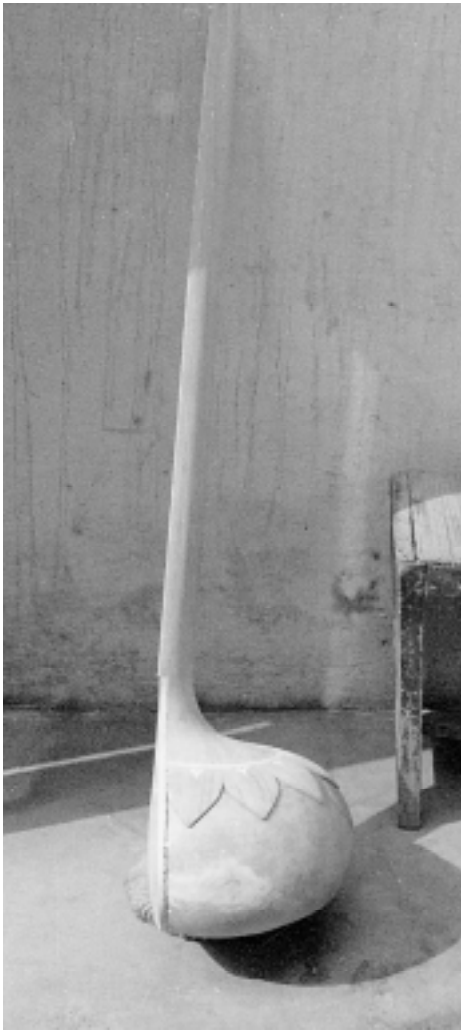
They start with the *dandi/gulu* joint and clamp it with two screws which remain inside the instrument. This



Tumba/Gulu assembly showing braces for shaping ready to be removed (typical of Step 5). The gulu is attached to the tumba with hide glue and bamboo nails. The dovetail tenon in the gulu will be cut to fit the dandhi's mortise during Step 7.



Tumba, gulu, pta and dandhi, glued and bound. Typical of Step 7, Stage 1



Instrument typical of first parts of Section 2; ready for engraving and carving.



The double-boiler for the glue was an elegant old chai pot heated with Tun scraps.

same technique is used in Calcutta, the difference being that in Calcutta the joint is not a dovetail mortise & tenon as in Delhi. The *dandhi/pta* is bound to a straight sheeshum board to minimize any tendency to twist. The *tabli* is glued and a little extra mix of glue and sawdust is applied to the outside of the joint. The whole assembly is then set aside while they proceed with preparing the decorative leaves (that aid in the connection between the *tumba* and *gulu*), *langort* (tailpiece), and whatever celluloid inlay they have decided to use. This ends Section 1 of the building process. Now it's time to move on to Section 2: applying the decorative elements, carving, 'engraving' the celluloid, making the component parts (bridge, tuning pegs, etc.), polishing and setting-up for playing.

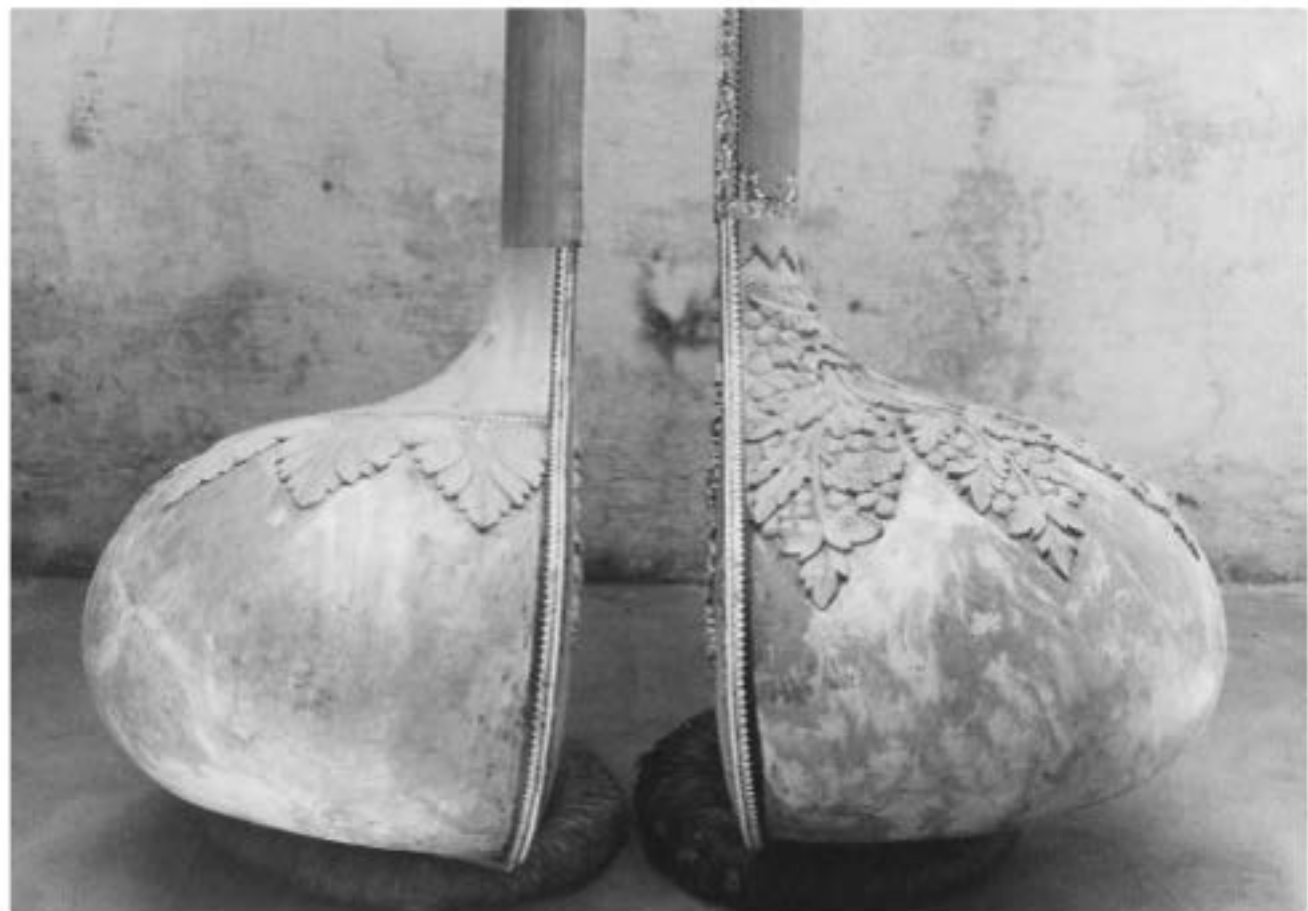
The leaves and tailpiece are attached with hide glue and 'nails' made of Tun. The celluloid is inlaid into its positions, glued with a concoction of celluloid shavings melted in alcohol, and secured with bamboo nails. The instrument is then rasped, filed and sanded to its final shape.

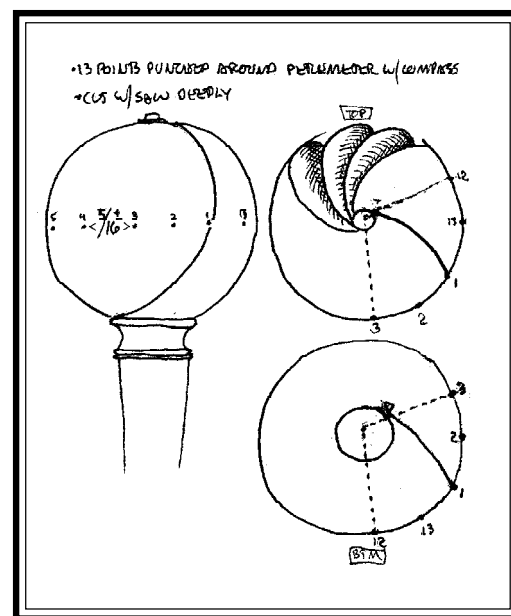
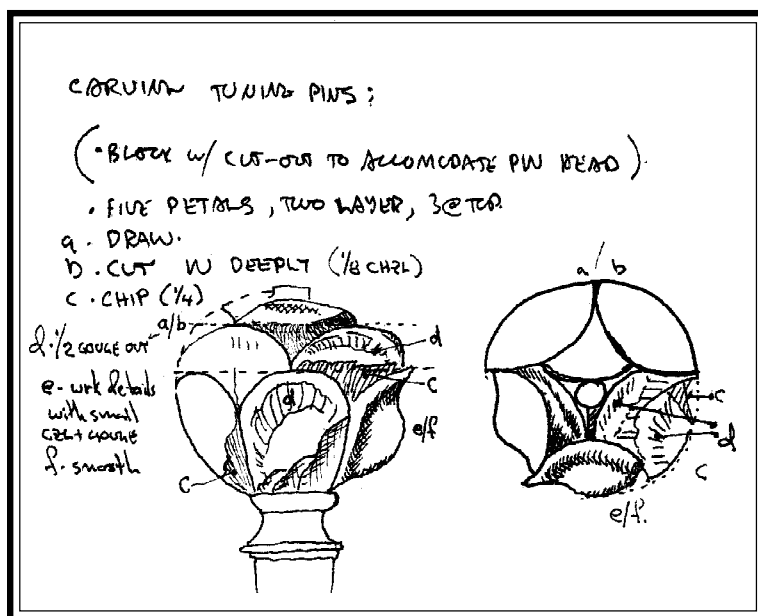
Regarding the 'engraving' of the celluloid, it would be more correct to say that it is carved also. Though the decorations are quite intricate, they are not 'engraved,' as one would think of it as in etching, or scrimshaw, but rather gouged into the celluloid with a tiny gouge, customized from grinding the end of a small triangle-shaped file. The result is an intricate relief carving in the celluloid, which is then filled with melted pigmented wax. The wax is scraped away before the carving is done, revealing the design clearly.

The carving, of course, varies with the level of quality of the instrument commissioned. Most of the simpler leaf and *langort* carving is done by eye from memory. The only time I saw KC refer to anything written was when he pulled out his 'ancient' book of carving designs to reference. He laid it next to the sitar he was working on, and simply proceeded to draw the design freehand with a pencil. The sitars at right (a medium fancy and fancy) are carved, engraved, and ready to polish.



Kartar Chand's book of carving designs. He graciously allowed me to take tracings of the whole thing. I gave him a clear clean copy of it all, but he still preferred to work from his old book.





Blank *koonti* (tuning pegs) are turned on a lathe to KC's specifications and carved in his shop depending on the decoration of the instrument. Made from sheeshum (a type of rosewood), they are not easy to carve. The rose design is for the more deluxe instruments. Their standard carving is a 13-part spiral.

Just as in our terminology--the part of the bridge over which the strings ride is called the saddle, only their word for saddle is *sawari*. Their bridge has a significant difference from ours in that it is wide and slightly curved on the top. This saddle is filed in a very special way so that it creates a ringing buzz to the strings. But it is much more sophisticated than a simple buzzing. In accentuating the upper harmonic partials, it creates a swelling and enlivening of the sound and in their language the word for 'life' is *jiv*. Somewhere along the way they decided to combine these two words together and formed the word *jiwari*-- in other words, a saddle which brings life to the sound. To this day the bridge on a sitar, tambura, surbahar or veena is called a *jiwari*. The word has taken on a double meaning in that it means not only the saddle itself but it means the act of voicing the saddle, so one "does a *jiwari*" to an instrument or "works on the *jiwari*," or an



Kaka with a bouquet of freshly carved tuning pegs.



A sitar ready for fretting and setting-up. Typical of Step 13

instrument has a 'koola' (*open*) or 'band' (closed) *jiwari*. So it has a double meaning of working on the sound, as well as working on the saddle. The process of filing or voicing the bridge, "doing the *jiwari*," is beyond the scope of this article now but could be covered at a later time.

On most instruments today the *jiwari* (as well as the other bone parts) is made of camel bone. The *jiwari* on the finer instruments is made from 'stag horn,' i.e., antler of a specific large stag called a *barasinha*, or 12-horn (because of the size of the rack). I was told this material has now become very difficult to acquire because it's also used as an aphrodisiac. My wife brought some moose antler with her when she came to join me in India (I can't imagine what the customs inspector must have thought) and that was used on the *jiwari* of my own sitar. Kartar Chand said it was quite similar to the old *barasinha*, so I was happy to leave him a nice supply.

Once the bridge is completed, the *targen* (nuts) and 5 main *koonti* (tuning pegs) are installed and the upper strings of the instrument are strung and brought up to pitch. At this point the *parda* (frets) are tied on and tuned by ear (see facing page). Once these are positioned satisfactorily, the holes for the remaining *koonti* are drilled.

Some shops have tried to skip this step, and "mass-produce" pre-drilled *dandhis* with bad results. The exact position of the frets varies from instrument to instrument due to the different sized *tabli*. If this variation is not taken into account, the sympathetic tuning pegs collide with the fret ties. This is one of the first things you want to check when evaluating a sitar. Bring it up to pitch (C#), then make sure the frets can be positioned in tune without hitting the *taraf* (sympathetic) tuning pegs.



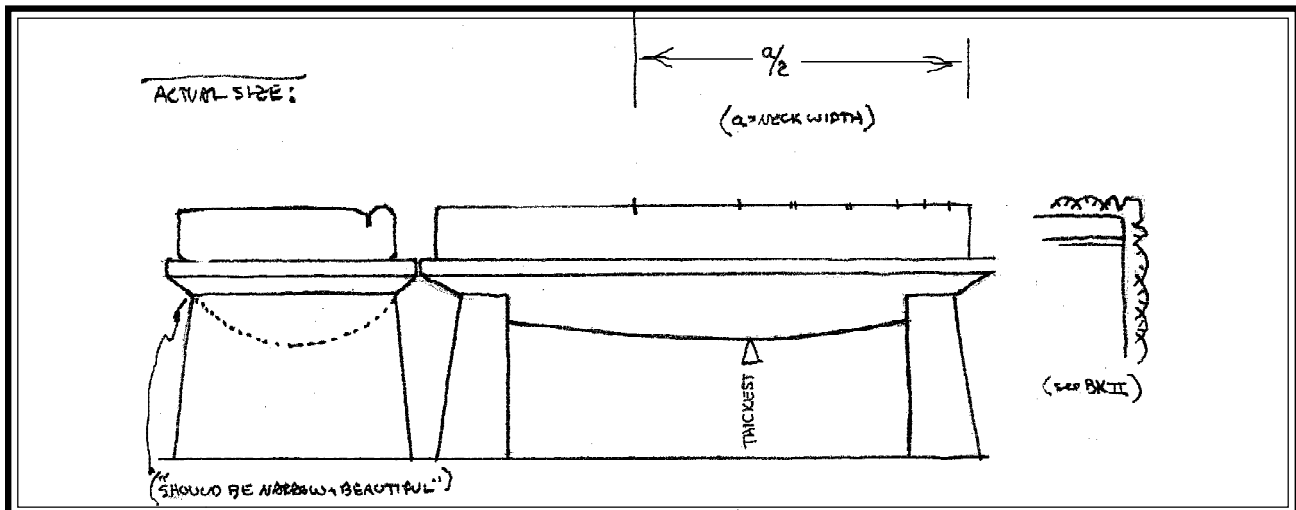
Tools for 'doing the *jiwari*': Coarse and medium double-cut files, sanding block with 100x sandpaper, pack of smokes.



Feet on the bridge of a 'fancy' sitar.

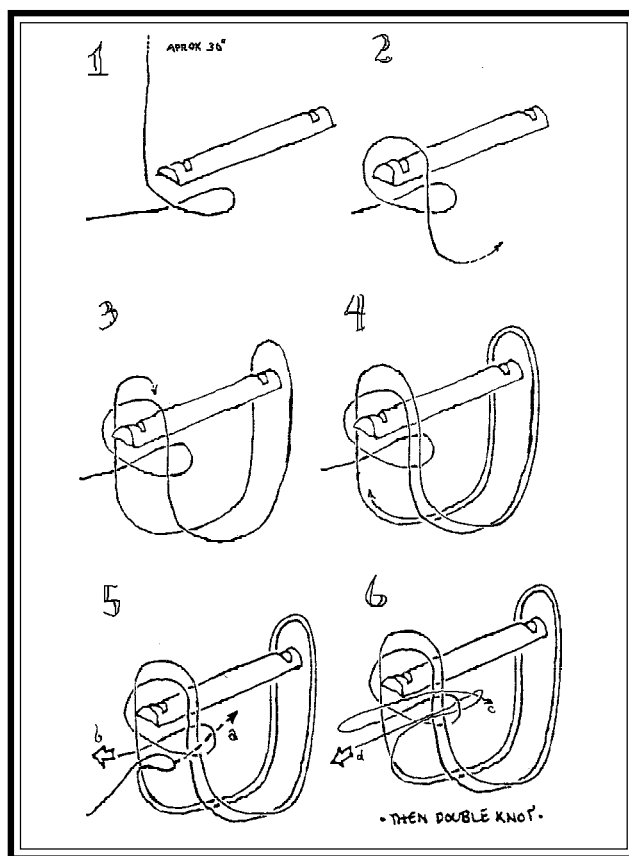
सवारी SAWARI (saddle)
+ जीव JIV (life)

जीवारी JIWARI (saddle which gives
life to the sound)





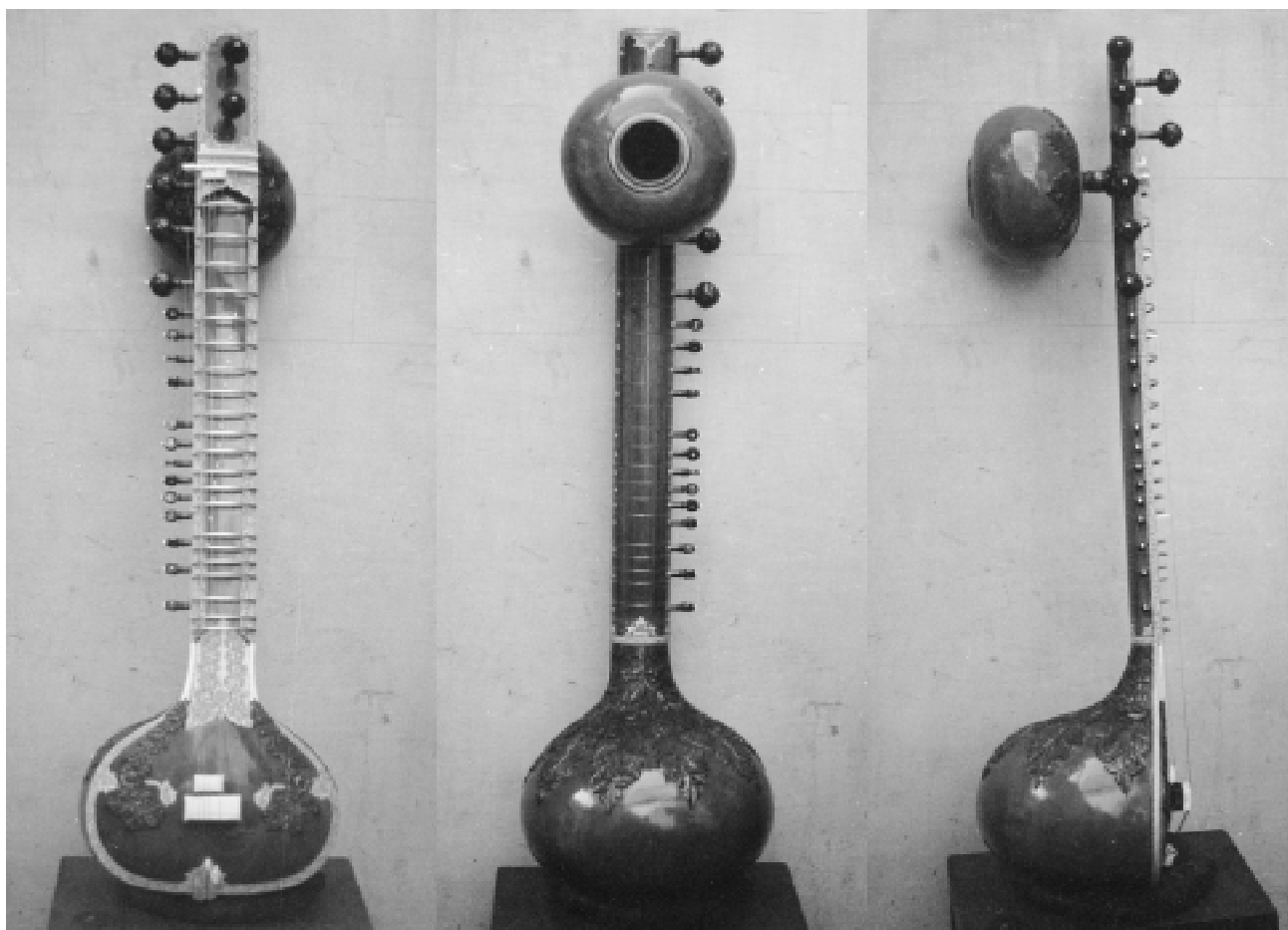
Drilling for the first five tuning pegs using the bow-drill.



How to Tie a Sitar Fret (why it's an oral tradition)



Tying on the parda (frets). Traditionally done with moonga (braided silk string), now usually done in nylon.



Completed 'full fancy' sitar with full complement of taraf (sympathetic strings), second resonating gourd and deluxe carving.

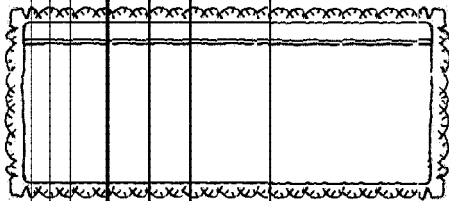
Another clue the frets provide in determining the circumstances under which an instrument has been built is to see how much the *moonga* (ties) have dug into the finish. If there are deep grooves, it usually indicates either the finish is too thick, or that the instrument was assembled too hastily to allow the finish to properly cure.

When finishing and adjusting the instrument for playability it helps if you already know how to play one. Different musical traditions have different styles of playing that actually result in different kinds of instruments. The sitar pictured here is set up in the 'Ravi Shankar' style. There is a certain voicing of the *jiwari*, and it uses bass strings not found in other styles.

STEEL			BRONZE			STEEL	
.010/.009	.010	.010/.02	.024/.032	.022	.016	.012	
S	S	P	S	P	S	M	

STRING GAUGES
FOR SITAR
IN DECIMALS OF INCH

TARAF = .010/.009



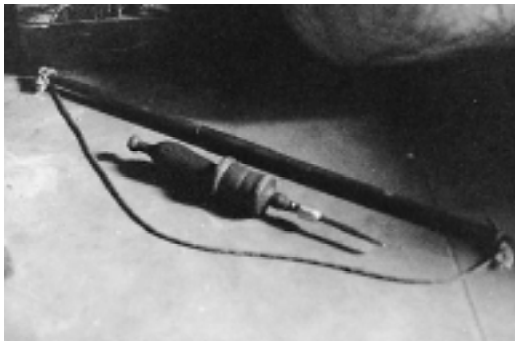
S = ROOT
M = 4TH
P = 5TH



Detail of 'full fancy' showing carving, celluloid engraving and string configuration.

A note about their tools. Many of the tools used in Kartar Chand's shop would be familiar to all of us--chisels, gouges, files, mallets, etc. But there were many tools and jigs they made for themselves, some of which would be unusual to us. These are tools and jigs designed to be used on the floor, and to often be used not with just two appendages (as we limit ourselves just to our hands) but with four. There is more than one reason to leave your shoes at the door.

One tool which caught my attention first was their saw. The handle has an exotic shape, and they seemed to have a different saw for every day of the week. I found out that they often fashioned the handles themselves and had a supply of sheeshum on hand for that purpose. All the saws cut on the pull. It gives you much more control of your actions since they seldom would clamp a piece to cut, and would prefer to simply hold a piece of work in their hand or feet. There was also little or no set to the teeth (except on the *tumba* saw), which I had a hard time getting accustomed to.



Bow Drill. I bought one for myself, and what I found curious was: here is this tool that hasn't changed since Noah used it on his ark--yet, this was a modern version and the handle was made of plastic.

In all the time I was there the shop was only closed for business on one holiday -- that holiday was *Divali*. The next day when I came to the shop I noticed that all the tools were very deliberately propped up -- some were on shelves and some, such as planes, were standing on their edge against the wall. The box with all of their carving tools in it was open and all the tools were leaning very carefully against the open lid, blade up. There were fresh flowers on the picture of Vishkarma, the god of the craftsman. I asked Kartar Chand why all the tools were arranged in such a peculiar fashion. He looked at me as if the answer should be obvious to me, and said simply, "The tools are resting too."

Yesterday had been a day of rest, so it was important that the tools rest as well. They had used part of their day off to clean and sharpen all the tools the shop.

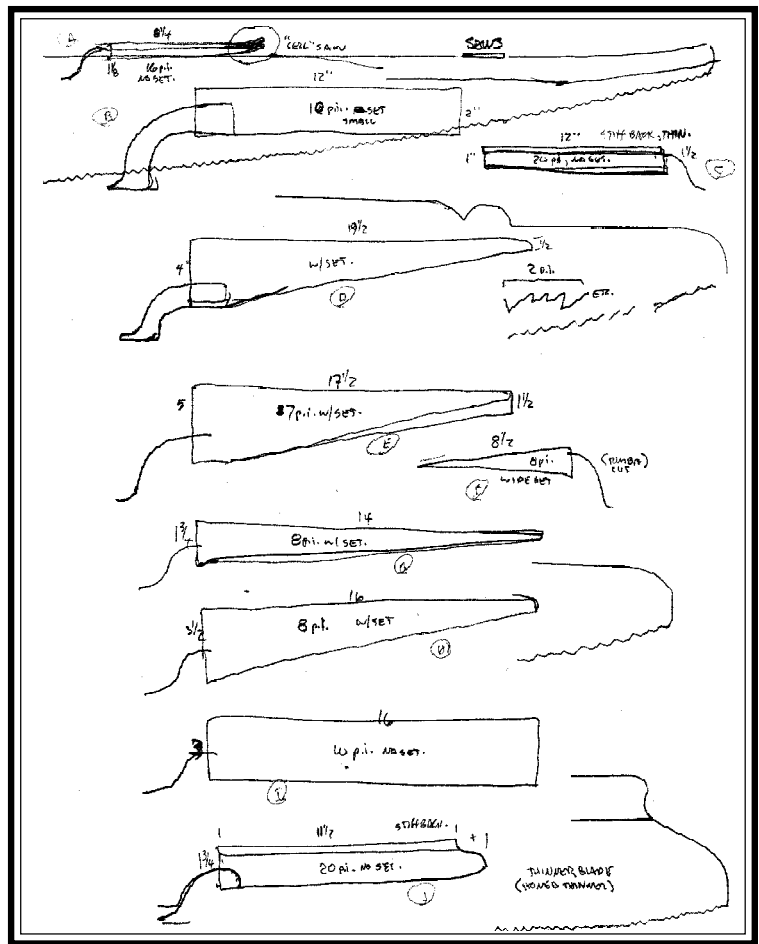


Diagram from Notebook #4 illustrating their saw inventory.



The shop tools "resting" for Divali.

My reason for undertaking this study was to immerse myself in and to observe first hand this traditional way of building instruments, a way which has been a tradition for generations. It's not the only way because every shop has its own style -- this particular shop was a very old shop, and traditional too, so my inspiration was to immerse myself in their particular tradition. In my grant proposal I commented, "There is much 'Yankee Ingenuity' I feel is best left waiting outside the door of the traditional craftsman's shop."

At one point in our stay in New Delhi my wife and I had the honor of having lunch with Ravi Shankar and he was kind enough to put a little inscription into my notebook which read:

*Today's innovation is tomorrow's tradition!
I admire people who add and
enriches the age old traditions; because
I repeat "Today's innovation is tomorrow's tradition."*

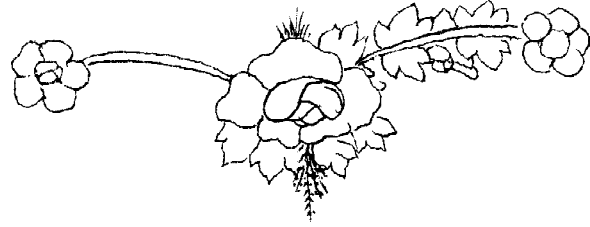
with love & blessings to Scott

Ravi Shankar
Sept. 5th 87.

This inscription puzzled me a little. In view of my attitude and inspiration at the time, the last thing I wanted to do was innovate. The last thing on my mind even to this day is innovation. I am still in the process of trying to appreciate, apply and understand the traditional ways, and further perfect my application of traditional skills. But as the years have gone by and I reflected on it all, I came to realize that in a way what you are holding in your hands now is the innovation -- that this body of knowledge is recorded at all, and memorialized into drawings and measurements and speculations on proportions; codified, documented and written down in a notebook as a point of reference rather than only as an oral tradition of strictly eye and hand -- that in itself is an *innovation*. So perhaps Ravi-ji was on to something all along. And Kartar Chand's willingness to share what he knew and let it stand on its own, opening his door to this American with his notebook and camera, stands as a testament to innovation on his part. An innovation of sharing knowledge rather than hiding it.



Ravi Shankar inscribing my Notebook #1.



During my last week in India, I was to meet Kartar Chand at his shop and walk with him to his home to have dinner with his wife and son. On the way he said he needed to make little detour. He had a mischievous look about him. Going up some very narrow lanes we eventually came to a small shop that just sold pictures of various gurus, gods and goddesses. Among plenty of Krishnas, Lakshmis and Ganeshes he was seeking something different. He searched quickly through stacks of the colorful pictures and finally found what he was looking for, purchased it and exited the shop. He kept his purchase concealed until we were back in the lane, at which point he paused and then kindly, yet ceremoniously and auspiciously, presented me with a picture of Vishhkarma, saying "for your own shop back in America." Much later it dawned on me that he had given me this picture of Vishhkarma as if it were my diploma.



My "diploma"

Design Resource

Sitar Making - Varanasi

Folk Instrument of Ancient India

by

Prof. Bibhudutta Baral and Rakshitha

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/sitar-making-varanasi>

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Introduction

Sitar is a handmade instrument which belongs to lute family and has its origin from South Asia. It is larger than its European partner (guitar) by having more strings and featuring its unique sound. This unique sound is due to its two layered strings with a deep and curved chamber. It is mostly known for its role in Hindustani music as it is considered as the main instrument of the Hindustani culture. Stringed instruments have its existence since hundreds of years. They are the oldest types of instruments made by people. Sitar is a fusion of two instruments. One was veena which is 3,000 years old instrument. Second was 'seetar' i.e. three stringed instrument, newly introduced to north India that was carried by first Persian Muslim soldier who arrived during 800AD. During the reign of Mughal rule in northern India and Pakistan, as the cultural and political turmoil began the instruments and music evolved with it. Thus sitar flourished during 16th - 17th century by native Indian court musicians, who made the modifications and brought in the changes to veena with the taste of Persian nobility and the Persians would give an adaption of their instrument name seetar to this as 'Sitar'. And the present form of sitar flourished during 18th century. After India and Pakistan gained independence in 1940s sitar was left as the court instrument for both the nations. In later days in 1960s sitar was the only one most prominent musical instrument which was exported from Indian music.

As making of this instrument has its tie knotted its root to village craft it is considered as one of the folk instrument. The making of this Indian sitar needs at least five craftsmen to build a single instrument. During olden days sitar was made of teak wood but now a days due to lack of teak wood rose wood or tun wood (Cedrela Toona) is being used for making sitar. Its general length is about 1.2 meters (4 feet) with a pear shaped gourd body, hollow wooden neck, tuning pegs in both front and side ways and 20 arched movable frets. The strings attached to this instrument is of metal in which five are melody strings, one or two are drone strings and nearly 13 sympathetic strings underneath the frets that are tuned to the tones of raga. Usually sitar is held in 45 degree angle on their lap while seated. The sitarists play the instrument by plucking the strings with a wire plectrum worn on forefinger of the right hand while the left hand is used for manipulating the strings with subtle pressure on the frets.

Today sitar is used as a solo instrument with tambura (drone-lute) and tabla (drums) at concerts. The two modern schools for sitar playing in India are Ravi Shankar School and Vilayat Khan School. Each school has its own playing style, tuning system and type of sitar. Ravi Shankar School follows the 12-14 sympathetic stringed sitar with secondary gourd attached to it. This type of sitar typically produces deep, bass-filled sound and has an elaborate penwork and carvings on the instrument. Whereas Vilayat Khan's sitar is a single gourd instrument that is slightly smaller than Ravi Shankar's sitar. This instrument has fewer sympathetic strings with no bass strings but produces more chordal and maximum sound.

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The interesting fact about the instrument is, it is still continuing to evolve even today. Vilayat Khan introduced the instrument to western world during early 1950s whereas Pandit Ravi Shankar who was born and brought up in Varanasi took over and started touring the western world and played in enormous concerts starting from 1956. He toured extensively and composed music. Thus through him (Pandit Ravi Shankar) sitar was noted as a popular instrument in West. Even today many Western musicians uses this sublime instrument in their creations and some composers imitated the sitar sounds on guitar. Some used an electric sitar – a modified version to ease the performance and preserved its primary tonal gleam. And in 21st century Ravi Shankar's daughter Anoushka Shankar joined musicians around the world and performed on Hindustani principles, later for which she was noted for her expertise in playing sitar.

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With the help of customized tools artisan fixing the both half of the product clad rudra veena.

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Twenty frets are fixed on fingerboard of sitar.



Wooden gulu (neck of resonator) is attached.



Artisan is checking the measurement of resonator cover called tabli.

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Tools and Raw Materials

The tools and raw materials that are used for sitar making are as follows:

- **Tun or Rose Wood:** It is the basic raw material used for making the instrument Sitar.
- **Tumba Gourd:** It is used for making the resonant body of the instrument.
- **Camel Bone:** To tighten the strings camel bone is used.
- **Strings:** They are the part of the instrument, usually plucked to produce sound from it.
- **Chisel:** It is Used for carving the wood.
- **Handsaw:** This is used for cutting the wood according to the requirement.
- **Bamboo Stick:** They are used as the support in shaping the tumba part.
- **Glue:** It is the mixture of sawdust and local adhesive used for pasting/assembling all the body parts of Sitar.
- **Varnish:** It is used for polishing Sitar.
- **Nylon Threads:** These threads are used for tying the frets on top of dandi.



AWL tools used for marking and making holes in wood.

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Hand drilling tools for making holes in wood.



Mallet is used as hammers to shape the wood.

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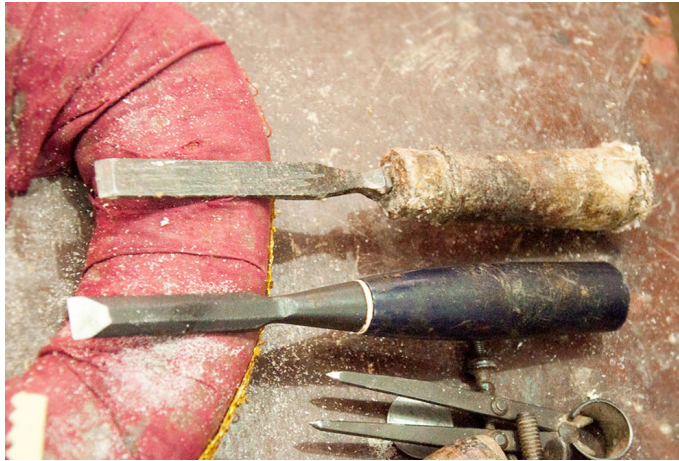
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Chisel is used to carve the wood.



Wood scraper tool.

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Making Process

In general sitar is constructed in two phases. The first phase starts from selection and ends with assembling all the parts of the instrument. The second phase deals with designing, carving and gets complete with the final product produced.

The process of making the musical instrument 'sitar' begins with the selection of well-seasoned wood. Usually all the parts of an instrument is made of single wooden / tree trunk. Initially the seasoned wood is processed to make lumber. The wood is segregated to make the parts of sitar like gulus, tablis, dhandis, pta and tumba. Tumba part of the sitar (the resonant body) is made of tumba gourd that is generally cultivated at the banks of the river. These are neither too thin nor too thick. As the texture of it is smooth and symmetrical without any ridges with minimal flaws and not being too dense or heavy it is easier to use it in sitar, and they play a very important role in regulating the overall quality of sound produced in sitar. The proportion of tumba bounds the length of sitar. Generally large sized gourd are preferred by professional sitarists. To make tumba the top portion of the gourd is cut off and the pulp which is inside is scrapped out completely. Then the remaining portion of the gourd is soaked in water for few hours. By doing this the gourd procures the consistency of thick leather. Later bamboo stick is used as a support for this and it is placed at the accurate point from within (inside the gourd) with a few cursory measurements of height and width. Then it is set for drying in sun, thus determining the perfect shape of tumba.

Dandi is considered as the neck of this instrument. As it is hollow the sound vibrates through it and thus it enhances the influence of generating sound when the instrument is played. Traditionally it is made of single piece of wood that makes it prone to twisting and distorting over a period of time. This dandi is usually covered with pta as top cover. Dandi is based upon six pieces. The major portion is the neck region and there are three front plates with two camel bone bridges known as patri, arda-patri. And gulu is the hollowed wooden cover that joints tumba and dandi together.

Tabli is the main soundboard of the instrument, made of single wooden piece. This should be free of any knot-holes or imperfections. The breadth of the tabli shouldn't be neither too thick nor too thin, as the thinner tabli weakens the sustainability of the instrument but gives louder sound and the thicker tabli gives good durability with a lower volume. Thus the choice of selecting the appropriate tabli plays an important role in this phase. The shape of tabli varies from instrument to instrument, depending on the certain parameters of tumba's and gulu's dimension and proportion. Thus all the body parts of sitar is glued together and allowed to set. The process of assembling the parts of sitar begins from joining dandi and gulu by clamping it with two screw that remain inside the instrument. The tabli is glued little extra with the mixture of local glue and sawdust that is applied to the outside joints. After assembling all the parts of the instrument craftsmen focus on engraving/decoration of sitar. Usually it is floral design carvings made on wood which are seen on professional sitar. The intricate carvings on the instrument varies on the quality of the instrument that is commissioned.

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by

Prof. Bibhudutta Baral and Rakshitha

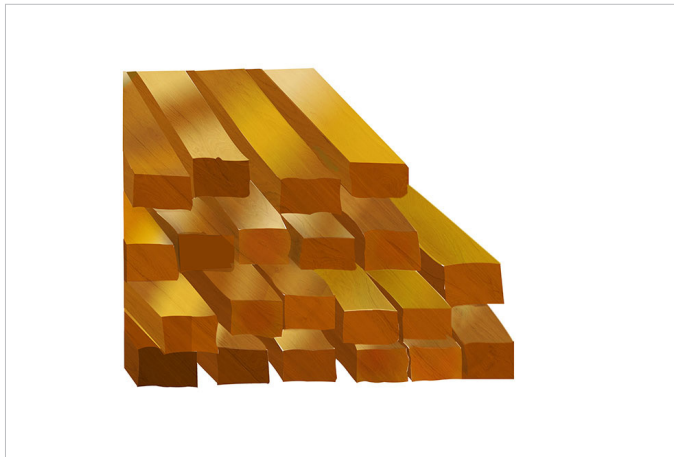
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Source:

<http://www.dsource.in/resource/sitar-making-varanasi/making-process>

These carvings are usually simple leaf or flowers which are freehand drawings. As per the commission taken the carvings are changed by referring some ancient carving designs book. The tail piece (langort) of sitar is usually made of tun wood or stag horn. After it is carved / engraved it gets ready for polish. Traditionally before the polish process gets begin, six steps of wet scarping, sanding and sealing is done. This process is called as 'french polish'. And when it comes to the procedure of polishing shellac polish is used. This polish is the resin secreted by the female bug and takes nearly 2-3 days to dry. But now a days varnish is used which dries faster. Along with langort other parts like koonti (tuning pegs), jiwari (main bridges), parda (fret), targon (nuts) and some other tiny pieces of the sitar are also polished thoroughly at the final stage. Kuntis are generally fixed towards the left side of dandi and jiwari made of camel bone is fixed on the top of tabli that enhances the tonal development. Frets are placed on top of dandi and they are adjustable as they are tied in nylon threads. In the final procedure of making sitar, brass strings are attached to kunti to lay emphasis on rhythm. Some sitars also have secondary gourd as per the requirement of the customer. It is believed that secondary gourds also acts as a resonator and enhances better sound quality.

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Long wood block is used to make neck of sitar. (Barmatic wood are well seasoned and processed in saw mill).



Excess wood is removed by using wood scraper.

Design Resource

Sitar Making - Varanasi

Folk Instrument of Ancient India

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Thumba gourd is cut in to required shape.



Gourd is filled for even thickness.



Wooden gulu (neck of resonator) is attached.



Chirna tools is used to carve the design.

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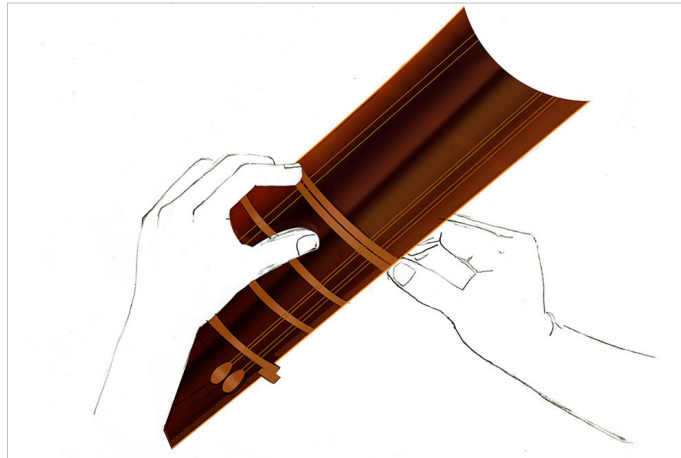
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Resonator is covered with wood plate called tabli.



Twenty brass are fixed on sitar.



Final product sitar for professional.

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Products

Sitar has been charming and serenading the audience from thousands of years. It is much appreciated for its lush, complex harmonies by musicians and its fans. The proudness of this instrument is that, it is the most important instrument that has successfully fused western and eastern music together. And even today it is still predominantly used as the popular Indian instrument by musicians and artists across the globe.

The shops in Varanasi where the instrument is made are not produced in mass or on any speculation. They are only built when the orders are given in advance and booked months earlier. But these days there are some shops that produce these instruments keeping the tourist trade in mind.



Gourd shape decides the size of sitar.



Sitar consisting of 20 strings embellished with inlay work.

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The carved designs give an attractive look to the sitar.

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Video



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Contact Details

This documentation was done by Prof. Bibhudutta Baral and Rakshitha at **NID Campus, Bengaluru**.

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